

Graphic Design BFA Program Review

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Graphic Design, BFA

5-Year Program Review

11/30/2015

History, Mission, and Vision of the Program

The William Woods Graphic Design Program began in 1993 with the opening of the first WWU computer lab solely dedicated for design use. Since its inception the program has continually expanded, adopting ever-changing technology and new curricular ideas to keep pace with the dynamic industry that is modern Graphic Design.

The overall mission of the Program is to prepare artistically talented students for successful careers as visual designers. The course of study is interdisciplinary, emphasizing the development of visual sensibility, along with skill and knowledge in such diverse areas as art, communications, technology and business. The Graphic Design program is oriented toward creative problem solving. Students learn to use their acquired knowledge of art history, design process, principles of design, and the theories of visual perception to structure and produce visual solutions to the communication needs of clients. In a broader conceptual context, students learn to give form and expression to the content of our culture and become interpreters of the designed environment in which we live. Keeping pace with this challenge requires students have strong intellectual skills, keen cultural awareness, a curious mind, and the ability to develop original ideas to solve a wide range of design problems.

The WWU Graphic Design program provides a balance between a demanding course of professional study and a liberal arts education. This relates well to the mission of the University, particularly in the program's contribution to the "student-centered" and "professions-oriented" goals aspired to by the institution. Since its inception, the one overriding goal of the design program has been to provide individualized attention to the unique instructional needs and professional goals of each student. This remains one of the key strengths of the program, also reflecting one of the core values of the University.

Given the upper-level nature of most design courses, very few students have an opportunity to explore graphic design as part of their common studies experience.

Section 1: Student Data

A: Demographics Chart

| William Woods University | | | | | | |
|---------------------------------|--------------------------|-------|-------|-------|-------|-------|
| Assessment Data | | | | | | |
| Program: Graphic Design & BFA | | 10/11 | 11/12 | 12/13 | 13/14 | 14/15 |
| Declared Majors (as of Oct. 15) | Incoming Freshman | 5 | 2 | 8 | 6 | 4 |
| | Transfers | 1 | 0 | 1 | 2 | 0 |
| | Total | 31 | 25 | 38 | 34 | 25 |
| | Undergraduate Enrollment | 1,179 | 1,079 | 1,009 | 1,006 | 1,006 |
| Graduated Majors | | 4 | 7 | 6 | 9 | 3 |
| | | | | | | NA |

| | | | | | | | |
|---|--|-------|-------|-------|-------|-------|-------|
| | | | | | | | |
| Retention Rate: IPEDS definition¹ | | | | | | | |
| University | | 66.8% | 76.2% | 70.5% | 76.3% | NA | NA |
| Program | | 5/6 | 6/6 | 10/14 | 4/5 | NA | NA |
| | | | | | | | |
| | | | | | | | |
| Graduation Rate: IPEDS definition² | | 04/05 | 05/06 | 06/07 | 07/08 | 08/09 | 09/10 |
| University | | 52.4 | 50.2 | 50.5 | 56.3 | 52.4% | NA |
| Program | | 5/7 | 7/9 | 7/12 | 2/4 | 7/11 | NA |
| | | | | | | | |
| Graduation Rate: Transfer Students³ | | | | | | | |
| University | | 71.2% | 68.8% | 63.2% | 66.7% | 67.4% | NA |
| Program | | 2/2 | 0/0 | 0/4 | 0/2 | 1/1 | NA |
| | | | | | | | |

¹ = % of full-time, first-time students that return to the institution in the subsequent fall semester

² = % of the full-time, first-time cohort that graduate within 6 years

³ = % of transfer students new to the institution in the fall semester that graduate with a bachelors level degree

Reflection on the Demographic Data:

The number of Graphic Design majors has remained amazingly consistent over the past ten years, typically averaging 30 students in any given year. Several factors play into this. 1. Demand for talented graphic designer graduates has remained steady, even through the lingering affects of the financial recession. 2. The professional focus of our instructional program has proven successful in developing graduates that are sought after by employers. 3. Our professional staff has been actively and consistently engaged in supporting the efforts of the Admissions Division to recruit students to our program. 4. Our staff works very diligently to build a learning atmosphere that values each student and supports their individual needs and aspirations. We believe this is a significant factor in our overall retention rate.

We have experienced a slight increase in the number of transfer students enrolling in our program. We anticipate that this trend will continue in the years ahead. Given our success in integrating transfer students we are confident this is not an issue of concern as it relates to our program.

With our current level of majors we are able to maintain good numbers in our classes. However, any precipitous drop in enrollment would certainly impact on our classroom efficiency. Many of our foundational classes serve as General Education courses and are not as sensitive to enrollment declines as are our upper-level professional courses. As mentioned above, to help in assuring our overall strength in numbers we have developed strategies for being proactive in the recruitment and retention of students. Our goal is to assure that we are doing as much as we can to assist the efforts of the Admissions staff, and create teacher-student relationships that lead to strong retention of our majors.

B: Placement Numbers

| | 2010-2011 | 2011-2012 | 2012-2013 | 2013-2014 | 2014-2015 |
|--|-----------|-----------|-----------|-----------|-----------|
| Number of Graduates (Total Graduates) | 4 | 7 | 6 | 9 | 3 |
| Employed Within Field | 3 | 5 | 5 | 6 | 2 |
| Employed Outside of Field | | | 1 | 2 | |
| Graduate School | | | | | 1 |
| Not known | 1 | 2 | | 1 | 0 |

Graphic Designer is a very expansive term for any one using their artistic skills in the process of promoting commerce. The older outdated term used was “commercial artist”. This may be a more accurate term in that graphic designers are essentially artists using their skills in a commercial setting. With the advent of the personal computer the job category has greatly expanded. Today the term designer includes people involved in using an array of various skills including layout and design for both print and web, typography, image manipulation, and multi-media. Graphic Design is ubiquitous. Design designers are in demand in virtually every private, corporate, and governmental entity, both in the United States and abroad. Designers are also found in every market in the country, large and small, urban and rural.

C. Curriculum

Appendix A - Program Checklist

Appendix B – Course Descriptions

| Course | Title | 2010-2011 | | 2011-2012 | | 2012-2013 | | 2013-2014 | | 2014-2015 | |
|---------------------------|----------------------------|-----------|--------|-----------|--------|-----------|--------|-----------|--------|-----------|--------|
| | | Fall | Spring |
| ART 105 | Basic Design | 40/40 | 20/20 | 20/20 | 19/19 | 20/20 | 19/20 | 20/20 | 18/20 | 29/40 | 20/20 |
| ART 105 OLC | Basic Design | NA | NA | NA | NA | 19/25 | 21/20 | 09/20 | 33/40 | 18/20 | 25/25 |
| ART 110 | Drawing I | NA | 19/22 | NA | 17/22 | NA | 13/22 | NA | 22/22 | NA | 21/22 |
| ART 115 | Color and Light | NA | 20/20 | NA | 20/20 | NA | 21/20 | NA | 22/22 | NA | 20/20 |
| ART 202 | Fndmntls of graphic design | NA | NA | NA | 13/14 | NA | 18/28 | NA | 19/24 | NA | 12/12 |
| ART 210 | Portfolio development | 20/25 | NA | 08/25 | NA | 16/25 | NA | 13/25 | NA | 13/25 | NA |
| ART 230 | Survey of west art I | 34/35 | NA | 17/25 | NA | 22/25 | NA | 17/25 | NA | 11/25 | NA |
| ART 231 | Survey of west art II | NA | 34/35 | NA | 20/25 | NA | 19/25 | NA | 19/25 | NA | 4/25 |
| ART 231 H | Survey of west art II | NA | 10/35 | NA | NA | NA | NA | NA | NA | NA | NA |
| ART 232 | Interim graphic design | 11/15 | NA | NA | NA | 14/15 | NA | 09/15 | NA | 9/15 | NA |
| ART 250 | Typography | NA | NA | 12/12 | NA | 12/12 | NA | 12/12 | NA | 10/12 | NA |
| ART 256 | Digital Imaging | 15/15 | 13/15 | 14/15 | 14/15 | NA | 15/15 | NA | 14/15 | NA | 13/15 |
| ART 276 | Digital Art | 08/14 | NA | 10/14 | NA | NA | NA | 12/14 | NA | NA | 10/14 |
| ART 326 | Studio phot | NA | NA | NA | NA | 08/15 | NA | NA | NA | 9/15 | NA |
| ART 332 | Publication design | NA | 12/15 | NA | NA | 07/15 | 0/18 | NA | 07/15 | NA | NA |
| ART 432 | Real world graphic design | NA | NA | NA | 06/15 | NA | 08/15 | NA | 07/15 | NA | 5/15 |
| ART 433 | Professional Development | NA | NA |
| ART 456 | Advanced Imaging Tech | NA | NA |
| ART 470 | Senior practicum | NA | 08/15 | 02/02 | 17/15 | NA | 09/15 | NA | 10/15 | NA | 8/15 |
| BUS 321 | Principles of marketing | 14/30 | 31/30 | 20/30 | | 20/30 | 29/30 | 21/30 | 29/30 | 30/30 | 26/30 |
| COM 337 | Interactive web Com | NA | NA | 10/20 | NA | 18/20 | NA | 08/20 | NA | 20/20 | NA |
| MIS 325 | Website develop | 13/18 | NA | 9/18 | 13/18 | 25/36 | 18/18 | 21/36 | 18/18 | 17/18 | 30/36 |
| Required Electives | | | | | | | | | | | |
| ART 233 | Women art and society | NA | NA | 02/02 | 02/04 | NA | 06/20 | NA | NA | NA | 11/20 |
| ART 331 | Modern and contemp art | NA | NA | NA | 09/25 | NA | NA | 08/22 | NA | NA | NA |

Registered: The total number of students enrolled in the course for the designated term, if there are multiple sections, provide the sum of students registered for all sections.

Class Cap: The total possible numbers of students in a course for the designated term, if there are multiple sections, provide the sum of possible seats.

Identify courses that are REQUIRED by other major programs (on campus, cohort, or on line).

| Course offered | Supported Programs |
|--|---------------------------|
| ART 202 Fundamentals of Graphic Design | Website Development Major |
| ART 232 Interim. Graphic Design | Website Development Major |
| ART 432 Real World Graphic Design Studio | Website Development Major |

As this is a new program with no significant number of majors yet, it is impossible to gauge the impact it will have on the number of students enrolled in these three courses. We have already increased the frequency of ART202, Fundamentals of Graphic Design, from once a year to every semester to accommodate demand from outside the Graphic Design Program.

Section 2. Faculty and Resources

A. Physical Facilities

1. Describe the physical facilities that are unique to your program, including specialized buildings, classroom space, labs, and built in equipment and how they impact student learning. (If none, put N/A)

The Graphic Design is housed in the Kemper Art Center, a spacious 31,000 square foot building specifically designed to accommodate the needs of artistic instruction. Room 202 serves as the main Graphic Design lecture room, with audiovisual equipment and network connectivity to facilitate electronic content delivery. Room 214, the Computer Design Studio, is a 15-seat computer lab that supports both the fixed and portable computing needs of design students. The studio is completely networked and offers high-end color laser and large-format inkjet image processing for students. Room 208 is an integrated 3-room darkroom for black & white film and print processing. It is spacious enough to accommodate multiple users working at the same time. Room 207 is a dedicated photographic studio space. Equipped with a complete array of portrait lights, backdrops and props, the studio is a multi-faceted room that supports the various professional photographic needs of design students.

2. Changes/Upgrades that have been completed within the past 5 years, specifically for your program or are required because of your program along with any impacts to student learning.

The Graphic Design Program and students have both greatly benefited from the ongoing support of the University's Information Technology Department. With the assistance of the I.T. Department all 15 computers and associated software in the Design Lab were replaced in the summer of 2014. This collaborative effort to have current technology available for our students has played a significant role in recruiting, retaining, and

achieving successful outcomes for our students.

3. Describe any desired changes/upgrades to facilities/resources and how the proposed change would impact student learning.

