

## **Third Year Assessment Report – Fine Arts**

Assessment Contact Person: Alan Larkin

### **General Comments on the Reorganization of the Fine Arts Area**

The Fine Arts Area has been in a period of reorganization for two academic years, 2009-2010 and 2010-11.

In 2009-10 academic year the Art History faculty, including our former area coordinator, were transferred to the Communications Area and a new coordinator from outside of the area was appointed. In 2010-11 a different coordinator from outside of the area was appointed. Over this period of time no assessment activity was organized, and limited data was collected.

In 2010 the gallery was closed when demolition was started for the construction of a new gallery and new classrooms for the Fine Arts.

In the fall of 2011 the Art History faculty was returned to the Fine Arts area, but three of our seven faculty members were on sabbatical.

There is no indication that the quality of education in the Fine Arts Area has been diminished because of these things. Indeed, enrollments have grown; a new faculty member in Art Education has been added. Our interim leaders did not initiate or lead any assessment activity.

#### **Attached:**

- Our revised Educational Goals (pg. 6)
- Our previous Educational Goals (pg. 7)
- Curriculum maps for the different concentrations within the Fine Arts Area (pp. 8-14)
- The updated assessment rubric for the Upper Divisional Review (pp. 15 – 18)
- The Upper Divisional Review Checklist for students (pp. 19, 20)
- Data from the upper divisional reviews conducted in the Spring of 2010 and Fall of 2011 (pp. 21, 22)

#### **Changes to the program's Educational Goals:**

We reframed our statement of Educational Goals in order to link our assessment rubrics directly to them. The newly reworked and expanded upper divisional rubric has been reorganized to reflect which goals are addressed by which questions. (See attached)

**Describe any assessment techniques used for measuring the Educational Goals that have been added or discontinued since the last Third Year Review, and the rationale for those changes**

## **Advising**

As of Fall of 2011 advising templates are now digital. The information from the old paper template system has been transferred to the new system. It has resulted in greater reliability, a reduced workload for faculty advisors and better tracking of advisees.

## **Rubrics**

Assessment discussions at faculty meetings have resulted in the development of rubrics in more classes.

## **Syllabi**

Assessment discussions at faculty meetings have resulted in greater uniformity of syllabi throughout the program.

## **Surveys**

The School of the Arts halted the surveys of student satisfaction with the advising process. Information gathered at school level was used to revise our current advising system. (see above)

## **External Review of BFA Exhibitions**

Changes in leadership, faculty and the temporary closure of the gallery were responsible for halting the external reviews of the student art shows.

## **The Upper Divisional Assessment Rubric and Data (See attached)**

### **The Upper Divisional Review**

This review continues to be our most significant assessment practice. The review rubric has been updated, and benchmarks establishing different levels of competence have been established for each question. Because it is a mid career review, questions are appropriately more heavily weighted towards the Performance and Thinking skills than towards Metacognitive skills.

Data from two semesters has been gathered.

### **What analysis has been done with this data? What conclusions has your department drawn?**

Even with limited data some trends are apparent.

Answers to questions 1, 2, and 3 rank student performance as high. Since all of these questions assess student preparedness, it is at least clear that the importance of the upper divisional review and its place in the students' career at IUSB is understood. Students typically spend time organizing their presentations by selecting their work carefully and thinking about the visual presentation of it. Most students now come in with prepared remarks.

Questions 6 and 8, which deal with the students' ability as designers and about their ability to cogently discuss their work, show a poorer performance. It has been noted by the faculty that students frequently fail to identify their strongest works and are often not very articulate when asked to describe them. We have felt for some time that work would need to be done here, and the preliminary data seem to support this. It is possible that some students perform poorly on this question, however, because they are caught by surprise not because they don't have an answer.

**What changes have been made to the program as a result? (Curriculum, classes offered, classes discontinued, scheduling, advising, faculty education etc. . .)**

We feel that if students knew better how to prepare for the review that some of them would do so. We have decided to share a statement of expectations prior to the review. (See The Upper Divisional Review – a Checklist)

**How did assessment data and analysis support these changes?**

The data suggest that students realize the importance of the review in their career. It is our feeling that a higher percentage of the students will do better on the more complicated questions in the review if they arrive with some warning.

The rubric has definitely raised the bar. It should be clear that no amount of last minute study will bestow the ability to supply a considered response to a difficult question if the student does not understand the question in the first place. We anticipate that good students will no doubt be better prepared than before, and that the unengaged will probably do about the same. In the meantime everyone will certainly have a chance to improve their scores and will benefit from the extra study. Future candidates will be on alert.