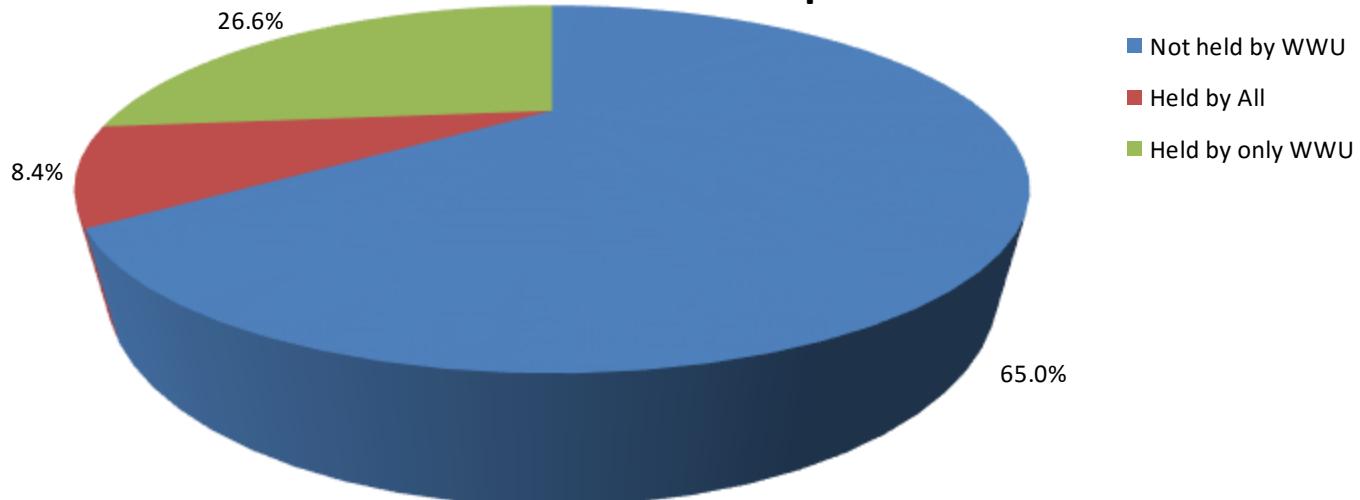
We are currently very well situated to perform our educational mission.

B. Library Holdings – Appendix C

Comparison with Peer Institutions (4 to 1 comparison)

Libraries Used For Comparison: Stephens College, Columbia College, Westminster College, Central Methodist University

4 to 1 Peer Holdings Comparison - Graphic Arts - Printed Books and Non-print Materials



Analysis

Graphic Arts and Photography as disciplines taught at the undergraduate level require both historical and up-to-date library materials. Both the print and non-print collections are somewhat weak in all sub-disciplines of graphic arts and photography. However, it is fair to say that not a great deal is published in monograph or serial form in either of these two areas. In addition to acquiring print materials in these disciplines, the WWU Library has invested in digital materials, both monographic and serial. All these resources are available through *Woods OneSearch*.

The following databases are good for finding resources related to Art and Art Education and include resources specifically for Graphic Design and Photography:

- Art Source - Art Source features articles from over 750 full-text journals, as well as 220 full-text books and an Image Collection of over 63,000 images.
- Education Source - Can be used to search for articles related to Art Education.
- Academic Search Complete - A general database, but does include art-related sources.

- Films on Demand - Over 1,000 videos on Art and Art History

The library staff acquires any resources that are not available in existing print and digital collections through interlibrary loan.

As in all other disciplines, WWU faculty and students have access to the resources available in MOBIUS member libraries, which includes the superb collections at the large research institutions in the state of Missouri, i.e., the four campuses of the University of Missouri, Washington University, Missouri State University and St. Louis University. Beginning in 2014, access to the resources of the academic, public and special libraries in Colorado and Wyoming became possible through Prospector, a resources sharing partner of MOBIUS. Prospector provides access to an additional 30 million books, journals, DVDs, CDs, videos and other materials, and includes the collections of the libraries at the campuses of the University of Colorado, Colorado State University, University of Denver, and the University of Wyoming. Resources selected from both MOBIUS and Prospector are delivered by courier, thereby reducing the delivery time.

C. Faculty

| Name of Faculty | Highest Degree Earned (Concentration) | Degree Granting Institution | Years Full-time Teaching in Higher Ed | Contracted Course Load |
|------------------------|--|------------------------------------|--|-------------------------------|
| Bob Elliott | M.A. in Publishing | M.U. Columbia | 25 | Full |
| Terry Martin | M.F.A. | M.U. Columbia | 28 | Full |
| Jane Mudd | M.F.A. | M.U. Columbia | 10 | Full |
| Valerie Wedel | M.F.A. | M.U. Columbia | 15 | Part-time |
| Jennifer Wiggs | M.F.A. | Wash. Univ. | 10 | Part-time |
| Nicole Petrescu | M.F.A. | Wash. Univ. | 1 | Part-time |

We are adequately staffed with seasoned, qualified professors. The three full-time teachers have a combined total of 63 years of experience teaching at WWU in their respective areas. Various organizational and operational issues continue to hinder the smooth functioning of the Mildred Cox Art Gallery, an important component of academic support for the program.

How many staff are designated to support the program? Do you feel your program is provided adequate administrative (full time/part time) staff to meet the needs of the program? Why/why not?

None are assigned to assist with this major. I think this is appropriate to our needs and not an issue.

D. Internship Experiences

1. *What if any placements outside of the university are used for internship/practicum/student teaching/clinical experience? If so, explain.*

On-going internship opportunities with various entities including, but not limited to:

Missouri Golf Association, Jefferson City, Mo.
 The Callaway Bank, Fulton, Mo.
 The Fulton Sun, Fulton, Mo.
 Fulton Area Chamber of Commerce, Fulton, Mo.
 Central Bank, Jefferson City, Mo.

Section 3: Financial Analysis of Program

| | Total Cost (Personnel, budget and special expenses) | Total Income (Course Fees, tickets, sales) | Number of Minors (2013) | Cost per Major |
|----------------|--|--|----------------------------|-------------------|
| Graphic Design | \$168,615.00 | \$15,555.00 | 50 | \$3,367.00 |

The Financial determination of cost per major is used to rank programs across the undergraduate college. The programs are ranked in groups 1-5 with 1 being the least expensive and 5 being the most expensive. Art/Graphic Design is in-group 2.

SPECIAL NOTE: The figures above reflect the combined costs of three degree programs: Graphic Design, Studio Art, and Art Education. The actual cost per graphic design major is considerably less when the additional programs are factored into the equation. Additionally, these figures also include the costs associated with supporting the general education and elective service component provided by the program. Our actual cost per major is significantly lower when these factors are included in the calculation.

Section 4: Objectives and Assessment (See Appendix E for full 2014-15 report)

| Overview of available data for the last three years. (The full report for 2014-15 is attached as Appendix E.) | | | | |
|--|--|--|--|--|
| Objective 1 | 2012-2013 | 2013-2014 | 2014-2015 | Assessment Changes? |
| Assessment Method Objective 1. Produce works of visual art demonstrating the process and techniques relevant to a variety of forms | 1. Formal Portfolio Review Session | 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) | 1. Formal Portfolio Review Session | 2015-16 Totally revising the rubric used in past assessments to be more inline with program objectives. |
| | | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | |
| Objective 1 Assessment Benchmark | Students expected to score at or above their class rank on the assessment rubric used in Portfolio Review: | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. #2 Above – Students | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. #2. Above – End of Semester Student | |

| | | | | |
|----------|--|---|--|--|
| | <p>Seniors – Advanced Juniors & Sophomores – Proficient</p> <p>Freshmen did not participate.</p> | <p>are expected to score at or above the 80th percentile on this evaluation.</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | <p>Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | |
| Outcomes | <p>Not all students showed the variety of various types of work expected by the panelists.</p> | <p>#1 Above – Seventy percent of Soph. and Jr. students scored proficient or better on this objective. Eighty percent of Senior students scored proficient or better on this objective.</p> <p>#2 Above – (ART 276) Students scored at the 90th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives.</p> <p>Freshmen were not evaluated.</p> | |

| Objective 2 | 2012-2013 | 2013-2014 | 2014-2015 | Assessment Changes? |
|--|---|--|--|--|
| Assessment Method Objective 2. Demonstrate the use of a conceptual process in the design and implementation of graphics. | 1. Formal Portfolio Review Session | 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators. | 1. Formal Portfolio Review Session | 2015-16 Totally revising the rubric used in past assessments to be more inline with program objectives. |
| | | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | |
| Objective 2 Assessment Benchmark | Students expected to score at or above their class rank on the assessment rubric used in Portfolio Review: Seniors – Advanced Juniors & Sophomores – Proficient Freshmen did not | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. #2 Above – Students are expected to score at or above the 80 th percentile on this evaluation. | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the | |

| | | | | |
|----------|--|---|--|--|
| | participate. | <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | <p>students in a designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | |
| Outcomes | <p>All students meet the assessment benchmark requirements.</p> <p>Freshmen did not participate.</p> | <p>#1 Above – Seventy percent of Soph. and Jr. students scored proficient or better on this objective. Eighty percent of Senior students scored proficient or better on this objective.</p> <p>#2 Above – (ART 276) Students scored at the 90th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives.</p> <p>Freshmen were not evaluated.</p> | |

| Objective 3 | 2012-2013 | 2013-2014 | 2014-2015 | Assessment Changes? |
|--|---|--|--|--|
| Assessment Method Objective 3. Demonstrate competency in the use of computer technology as it applies to the graphics of arts. | 1. Formal Portfolio Review Session | 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators. | 1. Formal Portfolio Review Session | 2015-16 Totally revising the rubric used in past assessments to be more inline with program objectives. |
| | | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | |
| Objective 3 Assessment Benchmark | Students expected to score at or above their class rank on the assessment rubric used in Portfolio Review: Seniors – Advanced Juniors & Sophomores – Proficient Freshmen did not | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. #2 Above – Students are expected to score at or above the 80 th percentile on this evaluation. | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the | |

| | | | | |
|----------|--|---|---|--|
| | participate. | <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | <p>students in a designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | |
| Outcomes | <p>All students meet the assessment benchmark requirements.</p> <p>Freshmen did not participate.</p> | <p>#1 Above – Seventy percent of Soph. and Jr. students scored proficient or better on this objective. Eighty percent of Senior students scored proficient or better on this objective.</p> <p>#2 Above – (ART 276) Students scored at the 90th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile. exceeding the benchmark objectives.</p> <p>Freshmen were not evaluated.</p> | |

| Objective 4 | 2012-2013 | 2013-2014 | 2014-2015 | Assessment Changes? |
|--|---|---|---|--|
| <p>Assessment Method</p> <p>Objective 4. Demonstrate a working knowledge of typography, layout, printing processes and the vocabulary of graphic art.</p> | <p>1. Formal Portfolio Review Session</p> | <p>1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.</p> | <p>1. Formal Portfolio Review Session</p> | <p>2015-16 Totally revising the rubric used in past assessments to be more inline with program objectives.</p> |
| | | <p>2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.)</p> | <p>2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.)</p> | |
| <p>Objective 4 Assessment Benchmark</p> | <p>Students expected to score at or above their class rank on the assessment rubric used in Portfolio Review:</p> <p>Seniors – Advanced</p> <p>Juniors & Sophomores – Proficient</p> <p>Freshmen did not participate.</p> | <p>#1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process.</p> <p>#2 Above – Students are expected to score at or above the 80th percentile on this evaluation.</p> | <p>#1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process.</p> <p>2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a</p> | |

| | | | | |
|----------|--|---|--|--|
| | | <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | <p>designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | |
| Outcomes | <p>All students meet the assessment benchmark requirements.</p> <p>Freshmen did not participate.</p> | <p>#1 Above – Seventy percent of Soph. and Jr. students scored proficient or better on this objective. Eighty percent of Senior students scored proficient or better on this objective.</p> <p>#2 Above – (ART 276) Students scored at the 90th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives.</p> <p>Freshmen were not evaluated.</p> | |

| Objective 5 | 2012-2013 | 2013-2014 | 2014-2015 | Assessment Changes? |
|--|--|--|--|--|
| Assessment Method Objective 5. Analyze and critique images as they apply to the creation, evaluation, and use of graphic images and photographs. | 1. Formal Portfolio Review Session | 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) | 1. Formal Portfolio Review Session | 2015-16 Totally revising the rubric used in past assessments to be more inline with program objectives. |
| | | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | |
| Objective 5 Assessment Benchmark | Students expected to score at or above their class rank on the assessment rubric used in Portfolio Review: Seniors – Advanced Juniors & Sophomores – Proficient Freshmen did not participate. | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. #2 Above – Students are expected to score at or above the 80 th percentile on this evaluation. #3 Above – Students | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from | |

| | | | | |
|----------|--|---|--|--|
| | | <p>are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | <p>the major (ART 276) and completes a rubric assessment.)</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | |
| Outcomes | <p>Evaluators noted the need for students to use more objective design language in their presentations.</p> <p>Freshmen did not participate.</p> | <p>#1 Above – Seventy percent of Soph. and Jr. students scored proficient or better on this objective. Eighty percent of Senior students scored proficient or better on this objective.</p> <p>#2 Above – (ART 276) Students scored at the 90th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives.</p> <p>Freshmen were not evaluated.</p> | |

| Objective 6 | 2012-2013 | 2013-2014 | 2014-2015 | Assessment Changes? |
|--|--|--|--|--|
| Assessment Method Objective 6. Demonstrate an understanding of the professional, creative and technical aspects of being a graphic artist. | 1. Formal Portfolio Review Session | 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) | 1. Formal Portfolio Review Session | 2015-16 Totally revising the rubric used in past assessments to be more inline with program objectives. |
| | | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | |
| Objective 6 Assessment Benchmark | Students expected to score at or above their class rank on the assessment rubric used in Portfolio Review: Seniors – Advanced Juniors & Sophomores – Proficient Freshmen did not participate. | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. #2 Above – Students are expected to score at or above the 80 th percentile on this evaluation. #3 Above – Students | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from | |

| | | | | |
|----------|--|---|--|--|
| | | <p>are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | <p>the major (ART 276) and completes a rubric assessment.)</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | |
| Outcomes | <p>All students meet the assessment benchmark requirements.</p> <p>Freshmen did not participate.</p> | <p>#1 Above – Seventy percent of Soph. and Jr. students scored proficient or better on this objective. Eighty percent of Senior students scored proficient or better on this objective.</p> <p>#2 Above – (ART 276) Students scored at the 90th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives.</p> <p>Freshmen were not evaluated.</p> | |

| Objective 7 | 2012-2013 | 2013-2014 | 2014-2015 | Assessment Changes? |
|--|--|--|--|--|
| Assessment Method Objective 7. Demonstrate the development of an aesthetic philosophy and original creative vision. | 1. Formal Portfolio Review Session | 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) | 1. Formal Portfolio Review Session | 2015-16 Totally revising the rubric used in past assessments to be more inline with program objectives. |
| | | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) | |
| Objective 7 Assessment Benchmark | Students expected to score at or above their class rank on the assessment rubric used in Portfolio Review: Seniors – Advanced Juniors & Sophomores – Proficient Freshmen did not participate. | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. #2 Above – Students are expected to score at or above the 80 th percentile on this evaluation. #3 Above – Students are expected to show | #1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process. 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) | |

| | | | | |
|----------|--|---|--|--|
| | | <p>a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | <p>and completes a rubric assessment.)</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> | |
| Outcomes | <p>All students meet the assessment benchmark requirements.</p> <p>Freshmen did not participate.</p> | <p>#1 Above – Seventy percent of Soph. and Jr. students scored proficient or better on this objective. Eighty percent of Senior students scored proficient or better on this objective.</p> <p>#2 Above – (ART 276) Students scored at the 90th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives.</p> <p>Freshmen were not evaluated.</p> | |

As the above comparison data shows, our ongoing efforts to improve our assessment procedures have become more extensive and refined with each successive year. Our current efforts are focused on better defining our student outcome benchmarks and improving our assessment rubrics to provide more targeted data for making curricular improvements. These new tools will be in place beginning Spring semester 2016.

Section 5: External Review

Guide for External Reviewers of Major Programs

Name of Reviewer(s) Michael Sleadd

Program Reviewed Graphic Design BFA

Date of Review & Campus Visit 3/22/2016

1. At what level is the program's curriculum framework aligned with the mission and vision of William Woods University?

| | | | | |
|------------------|---|-----------------------|---|-------------------------|
| 1 Not Evident | 2 | 3 Somewhat Aligned | 4 | 5 Completely Aligned |
|------------------|---|-----------------------|---|-------------------------|

Response:

All visual art programs at William Woods University are dedicated to the cultural and artistic enrichment of their students. Students learn techniques and processes needed for success in a wide range of career areas.

2. At what level has the program clearly articulated its educational goals and objectives for majors/minors in its self-study document?

| | | | | |
|------------------|---|---------------|---|-----------------|
| 1 not-evident | 2 | 3 somewhat | 4 | 5 completely |
|------------------|---|---------------|---|-----------------|

Response:

For a BFA in Graphic Design I think the program at William Woods does a very good job. The foundations in studio design, drawing and art survey will give the students solid background for graphic design work. Students are enriched in the arts as they work on a career path. More depth in art history is also desirable and required if students are going to graduate school. (The BFA program in Graphic Design is not the same online as it is in the document I received. The online document shows 55 required hours and the Program Checklist shows 70 required hours of study. These should match in order to avoid student confusion.)

3. At what level has the program articulated its assessment plan for student learning?

| | | | | |
|------------------|---|---------------|---|-----------------|
| 1 not-evident | 2 | 3 somewhat | 4 | 5 completely |
|------------------|---|---------------|---|-----------------|

Response:

William Woods has long been a regional model for assessing student success in the fine and applied arts. Many years ago I visited a portfolio day at WW and was very impressed by the quality of the student presentations. The assessment is constantly being revised and perfected.

4. To what degree are the student learning objectives sufficient for the discipline?

| | | | | |
|-----------------|---|---------------|---|---------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Superior |
|-----------------|---|---------------|---|---------------|

Response:

The learning objectives as presented in the Annual Assessment Report are clearly articulated. They should provide good information for program evaluation and adjustment. I fully support all seven of the Graphic Design Program Objectives.

5. At what level are the students performing in regards to benchmarks established for each objective?

| | | | | |
|------------|---|--------------|---|----------------|
| 1 Below | 2 | 3 Average | 4 | 5 Exceeding |
|------------|---|--------------|---|----------------|

Response:

Outcomes for each objective indicate that students are performing at or above the benchmark in the Graphic Design BFA assessment.

6. How do the students compare to the performance at comparable institutions?

| | | | | |
|-----------------|---|-----------------|---|-----------------|
| 1 Well Below | 2 | 3 Comparable | 4 | 5 Well Above |
|-----------------|---|-----------------|---|-----------------|

Response:

This is very hard to evaluate. I saw only a small amount of work produced by students during my brief visit and had only my own institution to compare it to. I will assume that the work is "comparable." I did see some work by graphic design students that was excellent. I don't know, however, if it was by BA or BFA students.

7. How quickly does the program make changes to address student needs, i.e., when students do not perform at expected levels?

| | | | | |
|-------------------|---|------------------------|---|----------------------|
| 1 Not Reactive | 2 | 3 Somewhat Reactive | 4 | 5 Highly Reactive |
|-------------------|---|------------------------|---|----------------------|

Response:

It appears that the faculty are making regular evaluations of the program and make the education of their students primary. When solutions are out of their control, such as faculty hires, it is much more difficult to address student needs.

8. How reasonable is the program's projected growth in light of the current student population in the major?

| | | | | |
|-------------------|---|---------------|---|-----------------|
| 1 Unreasonable | 2 | 3 Somewhat | 4 | 5 Reasonable |
|-------------------|---|---------------|---|-----------------|

Response:

This is a challenging time for many colleges when it comes to growth. William Woods has excellent, concerned and committed full time faculty. Graphic Design is, and likely will remain, a popular major in the arts. Whenever retirements take place in this area the positions must be filled with full-time professionals/professors. The faculty have listed ways that they have assisted with recruitment, and have requested assistance with the department's presence on the college Web. This should be addressed immediately. The program will not grow in numbers if prospective students can't see and evaluate the college's art department online. Career-track programs are most popular in the arts at this time. At Columbia College we see good numbers in graphic design and photography, and to some degree ceramics. The state of the economy seems to have an effect on the number of students entering the fine arts. William Woods students are all grounded in the fine arts. I believe this is essential for success in careers in graphic design.

9. Is the retention of students within the program comparable to other programs in the

discipline?

| | | | | |
|------------|---|---------------|---|----------------|
| 1 Below | 2 | 3 Standard | 4 | 5 Exceeding |
|------------|---|---------------|---|----------------|

Response:

As an outside observer I can see that the William Woods art faculty work very closely with each student. Students are nurtured and the faculty find the value of each individual. Students should feel that they are important and faculty are concerned for their success in both college programs and in their careers.

10. At what level have courses been offered regularly and in a manner that students are able to take all courses in a two-year period?

| | | | | |
|-----------------|---|---------------|---|----------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Excellent |
|-----------------|---|---------------|---|----------------|

Response:

Rotations have been established that seem to provide students with the ability to plan their degrees adequately.

11. To what degree is the nature and quality of program offerings adequate for the number of majors in the program?

| | | | | |
|-----------------|---|---------------|---|----------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Excellent |
|-----------------|---|---------------|---|----------------|

Response:

I am accustomed to our numbering system at Columbia College. It seems that there are few courses numbered at the 400 (senior) level at WW. Not that these courses aren't indicated in the document. There are four levels of painting, ceramics, etc. I think this is just a numbering issue. It seems that the program would benefit from more art history courses.

12. To what degree are there adequate offerings of internships, practicums, student teaching, or other workplace experiences to prepare the student for a profession?

| | | | | |
|-----------------|---|---------------|---|---------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Superior |
|-----------------|---|---------------|---|---------------|

Response:

This all looks very good at William Woods. Students are given opportunities to take workplace experiences. Being located in Fulton there may be fewer opportunities than in a larger community.

13. To what degree does the program provide employment resources to the student? [or How important to the discipline is it that the program provide employment resources to the student?]

| | | | | |
|------------------|---|---------------|---|------------------|
| 1 Not Evident | 2 | 3 Somewhat | 4 | 5 Substantial |
|------------------|---|---------------|---|------------------|

Response:

I am told that there is an excellent career services office that helps student find employment. Also students graduating in Art Education find good teaching positions.

14. To what degree does the faculty appear to have expertise in the subject areas they teach?

| | | | | |
|-----------------|---|---------------|---|---------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Superior |
|-----------------|---|---------------|---|---------------|

Response:

The CV of the faculty indicates that they all have expertise to teach in their areas. They have very long and solid histories of teaching excellence. During my round table with the students I was told that they do have some concern about the quality of instruction in ceramics, but seem very content with design, studio art and photography. I see that Studio Photography is an elective in the major, but I would recommend that it be a required course. Internships should also be required for graphic design.

15. To what degree are the teaching loads equitably and reasonably determined?

| | | | | |
|-----------------|---|---------------|---|---------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Superior |
|-----------------|---|---------------|---|---------------|

Response:

I don't appear to have good information on this, but all small programs require a great deal of their faculty. I believe that Paul Clervi should have been replaced with a full-time ceramics/sculpture faculty member when he retired. The William Woods program needs four full-time faculty.

16. Please rate the faculty to student ratio?

| | | | | |
|---------------|---|-------------------|---|--------------|
| 1 Too High | 2 | 3 Satisfactory | 4 | 5 Too Low |
|---------------|---|-------------------|---|--------------|

Response:

The numbers in some of the classes has been high for studios. Studio classes with more than 15 students are difficult. This seems to be an issue primarily in the upper level courses. On a side topic, adjunct faculty salaries are extremely low at William Woods. This should be addressed.