**What changes does the department plan to make in the coming years to the program and to assessment techniques, and why?**

Our capstone experience consists in part of an exhibition. We do not currently have a rubric for this, and feel that one should be developed.

We have become more aware that our Educational Goals need to be matched by the development of carefully crafted Learning Objectives that can be more clearly measured, and will work to include these in future reports. While linking the Educational Objectives directly to the Upper Divisional rubric does in fact provide useful data, it would be even more revealing if we could more carefully define what our students should specifically know, for example, at the midterm or capstone review, and whether or not we have achieved that. Clearly this is a tricky process in the arts, since there are no national benchmarked tests available (Draw this pirate!), but it is one that is worthy of discussion.

We have begun the process of evaluating our programs by using curriculum maps. (See attached) Interesting discussions have resulted that have suggested some revisions.

We are looking at possible ways to develop a longitudinal study of student achievement. The most promising idea is to require the use of a digital portfolio. We have talked about several ways to

accomplish this, including the use of student-purchased software such as TaskStream. We have also discussed the use of simple digital portfolios based in PowerPoint.

There are a few interesting problems that need to be resolved for this kind of review to be successful.

- First, it should not add significantly to the financial burden on the student. The demographics of our student body should cause us to carefully consider requiring additional expenditure of money.
- Second, it should not add significantly to the burden on the faculty, particularly in physically creating the portfolios. Our program has a good reputation in our region because all of the faculty are known for the quality of their work. It is important that our art faculty not gratuitously whittle away at their time in the studio. Our students have a right to study with practicing artists, not just teachers.
- Third, it might not need to be employed on all students who take studio classes. We feel that our last two upper divisional reviews are typical and that we usually see approximately twenty-five students each year. We have hundreds of students, however, who take studio classes. We should carefully select an appropriate population at an appropriate time to initiate the longitudinal study.

#### **How were faculty, students, administration, alumni and other groups involved in assessment?**

The assessment process causes us to ponder this question every year. Clearly greater involvement with our alumni would be a good thing. Perhaps, the School of the Arts, with its office staff, could facilitate that. The faculty, on the other hand, is always involved in discussing the success of the program at its monthly meetings. This year we will begin to disseminate more information to our students, particularly through the Upper Divisional Review process.

We also post our assessment reports on the school's web page.

#### **How were assessment data and results shared with faculty, students, administration and alumni?**

Our data will be posted on the school's web page.

#### **Does your academic program have courses which fulfill General Education requirements? What general education goals does the course address? How do you assess whether these goals have been met?**

We offer two sets of courses, the A109 series and the A190 series. In the fall of 2012 we are offering seven sections of A-109 including two online. That semester we are also offering eight A190 courses, including 5 focusing on photography, two focusing on media and culture, and one focusing on the history and practice of printmaking. I have included our bulletin listings below.

No formal steps have been taken at this point to assess these programs.

**FINA-A 109 ways of seeing: visual literacy (3 cr.)**

This survey provides an overview to assist students in their appreciation and understanding of visual culture throughout human development. It investigates the nature and culture of seeing: how we see ourselves and our world as influenced by physiological, environmental and cultural conditions.

**FINA-A 190 ART, AESTHETICS, AND CREATIVITY (3 cr.)**

Explores artistic disciplines and associated forms, materials, and practices. Develops students' making, looking, and listening skills. Through the creative process, students explore relationships to other individuals and cultures, and review the implications of their learning for their personal, academic, and professional pursuits.

**In one paragraph, please summarize the most important impacts of assessment on student learning in the program.**

The Fine Arts faculty believes that assessment has been useful in helping us to improve the quality of our program. Discussion of the rubrics and of the longitudinal study will be ongoing. We are confident that more data will begin to show that we have been a strong program, and will help us to learn how to become even stronger. We will continue to reflect on how to help our students learn more.

We are expecting an improvement in the Upper Divisional scores because we will be giving our students better tools to prepare for it, an important educational experience for them that should mark a turning point in their careers at the school.

**Is there any other information that you would like included in this report?**

From the curriculum maps it should be clear that the Fine Arts program is complicated and rich. Faculty teach a broad array of classes and oversee facilities that need constant attention, maintenance and improvement to keep abreast of technological developments. The faculty is made up of serious artists who are also serious teachers, people who share ideas about how to teach effectively in the classroom, and how to mentor students into careers in the arts. We have been successful at sending many of our students into the community to become active participants and leaders in the arts. We intend to do everything in our power to ensure that our students have the best preparation they can possibly have to continue to do so.