17. To what degree are the library holdings appropriate for the size of the program?

| | | | | |
|-----------------|---|---------------|---|---------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Superior |
|-----------------|---|---------------|---|---------------|

Response:

The number of art holdings in the library is very good. I understand that there was a flood in the library a few years ago that ruined a large number of books, but despite this the library for the arts is excellent.

18. How does the faculty's use of current technology, practices, or trends to facilitate instruction compare with other programs in the discipline?

| | | | | |
|-------------------|---|--------------|---|---------------|
| 1 Insufficient | 2 | 3 Average | 4 | 5 Superior |
|-------------------|---|--------------|---|---------------|

Response:

Graphic Design has a very good lab, with state-of-the-art equipment and software. The faculty would benefit from improvements in digital projection for studio use, particularly in the painting studio. As I understand it this was promised, but not provided. The current equipment is not adequate.

19. At what level are the physical resources, such as facilities and equipment appropriate for the program?

| | | | | |
|-----------------|---|---------------|---|---------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Superior |
|-----------------|---|---------------|---|---------------|

Response:

As I mentioned above the faculty could use updated technology in the various studios. Printing, computers, and software are perfect for the graphic design majors.

I have always been jealous of this wonderful facility and the best gallery in the state.

20. Is the support staff adequate for the program?

| | | | | |
|------------------------|---|----------------------|---|----------------------|
| 1 Inadequate | 2 | 3 Adequate | 4 | 5 Superior |
|------------------------|---|----------------------|---|----------------------|

Response:

As mentioned previously students raised concern about the staff member that oversees the gallery and the ceramics program. There were five students in our round table and at least three of them expressed concern. This could affect student satisfaction with the program and should be addressed. I personally know two of the adjunct faculty and know them to be quite excellent artists and teachers.

Summary...

My observations (all programs):

- Rich history of quality art education.

The curriculum looks solid in most areas—painting, drawing, and graphic design in particular appear strong. My brief exposure to the areas did not give me the depth I would need to make an in-depth analysis of all programs. Here are a few observations:

- The “BA Required Courses”
These courses look good. I always like to see more drawing. Perhaps you could consider adding a second level of drawing as a general requirement. I am very impressed with the Portfolio Development course at the sophomore level. Good idea!
- Your art history requirement is thin. Only two options are inadequate. Your graduates who seek their MFA degrees in any studio discipline are going to be required to have at least three art history courses at the upper level (300 or 400). This would be primarily a concern of the BFA students, as that is the desired degree for entry into an MFA program. I would like to see you start offering two more art history options. It is very concerning that neither ART Education nor Photography Concentrations require art history beyond the survey level. I strongly recommend that this be changed to two upper level art history courses for the BA. Maybe the ART233 course could be renumbered to the 300 level and then add a couple of additional options, such as Renaissance Art History, American Art History, Ancient Art History, etc.? This was not addressed in the document I received.
- It appears that there are insufficient courses to select three electives in the Photography Concentration. This requires faculty to teach numerous independent study classes in order for students to complete their programs. Do faculty receive an additional stipend for problems classes? The Studio Concentration also has four elective courses, but there are many more options here, including printmaking, ceramics, sculpture, etc. Do additional photography courses need to be developed in order to give more depth to this concentration—perhaps a darkroom course?
- Just curious... I noted that the catalog online has the following course description for ARTS 256 Digital Imaging: “A course teaching the basic principles and techniques of photography. Students learn the fundamentals of 35mm photography, black and white film development and print making.” This doesn’t sound like a digital imaging class. Is this text incorrect? I was also under the impression that the department no longer offers traditional darkroom photo. My memory might be off on this. Sorry if it I am incorrect. You might want to check the online catalog and be certain that the course descriptions are up-to-date.
- The Real World Graphic Design Studio sounds great!

- Excellent full-time faculty with many years at the college.

Three highly qualified tenured faculty are doing amazing job teaching the William Woods art students. The number of full-time faculty has decreased in recent years. Fewer full-time faculty may weaken the program as student numbers increase. In the future the program may find itself relying more on part-time faculty. Although there are two outstanding adjuncts currently teaching, adjuncts do not generally have commitment to the program, and are not inclined to contribute to curricular revision and growth. What plans does the college have for replacing faculty with tenure-track professors after current professors retire?

- A magnificent gallery with high quality exhibitions.

The Cox Gallery is one of the most beautiful facilities in the state. Faculty have worked very hard to install high quality exhibitions for both student instruction and community enrichment.

- A program with emphasis on student success.

The faculty show great concern for the advancement of all of their students. This was very evident in both my discussions with the professors and my meeting with students. The students feel that faculty care and know that they want them to get the most of their education.

- Historically strong assessment processes.

This of course demonstrates the level of concern for student success. Great work in assessment for many years. Good work in giving students practical experience as well. Mentor program is super!

- There is a strong history of ceramics and sculpture in the Woods program.

The retirement of Professor Clervi caused an observable weakness in this area. Students are not pleased with the current level of instruction in ceramics. They expressed that instruction quality has dropped recently and that the previous adjunct professor provided solid coursework. I have no details on what is lacking in the content of these courses, but full-time art faculty need to evaluate and make adjustments. The ceramics facility is very good (except for needed repairs in ventilation. This was expressed in the report.)

- Recruitment of new students is a concern of faculty.

Of course this is a concern of many institutions. The need for updated Web presence for the arts came up again and again during my visit. This is essential! As I mentioned before, if students can't see what is offered they won't come to your school. With such a high quality program it should be promoted properly.

- The program should be given what it needs to grow.

- *The program should do a search for an additional full-time faculty member to teach ceramics, sculpture (or ceramic sculpture) and perhaps an art history course. Full-time faculty should be included in this search committee.*
- *All faculty should be included in decisions concerning gallery exhibitions. The gallery is a tool for studio and art history instruction and faculty must be consulted.*
- *The BA curriculum should be revisited with an eye on art history requirements and the upper level content of concentrations.*
- *Repairs should be made to the ventilation systems in the building.*
- *New video projection should be installed in the painting studio.*
- *Other small equipment requests should be filled.*

- *In order to recruit and retain high quality adjunct professors William Woods needs to raise salaries.*

It has been a pleasure to review the William Woods Art Program. The faculty are a delight, the facility is beautiful, the future should be good. If you have questions please do not hesitate to contact me.

Section 6: Conclusions and Recommendations

Faculty response to outside program review.

Graphic Design B.A. & B.F.A. Program Review Faculty Response

(As the evaluator's review of and rubric scoring of both degree programs were virtually identical we have combined our responses into one document.)

• Related to Question #5

(At what level are the students performing in regards to benchmarks established for each objective?) the reviewer gave a rating of 3 (average) stating:

“Outcomes for each objective indicate that students are performing at or above the benchmark in the Graphic Design BFA assessment.”

Faculty Response:

As aspiring teachers we always believe our students should be performing at increasingly higher levels. For the most part, as the reviewer indicated, our students are performing at or above the benchmarks we have set. All of our assessment efforts are directed at making sure our benchmarks are appropriate and that our curriculum is aligned to insure that our students are able to meet our expectations. This is an ongoing effort.

• Related to Question #6

(How do the students compare to the performance at comparable institutions?) the reviewer gave a rating of 3 (average) stating:

“This is very hard to evaluate. I saw only a small amount of work produced by students during my brief visit and had only my own institution to compare it to. I will assume that the work is “comparable.” I did see some work by graphic design students that was excellent. I don’t know, however, if it was by BA or BFA students”.

Faculty Response: As the evaluator mentioned, this is very difficult to evaluate. For us the ultimate benchmark is successful graduate employment upon degree completion. Looking at our historically high student placement rate into the profession, we as a faculty feel that our students are performing at a rate consistent, if not above, that of their peers at comparable institutions.

- Related to Question #9

(Is the retention of students within the program comparable to other programs in the discipline?) the reviewer gave a rating of 3 (average) stating:

“As an outside observer I can see that the William Woods art faculty work very closely with each student. Students are nurtured and the faculty find the value of each individual. Students should feel that they are important and faculty are concerned for their success in both college programs and in their careers.”

Faculty Response: The evaluator did not give an opinion on retention in his observations. Our retention figures have generally been consistent over the life of the program. However, he did mention that he observed what we feel are the core components in strong retention: respecting each student as an individual and attempting to provide a personalized learning experience customized to their needs.

- Related to Question #11

(To what degree is the nature and quality of program offerings adequate for the number of majors in the program?) the reviewer gave a rating of 3 (adequate) stating:

“I am accustomed to our numbering system at Columbia College. It seems that there are few courses numbered at the 400 (senior) level at WW. Not that these courses aren’t indicated in the document. There are four levels of painting, ceramics, etc. I think this is just a numbering issue. It seems that the program would benefit from more art history courses.”

Faculty Response: The faculty agree with the evaluator that more 400- level courses need to be offered. We are currently reevaluating our numbering criteria and overall curriculum offerings to insure a proper balance of course offerings among all class levels. This has been an item of concern for us for some time given the pending change in graduation requirements that include more upper-level courses.

- Related to Question #15

(To what degree are the teaching loads equitably and reasonably determined?) the reviewer gave a rating of 3 (adequate) stating:

“I don’t appear to have good information on this, but all small programs require a great deal of their faculty. I believe that Paul Clervi should have been replaced with a full-time ceramics/sculpture faculty member when he retired. The William Woods program needs four full-time faculty.”

Faculty Response: Given the current enrollment and fiscal challenges facing all higher education institutions we do not concur that we need a fourth full-time art faculty member at this time. In general we believe our staffing is adequate to meet the needs of our students. The judicious use of skilled adjunct faculty has helped overcome any staffing shortfalls created by the loss of Prof. Clervi’s position.

- Related to Question #16

(Please rate the faculty to student ratio?) the reviewer gave a rating of 3 (satisfactory) stating:

“The numbers in some of the classes has been high for studios. Studio classes with more than 15 students are difficult. This seems to be an issue primarily in the upper level courses. On a side topic, adjunct faculty salaries are extremely low at William Woods. This should be addressed.”

Faculty Response: In general the faculty have not experienced significant problems with class overcrowding. There may be an occasional class that is a bit oversized, but this is the exception rather than the norm. An issue of greater concern is the low number of students in some classes, particularly following the reduction in the number of required General Education art courses from 6 hours to 3.

- Related to Question #20

(Is the support staff adequate for the program?) the reviewer gave a rating of 3 (adequate) stating:

“As mentioned previously students raised concern about the staff member that oversees the gallery and the ceramics program. There were five students in our round table and at least three of them expressed concern. This could affect student satisfaction with the program and should be addressed. I personally know two of the adjunct faculty and know them to be quite excellent artists and teachers.”

Faculty Response: The evaluator and students are not alone in noting concerns regarding the performance of the gallery support person. Faculty and students have raised numerous concerns regarding an array of issues for nearly two years. However, this position does not report to the art faculty, nor were faculty consulted when the position was filled in 2014. As a result the faculty have very limited input into how the support staff operates in serving the needs of the Program.

Academic Council Review:

| | Excellent | Adequate | Needs Improvement | Comments |
|-----------------------------|---|--|---|----------|
| History, Mission and Vision | <ul style="list-style-type: none"> <input type="checkbox"/> Overview is succinct (-300 words) <input type="checkbox"/> Program's purpose/mission is clear, including relationship to the university's mission statement. <input type="checkbox"/> Clearly describes the approach to maintain or improve student retention and graduation rates. <input type="checkbox"/> Provides detailed description of possible employment positions for graduated students. | <ul style="list-style-type: none"> <input type="checkbox"/> Introduction describes the program with more detail than necessary (+300 words) <input type="checkbox"/> Introduction includes the program mission but it is unclear about its purpose within the university. <input type="checkbox"/> Summarizes the data on student retention and graduation rates. <input type="checkbox"/> Provides a short summary of employment placements for graduated students. | <ul style="list-style-type: none"> <input type="checkbox"/> Introduction omits either program mission or the program purpose within the university. <input type="checkbox"/> Program description is absent, weak or lacked reflection of program data. <input type="checkbox"/> Description of student data lacks reflection. <input type="checkbox"/> Lists a few locations where graduated students are employed. | |

| | | | | |
|---------------------------|---|---|---|--|
| Course rotation-offerings | <input type="checkbox"/> Course rotation is followed in the way courses are offered. <input type="checkbox"/> All cross-listed courses are identified. <input type="checkbox"/> Course offerings appear appropriate for the needs of the program. | <input type="checkbox"/> Course rotation is followed with few exceptions of independent study/tutorial courses when needed. | <input type="checkbox"/> Course rotation is not followed. Many instances of tutorial and/or independent study. | |
| Faculty and Resources | <input type="checkbox"/> Faculty qualifications and specific competencies are fully and accurately described <input type="checkbox"/> Provides a sound rationale for current staffing and/or future recommendations related to student learning. <input type="checkbox"/> Summarizes all physical equipment needs and supplies noting any deficiencies and the impact on student learning. <input type="checkbox"/> Provides summary analysis of library holdings, noting specifically how deficiencies, if any, affect student learning <input type="checkbox"/> Provides rationale and recommendations to improve resources that would address such deficiencies and link student learning. | <input type="checkbox"/> Faculty qualifications and competencies are described. <input type="checkbox"/> Notes the adequacy or inadequacy of current staffing with little discussion on the impact to student learning. <input type="checkbox"/> Provides summary of current equipment, etc., but does not connect to student learning. <input type="checkbox"/> Provides a summary of library holdings. <input type="checkbox"/> Provides recommendations to improve resources but does not connect to student learning. | <input type="checkbox"/> Faculty qualifications and competencies are poorly described or absent. <input type="checkbox"/> Merely lists the faculty/staff positions in the department with no explanation how current staffing impacts student learning. <input type="checkbox"/> Lists only perceived equipment deficiencies (no list of actual resources) <input type="checkbox"/> Omits library information. <input type="checkbox"/> Does not recommend any changes to resources for the program. | |
| Assessment of Program | <input type="checkbox"/> Annual Assessment includes learning outcomes and assessment measures, which are clearly explained. <input type="checkbox"/> Problems involving curriculum clearly explained. <input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified with action plans for improvement if needed. <input type="checkbox"/> Report includes collaboration from all program faculty, including adjunct, external constituents in the assessment of student learning. <input type="checkbox"/> Program's involvement in service, LEAD, and other university activities are clearly explained. | <input type="checkbox"/> Annual Assessment includes learning outcome and/or assessment measures. <input type="checkbox"/> Problems involving curriculum are addressed. <input type="checkbox"/> Standards for performance and gaps in student learning are recognized. <input type="checkbox"/> Program report includes feedback from all on campus faculty in assessing student learning. <input type="checkbox"/> Program involvement in service, LEAD, and other university activities are listed. | <input type="checkbox"/> Annual Assessment does not address learning outcomes and/or assessment measures. <input type="checkbox"/> Problems involving curriculum are omitted. <input type="checkbox"/> Standards for student performance and gaps in student learning are not identified. <input type="checkbox"/> Program report does not include feedback/input from all program faculty when assessing student learning. <input type="checkbox"/> Program involvement in service, LEAD, and other university activities are omitted. | |

| | | | | |
|-----------------|---|--|--|--|
| | | | | |
| External Review | <input checked="" type="checkbox"/> Program response to all criteria marked as "somewhat—not evident" on the External Review report is complete with specific strategies for improvement. | <input type="checkbox"/> Program responded to some of the criteria marked as "somewhat-not evident" on the External Review report with ideas on how to improve. | <input type="checkbox"/> Program did not respond to the areas of weakness marked on the report as "somewhat—not evident". | |
| Conclusion | <input type="checkbox"/> Strengths and challenges include references to student learning. <input checked="" type="checkbox"/> Challenges exhibit more depth than resource shortages and include challenges for the program faculty. <input type="checkbox"/> Program response to external review and Academic Council is complete and thorough. <input type="checkbox"/> Action plan for the program is visionary, showing evidence that the program is aiming for a higher level of student learning. | <input checked="" type="checkbox"/> Strengths and challenges are identified, but don't relate to student learning. <input type="checkbox"/> Challenges are little more than resource driven. <input type="checkbox"/> Action plan accommodates the program challenges but does not move it to a higher level. <input type="checkbox"/> Program responds to external review and Academic Council with little discussion. | <input type="checkbox"/> Strengths and challenges are identified. <input type="checkbox"/> Challenges are all resource driven. <input type="checkbox"/> There is no action plan that addresses the challenges that face the program. <input type="checkbox"/> Program acknowledges the recommendations of external review and Academic Council with no discussion on changes. | |

Program Strengths: Equipment and resources maintained. Graduates are tracked and have been successful in the field. Assistance provided to students and faculty in other disciplines. Discipline has been modified to reflect changes in technology and in the field.

Program Challenges: Program depends upon efforts of a single full-time faculty member. Data collection needs to be more robust and provide evidence of student proficiency throughout the program.

Academic Council Recommendations: Differences between BA and BFA in Graphic Design need to be made clear by establishment and monitoring of additional objectives. First-year students need to be evaluated against program objectives to establish a baseline proficiency level. Involve more courses in program assessment documentation.

B.F.A. GRAPHIC DESIGN – 70 credits**2015-2016 Catalog**

ID#: _____

Name: _____ Advisor: _____

*****Students are required to have 122 distinct credits for graduation*******REQUIRED COURSES 58 credits**

| Course | Credit | Semester Completed | Grade Earned | Substitutions |
|------------------------------------|--------|--------------------|--------------|---------------|
| ART105 Basic Design | 3 | | | |
| ART110 Drawing I | 3 | | | |
| ART115 Color & Light | 3 | | | |
| ART202 Fundmntls of Graphic Design | 3 | | | |
| ART210 Portfolio Development | 1 | | | |
| ART230 Survey of Western Art I | 3 | | | |
| ART231 Survey of Western Art II | 3 | | | |
| ART232 Intermediate Graphic Design | 3 | | | |
| ART250 Typography | 3 | | | |
| ART256 Digital Imaging | 3 | | | |
| ART276 Digital Art | 3 | | | |
| ART326 Studio Photography | 3 | | | |
| ART332 Publication Design | 3 | | | |
| ART432 Real Wrld Graph Dsn Studio | 3 | | | |
| ART433 Professional Development | 3 | | | |
| ART456 Advanced Imaging Technology | 3 | | | |
| ART470 Senior Practicum | 3 | | | |
| BUS321 Principles of Marketing | 3 | | | |
| COM337 Interactive Web Communcn | 3 | | | |
| MIS325 Website Development | 3 | | | |

Required Electives 12 credits

| Course | Credit | Semester Completed | Grade Earned | Substitutions |
|------------------------------------|----------|--------------------|--------------|---------------|
| Studio Art/COM Electives: | 6 | | | |
| Any Studio Art: _____ | 3 | | | |
| Any Studio Art: _____ | 3 | | | |
| Any COM Course: _____ | 3 | | | |
| Any COM Course: _____ | 3 | | | |
| Art History Elective: | 3 | | | |
| ART233 Women, Art & society | 3 | | | |
| ART331 Modern and Contemporary Art | 3 | | | |
| ART _____ | 3 | | | |
| MIS Elective: | 3 | | | |
| MIS _____ | 3 | | | |

Student: _____ Date: _____

Advisor: _____ Date: _____

Division Chair: _____ Date: _____ Substitutions to
the coursework above requires the signature of the division chair.

Appendix B: Course Descriptions

List each course and description from the current catalog.

ART105 Basic Design -A

Students will study the elements and principles of composition as applied to two-dimensional and three-dimensional forms. A wide range of materials and techniques will be covered.

ART110 Drawing I

A basic study of drawing techniques and concepts.

ART115 Color & Light

Students will gain an understanding of the foundations in color theory. Application of this knowledge through hands on experience will take place in weekly exercises and projects by class critiques. We will also investigate the personal color theories of several significant historical artist, as well as the color and light properties of several different mediums. Students will emerge from this course with a broad understanding of the remarkable dynamics of color and light. They will be prepared to readily translate this knowledge in the future visual art and graphic design course. Students will engage in criticism and develop an individual aesthetic sensibility as the course progresses.

ART202 Fundamentals of Graphic Design

As the introductory graphic design course, this course sets the framework for the Graphic Design concentration. The course introduces students to the graphic design profession, acquainting them with the fundamentals of desktop publishing, layout, design, and typography.

ART210 Portfolio Development

Designed to introduce students to the importance, concept, and production of a professional art portfolio. During the course students produce both a conventional and an electronic portfolio of their work.

ART230 Survey of Western Art I

A study of sculpture, painting, architecture and the minor arts from early history to the Renaissance. The main focus is the placement of the art of each period within the society by which it was produced.

ART231 Survey of Western Art II

A study of sculpture, painting, architecture and the minor arts from the Renaissance to contemporary times. The main focus is the placement of the art of each period within the society by which it was produced.

ART232 Intermediate Graphic Design

Offers students the opportunity to apply graphic design techniques and principles to scenario-based projects simulating real world design situations. Special emphasis is placed on developing intermediate-level computer design skills.

ART250 Typography

An introduction to Typography: the art of designing with type, including the planning of typeface, size, composition, and page layout. This course explores the fundamental principles of Typography and its integral role in graphic design.

ART256 Digital Imaging

A course teaching the basic principles and techniques of photography. Students learn the fundamentals of 35mm photography, black and white film development and print making.

ART276 Digital Art

This course is an introduction to the concepts and tools necessary to produce photo-based digital art on the computer. The course explores the intersection of art and emerging digital imaging technologies. Students study contemporary art and photography in an effort to produce their own sensibility and understanding of how to translate their personal creative vision into works of digital art. The course emphasizes the use of digital photography and computer technology as the primary means of creating digital art.

ART326 Studio Photography

An exploration of the concepts and application of studio photography with an emphasis on portrait techniques. Students are challenged to conceptualize and produce various types of formal and informal portrait and commercial photographs, and to develop computer skills that allow them to adjust and manipulate images after they are captured. Students learn how to use sophisticated studio lighting to achieve various photographic outcomes.

ART332 Publication Design

Explores the use of graphic design in a variety of publishing situations. Students are required to apply their design skill and knowledge in the production of sophisticated printed pieces. Students are expected to develop an advanced level of ability in computer-assisted design. Students also begin production on their formal professional portfolio.

ART432 Real World Graphic Design Studio

Students apply their graphic design skills working with actual community clients. Students learn to work as professionals within the creative constraints of the real world to satisfy the needs of their clients. Emphasis is placed on developing successful client relationships, working within budgets and deadlines, and creative problem solving.

ART433 Professional Development

This is an upper-level Graphic Design course structured to accomplish one primary objective: to provide a focused opportunity for individual students to become professionally certified in a particular area of Graphic Design software expertise. Students select an area of software specialization to pursue such as Photoshop, Illustrator, InDesign, or Lightroom, among others. They are then individually mentored to develop the requisite skills and knowledge to pass the industry certification exam in that area of study. Successfully passing the exam denotes a student as accomplished in that area of expertise and allows him or her to note that credential as part of their professional vita. Official certification builds knowledge, confidence, and self-esteem, and helps young designers stand out among their peers, particularly as it relates to hiring and promotion.

ART456 Advanced Imaging Techniques

This course is an upper-level art course that allows students the opportunity to explore digital imaging technology and its practical applications to professional photography and graphic design. At the same time students have the opportunity to expand the creative boundaries of their personal image making potential. The class curriculum is designed to give students the understanding of a wide range of advanced technical and creative imaging skills. Among the topics addressed are: commercial level digital image production and manipulation; advanced conceptual image making; achieving quality image resolution, sharpening, tonality and color; and developing a professional-level image portfolio. The class is structured to give students one-on-one instructor assistance to help push their individual talents and aspirations, both technically and creatively.

ART470 Senior Practicum

This capstone course includes production of independent work which will be exhibited during the Senior Show; participation in planning and mounting the Senior Show; a self-assessment report; and presentation of a Senior portfolio.