## **Revised Educational Goals for BFA Students in the Fine Arts**

### **Performance Skills:**

- A high level of technical proficiency in the student's chosen medium or media and an in-depth knowledge of the chosen area (s) of specialization.
- A basic knowledge of technological developments applicable to the chosen discipline(s) ,
- improve writing and speaking skills,
- A broad knowledge of the history of art.

### **Thinking Skills:**

- **Analytical Skills:**
  - Being able to solve basic problems, including technical troubleshooting and image creation problems.
  - Developing the ability to make valid assessments of artistic and design quality
- **Synthetic Skills:**
  - Being able to use what you have learned to resolve a new and unfamiliar problem.
- **Creative Skills:**
  - Being able to conduct research.

### **Metacognitive Skills:**

- Develop the ability to learn independently. Freeing oneself from the need for outside guidance, attaining independence of thought, the ability to establish one's own research and production methodologies.

### **Productive Dispositions or Habits of Mind:**

- Keeping open to the input of new ideas.
- Ability to contextualize one's work. Develop appreciation for learning in different disciplines (humanities, social sciences, and sciences)
- an understanding of the role that arts fill in the fabric of society

## **Educational goals for BFA students in the Fine Arts - 2009**

1. Discipline specific knowledge and skills
  - a. A broad knowledge of the history of art
  - b. A basic knowledge of technological developments applicable to the chosen discipline (s)
  - c. Skill in drawing that is sufficient to communicate visually ideas appropriate for the area of specialization
  - d. A high level of technical proficiency in the student's chosen medium or media and an in-depth knowledge of the chosen area (s) of specialization
  - e. Develop skills necessary to pursue a career in the visual arts
2. Basic academic skills
  - a. improve writing and speaking skills
  - b. develop appreciation for learning in different disciplines (humanities, social sciences, and sciences)
3. Higher order thinking skills
  - a. ability to make valid assessments of artistic and design quality
  - b. ability to utilize both intuitive and critical thinking skills in their work and in the evaluation of the works of others
  - c. develop the ability to learn independently
  - d. the use of critical thinking skills in the application of basic design principles, concepts, and terminology in their own work and in the analysis of the work of others
4. Academic values
  - a. an understanding of the role that arts fill in the fabric of society

## Art History Curriculum Map

**Performance Skills:** Learning how to perform basic tasks

**Thinking Skills:**

- **Analytical Skills:** Being able to solve common problems
- **Synthetic Skills:** Being able to project beyond what you have specifically learned to resolve a new problem
- **Creative Skills:** Being able to conduct research

**Metacognitive Skills:** Being able to learn how to learn. Freeing oneself from the need for outside guidance, attaining independence of thought, the ability to establish one’s own research and writing methodologies.

**Productive Dispositions or Habits of Mind:** Keeping open to the input of new ideas. Ability to contextualize one’s work. Develop appreciation for learning in different an understanding of the role that arts fill in the fabric of society.

	Performance Skills	Thinking Skills			Metacognitive Skills	Productive Dispositions or Habits of Mind
		Analytical	Synthetic	Creative		
<b>ART HISTORY</b>						
FINA-A 101 Ancient and Medieval Art						
FINA-A 102 Renaissance Through Modern Art						
FINA-A 109 Ways Of Seeing: Visual Literacy						
FINA-A 190 Art, Aesthetics, and Creativity						
FINA-A 300 Topics in Art History						
FINA-A 303 Art Since 1945						
FINA-A 306 Women in the Visual Arts						
FINA-A 307 Introduction to Non-Western Art						
FINA-A 308 Modern Art 1900-1945						
FINA-A 309 Survey of the History of Architecture and Urbanism						
FINA-A 320 Art of the Medieval World						
FINA-A 328 Art and Architecture of the Medieval Period						

FINA-A 332 Sixteenth and Seventeenth Century Art in Southern Europe						
FINA-A 333 From Van Eyck to Vermeer						
FINA-A 341 Nineteenth Century European Art						
FINA-A 343 American Art						
FINA-A 390 Museum Studies I: Methods, History, Issues						
FINA-A 399 Art, Aesthetics, And Creativity						
FINA-A 400 Senior Seminar						
FINA-A 407 Topics in the History of Architecture and Urbanism						
FINA-A 408 Art History Internship						
FINA-A 409 Capstone Course						
FINA-A 420 Upper-Level Seminar in Art History						
FINA-A 427 Theories of Color						
FINA-A 470 Problems in Art History						
FINA-A 477 History of Photography						
FINA-A 490 Topics in Art History						