BUS321 Principles of Marketing

An application of concepts from the field of marketing of consumer demand in relation to marketing procedures, functions, methods, policies, including issues of marketers from a marketing perspective.

COM337 Interactive Web Communication

This course is an introduction to interactive social media: blogs, microblogs, networks, bookmarking, Wikis, and Web2.0/3.0. The students will get hands on experience and will research media usage, integration, traditional and contemporary marketing/PR campaigns with social media, and cultural assessments of social media. At the end of the course, the students will have knowledge of the most popular used forms of social media, a review of the “cutting edge” of social media, and a vision for keeping up with the evolving phenomenon

MIS325 Website Development

This course is designed to instruct the student in the proper design and analysis of website development. Students will learn the basics of HTML, CSS, website portals, content management systems, web hosting and domain name construction. A final project will require the student to maintain a website, host and domain name.

William Woods University - Dulany Library
COLLECTION ANALYSIS
September 2015

In Support of the Following Academic Program: **Graphic Design**

I. MOBIUS Holdings (Subject Search):

Graphic design – 5,174 catalog entries
Photography – 22,594 catalog entries
Drawing technique – 3,275 catalog entries
Art portfolios – 282 catalog entries
Web site development – 8,409 catalog entries

II. William Woods University Holdings:

Ebooks:

Graphic design – 148 catalog entries
Photography – 1,240 catalog entries
Drawing technique – 157 catalog entries
Art portfolios – 10 catalog entries
Web site development – 405 catalog entries

Journals:

| | 2015 |
|-----------------------|-------------|
| Print | 15 |
| Electronic Full-text | 29 |
| Electronic Index Only | 12 |

Books (Printed) and Non-print Materials:

A. By Publication Date

| Subject | Totals | 1900-1909 | 1910-1919 | 1920-1929 | 1930-1939 | 1940-1949 | 1950-1959 | 1960-1969 | 1970-1979 | 1980-1989 | 1990-1999 | 2000-2004 | 2005-2009 | 2010-2015 | Other |
|---|--------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-------|
| <u>Graphic Arts, Drawing, Design Totals</u> | 511 | 1 | 2 | 4 | 3 | 20 | 26 | 74 | 62 | 37 | 111 | 72 | 61 | 37 | 1 |
| Caricature, Pictorial Humor & Satire | 54 | 1 | 0 | 1 | 0 | 2 | 1 | 4 | 12 | 5 | 6 | 10 | 5 | 7 | 0 |
| Commercial Art, Advertising Art | 142 | 0 | 0 | 2 | 1 | 0 | 1 | 8 | 2 | 12 | 48 | 31 | 23 | 13 | 1 |
| Graphic Arts, Drawing, Design | 39 | 0 | 0 | 0 | 0 | 7 | 6 | 19 | 2 | 0 | 4 | 0 | 1 | 0 | 0 |
| History of Drawing | 54 | 0 | 0 | 0 | 0 | 5 | 0 | 14 | 9 | 4 | 10 | 4 | 5 | 3 | 0 |

| Subject | Totals | 1900-1909 | 1910-1919 | 1920-1929 | 1930-1939 | 1940-1949 | 1950-1959 | 1960-1969 | 1970-1979 | 1980-1989 | 1990-1999 | 2000-2004 | 2005-2009 | 2010-2015 | Other |
|-------------------------------------|--------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-------|
| Illustration, Book Illustration | 55 | 0 | 0 | 0 | 0 | 2 | 3 | 3 | 6 | 5 | 14 | 7 | 9 | 6 | 0 |
| Museums and Collections of Drawings | 2 | 0 | 0 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 |
| Posters | 14 | 0 | 0 | 0 | 0 | 1 | 1 | 3 | 2 | 1 | 3 | 1 | 2 | 0 | 0 |
| Study, Technique, Materials | 151 | 0 | 2 | 1 | 2 | 3 | 14 | 22 | 29 | 10 | 26 | 18 | 16 | 6 | 0 |

| Subject | Totals | 1920-1929 | 1940-1949 | 1950-1959 | 1960-1969 | 1970-1979 | 1980-1989 | 1990-1999 | 2000-2004 | 2005-2009 | 2010-2015 | Other |
|---|--------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-------|
| Photography Totals | 352 | 2 | 7 | 11 | 14 | 39 | 48 | 98 | 58 | 47 | 26 | 2 |
| Aerial Photography, Photographic Interpretation | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Artistic Photography | 85 | 0 | 0 | 4 | 2 | 9 | 21 | 20 | 14 | 8 | 7 | 0 |
| Cameras | 1 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 | 0 |
| Cinematography, Motion Pictures | 59 | 2 | 2 | 1 | 4 | 7 | 13 | 17 | 6 | 7 | 0 | 0 |
| Color Photography | 1 | 0 | 0 | 0 | 0 | 1 | 0 | 0 | 0 | 0 | 0 | 0 |
| Digital Photography | 17 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 2 | 5 | 4 | 6 |
| Lighting, inc. Photo-Optical Instrumentation Tech | 6 | 0 | 0 | 0 | 0 | 0 | 0 | 0 | 3 | 1 | 2 | 0 |
| Photographic Processing, Dark Room Techniques | 5 | 0 | 0 | 0 | 0 | 1 | 0 | 2 | 1 | 0 | 1 | 0 |
| Photography | 62 | 0 | 0 | 0 | 2 | 6 | 6 | 13 | 11 | 20 | 4 | 0 |
| Photography, General - includes History & Science | 111 | 0 | 5 | 6 | 4 | 14 | 7 | 43 | 18 | 7 | 6 | 1 |
| Photomechanical Processes | 4 | 0 | 0 | 0 | 0 | 1 | 1 | 1 | 0 | 0 | 0 | 1 |

B. By Format

| Subject | Totals | Books | Images | Journals/Magazines | Videos |
|---|--------|-------|--------|--------------------|--------|
| Graphic Arts, Drawing, Design Totals | 511 | 474 | 1 | 15 | 21 |
| Caricature, Pictorial Humor & Satire | 54 | 47 | 0 | 1 | 6 |
| Commercial Art, Advertising Art | 142 | 131 | 0 | 9 | 2 |
| Graphic Arts, Drawing, Design | 39 | 38 | 0 | 1 | 0 |
| History of Drawing | 54 | 53 | 0 | 0 | 1 |

| Subject | Totals | Books | Images | Journals/Magazines | Videos |
|-------------------------------------|--------|-------|--------|--------------------|--------|
| Illustration, Book Illustration | 55 | 51 | 1 | 1 | 2 |
| Museums and Collections of Drawings | 2 | 2 | 0 | 0 | 0 |
| Posters | 14 | 13 | 0 | 1 | 0 |
| Study, Technique, Materials | 151 | 139 | 0 | 2 | 10 |

| Subject | Totals | Books | Journals/Magazines | Videos |
|---|--------|-------|--------------------|--------|
| Photography Totals | 352 | 273 | 41 | 38 |
| Aerial Photography, Photographic Interpretation | 1 | 1 | 0 | 0 |
| Artistic Photography | 85 | 76 | 3 | 6 |
| Cameras | 1 | 1 | 0 | 0 |
| Cinematography, Motion Pictures | 59 | 38 | 17 | 4 |
| Color Photography | 1 | 1 | 0 | 0 |
| Digital Photography | 17 | 17 | 0 | 0 |
| Lighting, inc. Photo-Optical Instrumentation Tech | 6 | 6 | 0 | 0 |
| Photographic Processing, Dark Room Techniques | 5 | 5 | 0 | 0 |
| Photography | 62 | 43 | 4 | 15 |
| Photography, General - includes History & Science | 111 | 82 | 16 | 13 |
| Photomechanical Processes | 4 | 3 | 1 | 0 |

Assessment Rubric

Annual Assessment Report

| Assessment Component | Assessment Reflects Best Practices | Assessment Meets the Expectations of the University | Assessment Needs Development | Assessment is Inadequate | Comments: |
|----------------------|---|--|---|---|---|
| Learning Outcomes | <input type="checkbox"/> Program learning outcomes are aligned to national standards | <input type="checkbox"/> Measurable program learning outcomes. <input type="checkbox"/> Learning outcomes are clearly articulated. | <input type="checkbox"/> Program learning outcomes have been identified and are somewhat measurable | <input type="checkbox"/> Program learning outcomes are not clear or measurable | <input type="checkbox"/> |
| Assessment Measures | <input type="checkbox"/> Multiple measures are used to assess student learning outcomes. <input type="checkbox"/> Rubrics or guides used are provided. <input type="checkbox"/> All measurements are clearly described. | <input type="checkbox"/> Specific measures are clearly identified <input type="checkbox"/> Measures relate to program learning outcomes. <input type="checkbox"/> Measures can provide useful information about student learning. | <input type="checkbox"/> Some measurements are described, but need further description. | <input type="checkbox"/> Assessment measures do not connect to learning outcomes (objectives). <input type="checkbox"/> Assessment measures are not clear. <input type="checkbox"/> No assessment measures are established. | <input type="checkbox"/> Not all activities are aligned to program objectives |
| Assessment Results | <input type="checkbox"/> All learning outcomes are assessed annually; or a rotation schedule is provided. <input type="checkbox"/> Data are collected and analyzed to evaluate prior actions to improve student learning. <input type="checkbox"/> Standards for performance and gaps in student learning are clearly identified. | <input type="checkbox"/> A majority of learning outcomes assessed annually. <input type="checkbox"/> Data collected and aggregated are linked to specific learning outcome(s). <input type="checkbox"/> Standards for student performance and gaps in student learning are recognized. | <input type="checkbox"/> Data collected and aggregated for at least one learning outcome (objectives). <input type="checkbox"/> Data collection is incomplete <input type="checkbox"/> Standards for student performance and gaps in student learning are not identified. | <input type="checkbox"/> Learning outcomes are not routinely assessed. <input type="checkbox"/> Routine data is not collected. <input type="checkbox"/> N/A Program is too new to have collected assessment data. | <input type="checkbox"/> No discussion of students not meeting the standards. |
| | | | | | |

| Assessment Component | Assessment Reflects Best Practices | Assessment meets the expectations of the University | Assessment needs Development | Assessment is Inadequate | Comments: |
|---|--|--|--|--|--|
| Faculty Analysis and Conclusions | <input type="checkbox"/> All faculty within the program synthesize the results from various assessment measures to form conclusions about each learning outcome. <input checked="" type="checkbox"/> Includes input from adjunct faculty. <input type="checkbox"/> Includes input from outside consultant. | <input checked="" type="checkbox"/> Program faculty receive annual assessment results and meet to discuss assessment results. <input type="checkbox"/> Specific conclusions about student learning are made based on the available assessment results. | <input type="checkbox"/> Some program faculty receive annual assessment results <input type="checkbox"/> Faculty input about results is sought | <input type="checkbox"/> Faculty input is not sought. <input type="checkbox"/> Conclusions about student learning are not identified. <input type="checkbox"/> N/A Program recently started or too few graduates to suggest any changes. | Using Student Performance Reviews for assessment broadens the feedback pool. |
| Actions to Improve Learning and Assessment | <input type="checkbox"/> A comprehensive understanding of the program's assessment plan and suggestions for improvement. <input type="checkbox"/> Clearly stated adjustments in curriculum as a result of assessment data. <input type="checkbox"/> Actions are innovative in approach in attempt to improve student learning. | <input type="checkbox"/> Description of the action to improve learning or assessment is specific and relates directly to faculty conclusions about areas for improvement. <input type="checkbox"/> Description of action includes a timetable for implementation and identifies who is responsible for action <input type="checkbox"/> Actions are realistic, with a good probability of improving learning or assessment. | <input type="checkbox"/> Adjustments to the assessment plan are proposed but not clearly connected to data <input type="checkbox"/> Minimal discussion of the effectiveness of the assessment plan; minimal discussion of changes, if needed. | <input checked="" type="checkbox"/> No actions are taken to improve student learning. <input type="checkbox"/> Actions discussed are not connected to data results or analysis. <input type="checkbox"/> N/A Program recently started or too few graduates to suggest any changes. | There is no discussion on future improvements to the program. |

Additional Comments:

The analysis of the program speaks mostly about the BA program and not specific to the BFA program. The matrix on the BFA report is for the BA program and not the BFA program. It is missing many required courses. So I don't know what courses are supposed to be used for the assessment??