## Foundation and Capstone Curriculum Map

**Performance Skills:** Learning how to perform technical tasks.

**Thinking Skills:**

- **Analytical Skills:** Being able to solve common problems, including technical troubleshooting and image creation problems.
- **Synthetic Skills:** Being able to project beyond what you have specifically learned to resolve a new problem.
- **Creative Skills:** Being able to conduct research.

**Metacognitive Skills:** Being able to learn how to learn. Freeing oneself from the need for outside guidance, attaining independence of thought, the ability to establish one’s own research and writing methodologies.

**Productive Dispositions or Habits of Mind:** Keeping open to the input of new ideas. Ability to contextualize one’s work. Develop appreciation for learning in different an understanding of the role that arts fill in the fabric of society.

	Performance Skills	Thinking Skills			Metacognitive Skills	Productive Dispositions or Habits of Mind
		Analytical	Synthetic	Creative		
<b>FOUNDATION LEVEL</b>						
FINA-F 100 Fundamental Studio–Drawing	x	x	x			
FINA-F 101 Fundamental Studio–3D	x	x	x			
FINA-F 102 Fundamental Studio–2D	x	x	x			
FINA-P 273 Computer Art and Design I	x	x	x			
<b>ART HISTORY</b>						
FINA-A 101 Ancient and Medieval Art						
FINA-A 102 Renaissance Through Modern Art						
<b>CAPSTONE COURSES</b>						
FINA-T 390 Literary and Intellectual Traditions						x
FINA-U 401 Special Topics in Studio Art						
FINA-Y 398 Professional Practices in Fine Arts						
FINA-S 499 Bachelor of Fine Arts Final Review						x

## Painting and Drawing Curriculum Map

**Performance Skills:** Learning how to perform technical tasks.

**Thinking Skills:**

- **Analytical Skills:** Being able to solve common problems, including technical troubleshooting and image creation problems.
- **Synthetic Skills:** Being able to project beyond what you have specifically learned to resolve a new problem.
- **Creative Skills:** Being able to conduct research.

**Metacognitive Skills:** Being able to learn how to learn. Freeing oneself from the need for outside guidance, attaining independence of thought, the ability to establish one’s own research and writing methodologies

**Productive Dispositions or Habits of Mind:** Keeping open to the input of new ideas. Ability to contextualize one’s work. Develop appreciation for learning in different an understanding of the role that arts fill in the fabric of society.

	Performance Skills	Thinking Skills			Metacognitive Skills	Productive Dispositions or Habits of Mind
		Analytical	Synthetic	Creative		
<b>DRAWING AND PAINTING CURRICULUM MAP</b>						
FINA-F 100 Fundamental Studio Drawing	x	x				
FINA-S 200 Drawing 1	x	x				
FINA-S 230 Painting 1	x	x				
FINA-S 301 Drawing 2	x	x	x	x		
FINA-S 331 Painting 2	x	x	x	x		
FINA-S 401 Drawing 3		x	x	x		x
FINA-S 403 Anatomy for the Artist	x	x	x	x	x	
FINA-S 431 Painting 3		x	x	x		x
FINA-S 402 Pastel Drawing	x	x	x	x	x	
FINA-S 497 Independent Study in Studio Art			x	x	x	x
FINA-S 405 Bachelor of Fine Arts Drawing			x	x	x	x
FINA-S 432 Bachelor of Fine Arts Painting			x	x	x	x

## Photography Curriculum Map

**Performance Skills:** Learning how to perform technical tasks, (camera operations, image processing, presentation, matting or drymounting.)

### Thinking Skills:

- **Analytical Skills:** Being able to solve common problems, including technical troubleshooting and image creation problems.
- **Synthetic Skills:** Being able to project beyond what you have specifically learned to resolve a new problem.
- **Creative Skills:** Being able to conduct research, (Create Images in a specific genre.)

**Metacognitive Skills:** Being able to learn how to learn. Freeing oneself from the need for outside guidance, attaining independence of thought, the ability to establish one’s own research and writing methodologies

**Productive Dispositions or Habits of Mind:** Keeping open to the input of new ideas. Ability to contextualize one’s work. Develop appreciation for learning in different an understanding of the role that arts fill in the fabric of society.