Are program objectives the same for both programs, the only difference is the number of courses?? Just double checking my understanding of the program.

This is all the same as the BA and BFA data are the same:

Most program evaluation seems to happen during Art 276 (Digital Art) and the Senior course ART470. The idea of evaluating students at the 200 level and then again at the 400 level provides data to show growth in student learning and is a great idea. I think it would be more beneficial to use a course 200 level course instead of one that is an elective, when student only need 2 classes out of 8 that are offered. I don't want to suggest what other course would be a better form of assessment, but if this came from a core course it would provide better data for the program.

In objective 1, benchmarks section: #1- states that students will score at or above the expected range for their class rank... it would be helpful to know what that expected score was. And in the results section, on the class data it would be helpful to include the number of students who submitted the work. This helps put the data into perspective.

Looking at the rubric for the performance assessment- the Rubric is well designed and provides great data for program faculty. My thoughts are about how the rubric is aligned to the specific objectives of the Graphic Design Program and that it will differ with how it is aligned to the Art program. The program needs to look at how to input the data from the rubric based on how students core on specific aspects of the rubric and not the holistic score of the rubric.

IE:

Program Objective 6. Demonstrate an understanding of the professional, creative and technical aspects of being a graphic artist.

Rubric Criteria: ? would this be concept development and technique and media from the rubric???

If you look at the program objectives and the rubric criteria, the criteria on the rubric should align with the objectives of the program so that program data will match with the objectives specifically....

The report consists of the same 3 sets of data and no differentiation in task when the 7 objectives of the program ask for very different skills. The chosen data should match with the objective of the course more appropriately.

The narrative portions of the report are well written and complete, but I don't see where the "Assessment of the Assessment Process" and "Changes Based on Assessment" sections are? These two components are critical to the reflection of what assessment is happening and how effective it is, as well as pushing the issue of our curricular changes happening based on the assessment of students within our programs of study.

• • •

Appendix E: Annual Assessment Report

Annual Assessment Report

Graphic Design BFA

Program Mission: The purpose of the Graphic Design Program is to assist students in developing their personal creativity and artistic skills to order for them to achieve their personal and professional goals.

Program Profile

| | 2013-2014 | 2014-2015 |
|-------------------------------------|-----------|------------------------------|
| Majors (total, majors 1,2,3) | 1 | 5 |
| Minors | 4 | Not Available from Registrar |
| Concentrations (Add Rows if needed) | | |
| Full Time Faculty | 3 | 3 |
| Part Time Faculty | 2 | 2 |

Combine all major students. If your discipline has a **secondary education certification component**, you will need to indicate that in the title of this report unless you are submitting a separate report for the education component.

*If your discipline is a major with **one or multiple concentrations**, that information needs to be included as separate content. Report the number of declared students by concentration and each concentration will need a separate assessment section.

Program Delivery (HLC 3A3)

Traditional on-campus X

Online Program

Evening Cohort

Analysis:

Several changes in the Graphic Design Program were instituted during the 2014-15 school year. First, the faculty elected to streamline the degree offerings by eliminating the B.S. degree, and subsequently revamping and bolstering the existing B.A. and B.F.A. majors. In addition, two new courses were established: ART 456, Advanced Imaging Techniques and ART 433, Professional Development. Both will become part of the curriculum in 2015-16. One class, ART 316, Photojournalism, was dropped from the curriculum.

Program enrollment held steady at 30 majors this past year. Once again this year the Graphic Design faculty have been very involved in issues related to recruitment and retention. Professor Elliott attended the Midwest Regional College Art Fair in St. Louis and the Central Missouri College Fair in Jefferson City, both in September, 2014. Also, Prof. Elliott, along with Admission's Representative Diane Drilling, attended a recruiting event for regional high school art students sponsored by the Quincy, Ill. Arts Council in April. Faculty also were very committed to meeting and spending time with every prospective high school art and design student who visited campus.

It was noted in last year's report that a dedicated "arts" area on the University website would be very helpful in supporting our recruiting efforts. To date we have not received the necessary institutional help to make this happen.

The teaching staff continued to build upon the idea that each student should be viewed and treated as a unique individual with unique educational needs and goals. Faculty continue to strive to provide a great deal of personalized attention to each student both in and out of the classroom.

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Outside Accreditation:

Is your program accredited by outside accreditor? If "yes", name the accrediting agency and include the cycle for accreditation review. NO

Is accreditation available for your program? NO

Are you making strides to attain accreditation? If no, why not? N/A

Program Objectives:

Objective 1. Produce works of visual art demonstrating the process and techniques relevant to a variety of forms.

Objective 2. Demonstrate the use of a conceptual process in the design and implementation of graphics.

Objective 3. Demonstrate competency in the use of computer technology as it applies to the graphics of arts.

Objective 4. Demonstrate a working knowledge of typography, layout, printing processes and the vocabulary of graphic art.

Objective 5. Analyze and critique images as they apply to the creation, evaluation, and use of graphic images and photographs.

Objective 6. Demonstrate an understanding of the professional, creative and technical aspects of being a graphic artist.

Objective 7. Demonstrate the development of an aesthetic philosophy and original creative vision.

Program Objectives Matrix (from most recent Assessment Plan)

| | Obj. 1 | Obj. 2 | Obj. 3 | Obj. 4 | Obj. 5 | Obj. 6 | Obj. 7 |
|---------|--------|--------|--------|--------|--------|--------|--------|
| ART105 | I | I | | | | | |
| ART110 | I | I | | | | | |
| ART115 | R | R | | | | | |
| ART202 | | I | I | I | | I | I |
| ART210 | | | | | | I | I |
| ART230 | | | | | I | | |
| ART231 | | | | | I | | |
| ART232 | | | R | I | I | R | |
| ART 250 | | R | R | R | R | | |
| ART256 | R | | | | I | | |
| ART257 | R | R | R | | R | | R |
| ART332 | | R | R | R | | R | R |
| ART432 | | M | M | M | | M | M |
| ART470 | M A | M A | M A | M A | M A | M A | M A |
| BUS206 | | R | R | R | | | |

I=Introduced

R= Reinforced

M=Mastered

A=Assessed

Assessment of Program Objectives

| | |
|---|---|
| Objective 1 | Produce works of visual art demonstrating the process and techniques relevant to a variety of forms. |
| Methods | <ol style="list-style-type: none"> 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) |
| Benchmark | <p>#1 Above – Students are expected to score at or above the expected range for their class rank on the assessment rubrics used in the Portfolio Review Process.</p> <p>#2 Above – Students are expected to score at or above the 80th percentile on this evaluation.</p> <p>#3 Above – Students are expected to show a proficiency in demonstrating this objective in a minimum of 80% of their displayed work, and to be able to articulate both orally and in writing on their achievements.</p> |
| Data Collected (course specific) | <p>ART 470 – 8 seniors self access their body of work. Students complete a 5-page paper on their achievements, as well as give an oral overview of their body of work to the graphic design faculty.</p> <p>ART 276 – Four specific assignments from each of nine students enrolled in the class are evaluated by the graphic design faculty.</p> |
| Data Collected (Assessment Day, external tests, Senior Achievement) | Portfolio Review assessment data was collected on 29 graphic design majors during our Performance Review days using the attached rubric. A panel of outside professional artists and designers, along with the Art Faculty, evaluated each student's portfolio and presentation. |
| Results/Outcomes | <p>#1 Above – Seventy-five percent of Soph. and Jr. students scored proficient or better on this objective. Eighty-two percent of Senior students scored proficient or better on this objective. All students scored at or above the expected range for their class rank.</p> <p>#2 Above – (ART 276) Students scored at the 87th percentile exceeding the goal of 80% proficiency benchmark.</p> <p>#3 Above – (ART 470) – All students scored above the 80th percentile exceeding the benchmark objectives</p> |
| Proposed changes to the assessment process | It is the consensus opinion of those involved in the evaluation process that no changes are required in the current assessment procedures. The Graphic Design faculty is comfortable with the current methods and variety of procedures used to assess the graphic design program. Collected data also supports the anecdotal observations of those involved in day-to-day teaching. |
| Budget needs related to the | There are no significant budgetary needs not being met by the current budget allocations. |

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| objective? | |
| Objective 2 | Demonstrate the use of a conceptual process in the design and implementation of graphics. |
| Methods | <p>1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.</p> <p>2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.)</p> |
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| Budget needs related to the objective? | There are no significant budgetary needs not being met by the current budget allocations. |
| Objective 3 | Demonstrate competency in the use of computer technology as it applies to the graphics of arts. |
| Methods | <p>1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.)</p> <p>2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.)</p> <p>3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.)</p> |
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| Proposed changes to the assessment process | It is the consensus opinion of those involved in the evaluation process that no changes are required in the current assessment procedures. The Graphic Design faculty is comfortable with the current methods and variety of procedures used to assess the graphic design program. |

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| | Collected data also supports the anecdotal observations of those involved in day-to-day teaching. |
| Budget needs related to the objective? | There are no significant budgetary needs not being met by the current budget allocations. |

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| Objective 4 | Demonstrate a working knowledge of typography, layout, printing processes and the vocabulary of graphic art. |
| Methods | <ol style="list-style-type: none"> 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) |
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| Proposed changes to the assessment | It is the consensus opinion of those involved in the evaluation process that no changes are required in the current assessment procedures. The |

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| process | Graphic Design faculty is comfortable with the current methods and variety of procedures used to assess the graphic design program. Collected data also supports the anecdotal observations of those involved in day-to-day teaching. |
| Budget needs related to the objective? | There are no significant budgetary needs not being met by the current budget allocations. |

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| Objective 5 | Analyze and critique images as they apply to the creation, evaluation, and use of graphic images and photographs. |
| Methods | <ol style="list-style-type: none"> 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) |
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| Proposed changes to the assessment process | It is the consensus opinion of those involved in the evaluation process that no changes are required in the current assessment procedures. The Graphic Design faculty is comfortable with the current methods and variety of procedures used to assess the graphic design program. Collected data also supports the anecdotal observations of those involved in day-to-day teaching. |
| Budget needs related to the objective? | There are no significant budgetary needs not being met by the current budget allocations. |

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| Objective 6 | Demonstrate an understanding of the professional, creative and technical aspects of being a graphic artist. |
| Methods | <ol style="list-style-type: none"> 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) |
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| Budget needs related to the objective? | There are no significant budgetary needs not being met by the current budget allocations. |

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| Objective 7 | Demonstrate the development of an aesthetic philosophy and original creative vision. |
| Methods | <ol style="list-style-type: none"> 1. Portfolio Review Session (performance rubrics completed on each student by a panel of outside and faculty evaluators.) 2. End of Semester Student Performance Review (faculty panel reviews a portfolio of work from all of the students in a designated class from the major (ART 276) and completes a rubric assessment.) 3. Senior Assessment Evaluation (entire graphic design faculty reviews and evaluates the cumulative work of senior art students enrolled in ART 470, Senior Practicum. Students self access, orally discuss, and complete a reflection paper.) |
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| Budget needs related to the objective? | <p>There are no significant budgetary needs not being met by the current budget allocations.</p> |

Attach Rubrics and or other explanatory documents pertaining to program assessment discussed in the chart to the report (portfolio guidelines, assignment sheet)

General Education Assessment:

In one way or another all Graphic Design courses support the University's general education mission related to developing creative and aesthetic sensibility. Specific courses build upon various general education foundations – Survey of Western Art I & II further a student's historical perspective and appreciation for diversity with a more focused examination of art history. Social science is further examined in upper-level design courses as students examine the sociological and psychological influences design has on individuals and our culture. Communications skills are enhanced in every design class as students learn how to use the vocabulary of art and design, and use their own artistic skills to communicate to an audience. Critical thinking skill development is woven into every course, but plays a particularly significant role in the upper level courses such as Real World Design where analytical skills are used in developing design and branding solutions for clients in the community. To a lesser extent concepts of math and natural science come into play in a number of classes as students manipulate natural materials and mathematical representations of their conceptual ideas.

Program Activities:

Student Performance Day Activities (Assessment Day):

The Graphic Design Assessment Day process requires each graphic design major (excluding freshmen) to individually appear before a panel of outside professionals and WWU faculty to formally present a portfolio of their design work. Students are assigned a 25-minute block of time for their presentations during the two-day event. During the presentations evaluators typically interact with the students probing into the student's depth of understanding related to the objectives being measured. Within two weeks of the event students are

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given feedback and a comprehensive report of their evaluation results. This normally occurs in a one-on-one session with their respective advisors. Freshmen students are required to observe at least two review sessions to be better informed about the process and be better prepared to actively participate when they become sophomores. Data from the review sessions play a major role in helping the faculty reshape and make needed changes to the curriculum. Recent changes that have come about as a result of the process include the addition of two new classes and the elimination of one class that was no longer relevant to the curriculum.

Senior Achievement Day Presentations:

Senior Achievement Day activities for Graphic Design students revolve around a student produced public exhibit of their work. As part of this senior capstone experience all seniors are required to participate with their fellow majors in planning, organizing, and producing their Senior Show. Each student also is expected to produce a major design project as part of this experience. In addition to the aesthetic aspects of the experience, students have the opportunity to demonstrate the collaborative and leadership skills they have developed in college. Faculty benefit from the process as they assess the ability of the group, as well as each individual, to successfully complete the desired objects of the exercise. Faculty incites and observations of the process are reflected in refinements in the curriculum that result.

Service Learning Activities:

Service learning is not officially a part of the Graphic Design curriculum, however, we do have a significant involvement with civic and non-profit organizations through our Real World Design Class. Class members also provide graphic design assistance to a number of local entities each year.

Program Sponsored LEAD Events:

The faculty is committed to gallery and art activities that support the WWU LEAD Program. The art and graphic design faculty conducted an estimated 33 LEAD events during the year. These included professional art exhibits, student art exhibits, art speakers, teaching demonstrations, and art panel discussions.

Student Accomplishments:

Graphic Design students are continually engaged in activities beyond the classroom that enhance their overall education and development as young professionals. This year a number of graphic design students played a major role in the design and publishing of all four issues of the school student magazine, *The Hoot*. Design students also actively volunteer their time and design talent in support of numerous campus and community organizations. Many of these same students fill significant leadership roles in the life of the campus. Nearly 80 percent of graphic design majors participate in a voluntary internship experience during their junior or senior years.

Faculty Accomplishments:

In addition to their normal duties, each faculty member is actively involved in their local communities, particularly as those activities pertain to the arts. Most significantly, Prof. Jane Mudd serves on the board of the The Art House, a community supported non-profit art gallery located in Fulton, Mo. In this capacity she has been an instrumental force in helping engage faculty and art students in all facets of this project. Faculty also donate pieces of art each year in support of various charities and non-profit organizations. In addition, art faculty give a number of art-related talks and presentations to off-campus groups each year.



Alumni (Recent Graduates) Accomplishments (past year graduating class):

Among those in the 2014 class finding initial employment were Ashley McCaffrey, Sports Marketing Department, Purdue University in Indianapolis, Ind.; Kyle Stephan, Custom Screen Printing, Columbia, Mo.; and Valerie Mielziner, Golf Discount of St. Louis. 2014 graduate Collin Shaw is pursuing an MBA degree.

Attachment #1 – Performance Assessment Days Student Instructions:

Performance Assessment Days March 3rd and 4th 2014

Studio Art, Art Education, and Graphic Design – Room 202 Kemper Art Center

WHY WE DO PORTFOLIO REVIEWS: Portfolios are used for assessment and evaluation purposes. This process allows the Division as a whole and the student as an individual to work toward the most professional and highest quality outcomes possible. Students will receive an assessment of where they stand based on faculty expectations for each degree of study. Students will also receive recommendations designed to aid in the betterment of their portfolio. The Division will benefit from an overall assessment of student work, providing a clear understanding of curricular strengths and weaknesses. In addition to those academic benefits, most jobs in the Arts field require a portfolio at some point in the interview and application process. Our procedure keeps your portfolio updated and ready to go throughout your college years.

PARTICIPATING IN THE PERFORMANCE REVIEW PROCESS IS A REQUIREMENT OF THE MAJOR. Students not participating in the process will lose all Division funding (scholarships) and a memo will be forwarded to the student and the Registrar's Office informing them that another major must be selected.

Students may bring up to 10 original pieces completed within the last year at WWU. The Art Faculty is asking you each to answer the following three questions in your best artistic language. Please make sure your answers are written in a 'Word' document. And bring a copy to the portfolio review. Each question asks you to refer to an example from your updated portfolio to accompany your answer, Copy/pasting an image of that artwork next to your answer is recommended.

1. Choose a piece from your portfolio and describe, in narrative form, the process that went into the making of it. For example: begin with defining the objectives/criteria, then describe how you came up with your overall idea, and finally, describe the actual making of the piece or image. This answer and your accompanying piece should demonstrate your understanding of an artistic process from start to finish.
2. Choose another piece that best demonstrates your knowledge of design. Please disregard subject matter or content (if any) and discuss the success of the piece based solely on composition. What elements and principles of design are explored and manipulated? How have you achieved 'unity' in the design? Please use appropriate design language.
3. Has art history influenced your portfolio or a specific piece in your portfolio in some way? Do you have a piece that reflects a particular subject, or technique or content from past periods or artists? Please discuss.

SCHEDULING FOR PORTFOLIO REVIEWS (MARCH 3 AND 4). Please put your initials by your name on the schedule. Review sessions will last 20 minutes per person. Please arrive 10 minutes prior to your start time with your portfolio, ready to show your work and discuss above questions during the review.

Freshman art majors are required to observe 2 upperclassman reviews. Please sign your name on the posted schedule next to the two students you will be observing.

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ANNUAL STUDENT (Freshman Soph. Juniors) ART EXHIBIT: Mar 6th – Mar 13st

Faculty will select work from the portfolio review process for the Annual Student Exhibit. Non-majors may also submit artwork completed the last year at WWU.

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Work should be matted or framed and reflect an understanding of the program objectives. Attach a label on the back of each piece with name, medium, and title and give to Terry or Jane **by noon Friday March 6th**.

A PUBLIC RECEPTION AND AWARDS CEREMONY will be held Thurs. March 12th^t from 4:30 to 5:30 p.m. in the KAC Gallery.

Please feel free to email any of the art faculty if you have questions concerning either the portfolio review or the student exhibit.

Attachment #2 – Performance Assessment Days Schedule

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2015 Portfolio Review Schedule – Tuesday, March 3th

(Studio Art, Graphic Design, Art Education)

8:30 Lisa Laughlin

8:50 Lukas Woodman

9:10 Robin Powell

(Freshmen Observer Times - Must attend 2)

9:30 Meagan Baker

Lauren Brooks

9:50 Shelby Patterson

Lauren Brooks

Abby Haas

(10 minute break)

10:20 Vanessa Davidson

Chandler Bramstedt

Abby Haas

10:40 Baily Peterson

Chandler Bramstedt

Joey Carbone

11:00 Emily Rogers

Joey Carbone

11:20 Sarah Mitchell

(40 minute lunch break)

12:20 Crystal Olney

12:40 Jenifer Iffrig

1:00 Lauren Rodewald

1:20 Lauren McBeth

1:40 Katherine Gaines

(10 minute break)

2:10 Paige Haislip

2:30 Rachael Kohl

2:50 Teale Branstetter



Attachment #3 – Performance Assessment Days Paper Submission Guidelines:

WWU Visual Arts
Studio Art/Art Education
Graphic Design
Portfolio Review March 3 and 4, 2015

Art Majors:

The WWU Art Faculty has scheduled a mandatory meeting for all art majors (Freshman-Seniors) on Monday February 23th at 4pm in rm. 206 (KAC). We will discuss the portfolio process and requirements and answer questions pertaining to portfolios.

Again this year to help the portfolio process run smooth, students are asked to answer the following three questions (in your best artistic language) in 'Word' document format and bring a copy for the review panel. Each question asks you to refer to an example from your updated portfolio to accompany your answer.

1. Choose a piece from your portfolio (that best demonstrates your creative process), and describe in narrative form, the process that went into the making of it. For example: begin with defining the objectives/criteria, then describe how you arrived at your idea (problem solving), and finally, describe the actual making of the piece. This answer and your accompanying piece should demonstrate your understanding of an artistic process from start to finish.
2. Choose another work that best demonstrates your knowledge of design. Please disregard subject matter or content (if any) and discuss the success of the piece based solely on composition. What elements and principles of design are explored and manipulated? How have you achieved 'unity' in the design? Use best design language.
3. Has art history influenced your portfolio in anyway? Do you have a particular piece that reflects this influence either in technique, design, and/or content? Please discuss in language that demonstrates knowledge of historical figure(s) and/or period(s). Remember to address how your selected piece correlates to this specific person or time.

Attachment #4 – Performance Assessment Days Evaluation Rubric:

Performance Assessment Rubric Name _____
Graphic Design/Studio Art

Class: SO JR SR

(Under Criteria rank student 1-4) Ranking should be appropriate to class

| Category | Criteria | Accomplished (1) | Proficient (2) | Developing (3) | Unsatisfactory (4) |
|---------------------------|---|---|---|--|--|
| Basic Artistic Principles | Knowledge of Drawing _____ | Demonstrates a superior knowledge and command of drawing | Demonstrates a good knowledge and command of drawing for student's level | Demonstrates a basic knowledge and command of drawing | Demonstrates little knowledge and command of drawing |
| | Principles of Design _____ | A professional level of unity achieved with regard to composition | Applies and makes effective use of the elements and principles of design | Demonstrates a basic understanding of the elements and principles of design | Demonstrates a limited understanding of the elements and principles of design. |
| | Technique and Media _____ | Applies a variety of media and processes consistently with superior skill | Applies a variety of media and processes with skill | Applies and utilizes a variety of media and processes with emerging skill | Errors, improper use of materials, little understanding of technique |
| | Art History and Culture _____ | Portfolio and presentation show strong connection to art history and culture | Creative exploration supported by art history and cultural awareness | Gaining knowledge and awareness of art history and culture | Work shows little connection to art history and culture |
| | Originality _____ | Shows originality, creativity, or tries unusual combinations | Shows a strong sense of originality for student's level | Work appears to have limited unique characteristics | Personal work fulfills assignment; no original thinking is evident |
| Creative Traits | Concept Development _____ | Synthesizes an extensive variety of visual arts concepts | Employs visual arts concepts | Explores visual arts concepts | Explores some visual arts concepts |
| | Problem Solving _____ | The portfolio demonstrates student's superior ability to problem solve | The portfolio demonstrates the student's ability to problem solve | The portfolio demonstrates some problem-solving ability | Little evidence of problem-solving ability |
| | Personal Aesthetic _____ | Demonstrates strong evidence of a personal aesthetic | Demonstrates clear growth toward a personal aesthetic | Demonstrates some evidence of progress toward a personal aesthetic | Demonstrates no evidence of a personal aesthetic |
| | Presentation Skills _____ | Presentation is clearly organized (introduction, discussion and analysis, closing); speech is easily understandable, appropriately paced; regular eye contact is maintained | Presentation is generally organized; speech is understandable, pace sometimes rapid or slow; some eye contact with audience | Presentation shows limited organization; some words difficult to understand due to speech and/or pace; eye contact is intermittent | Presentation shows minimal effort |
| | Organization _____ | Portfolio is well organized and prepared | Portfolio is generally organized | Portfolio has some organization | Portfolio is not organized |
| Portfolio Presentation | Level and Quality of Work Shown _____ | Demonstrates excellence in artistic development | Generally demonstrates a high level of development | Acceptable level of development | Work needs improvement |