	Performance Skills	Thinking Skills			Metacognitive Skills	Productive Dispositions or Habits of Mind
		Analytical	Synthetic	Creative		
<b>PHOTOGRAPHY CURRICULUM MAP</b>						
FINA-S 296 Fundamentals of Digital Photography	x	x	x	x		
FINA-S 304 Digital Imaging	x	x	x	x		
FINA-S 392 Intermediate Photography	x	x	x	x		
FINA-S 406 Artificial Lighting		x	x	x		
FINA-S 407 Alternative Processes in Photography		x	x	x		
FINA-S 423 Large Format Photography			x	x		
FINA-S 492 Bachelor of Fine Arts Photography					x	x
FINA-S 495 Advanced Photo Systems				x	x	x

## Printmaking Curriculum Map

**Performance Skills:** Learning how to perform technical tasks, (eg. Learning how to make an aquatint etching, learning how to register colors in silkscreen)

### Thinking Skills:

- **Analytical Skills:** Being able to solve common problems, including technical troubleshooting and image creation problems, (“My print is too light. What should I do?”, “I’m having difficulty drawing this hand, what would be a productive approach?”)
- **Synthetic Skills:** Being able to project beyond what you have specifically learned to resolve a new problem, (“I would like to create a gradation of values. Is there a procedure that I can find or invent to do this?”, “I am having difficulty resolving this design. Which design principle would help me?”)
- **Creative Skills:** Being able to conduct research, (“I have an idea. How can I achieve it?”)

**Metacognitive Skills:** Being able to learn how to learn. Freeing oneself from the need for outside guidance, attaining independence of thought, the ability to establish one’s own research and production methodologies. (“Now that I have resolved my instructor’s assignment, how can I begin to create my own path and set my own goals?”)

**Productive Dispositions or Habits of Mind:** Keeping open to the input of new ideas. Ability to contextualize one’s work. Develop appreciation for learning in different an understanding of the role that arts fill in the fabric of society.

	Performance Skills	Thinking Skills			Metacognitive Skills	Productive Dispositions or Habits of Mind
		Analytical	Synthetic	Creative		
<b>PRINTMAKING CURRICULUM MAP</b>						
FINA-S 240 Basic Printmaking Media	x	x				
FINA-S 302 Printmaking II Book Arts	x	x	x	x		
FINA-S 341 Printmaking II Intaglio	x	x	x	x		
FINA-S 343 Printmaking II Lithography	x	x	x	x		
FINA-S 344 Printmaking II Silkscreen	x	x	x	x		
FINA-S 417 Hand Papermaking I	x	x	x	x		
FINA-S 442 Bachelor of Fine Arts Printmaking			x	x	x	x
FINA-S 447 Printmaking III			x	x	x	x
FINA-S 497 Independent Study in Printmaking			x	x	x	x

## Sculpture Curriculum Map

**Performance Skills:** Learning how to perform technical tasks, (eg. Learning how to carve stone, how to model clay, how to fabricate with steel, welding, or wood, construction.)

### Thinking Skills:

- **Analytical Skills:** Being able to solve common problems, including technical troubleshooting and image creation problems, (“My weld is too superficial and weak. Does it have enough penetration? The proportions of my clay figure are off. Any suggestions or method?”)
- **Synthetic Skills:** Being able to project beyond what you have specifically learned to resolve a new problem, (“I have learned the basics of mold-making. How do I create a multiple parts mold?”)
- **Creative Skills:** Being able to conduct research, (I feel comfortable working in small scale. How do I approach a large scale project?)

**Metacognitive Skills:** Being able to learn how to learn. Freeing oneself from the need for outside guidance, attaining independence of thought, the ability to establish one’s own research and production methodologies. (How do I become an independent researcher?)

**Productive Dispositions or Habits of Mind:** Keeping open to the input of new ideas. (Challenging assumptions, taking responsibility for one’s own evolution, welcoming diverse opinions, inviting dialogue, debate and mutual respect. “I have questions. I welcome a method to help me find answers.”)

	Performance Skills	Thinking Skills			Metacognitive Skills	Productive Dispositions or Habits of Mind
		Analytical	Synthetic	Creative		
<b>SCULPTURE CURRICULUM MAP</b>						
FINA-F 101 Fundamental Studio-3D	x	x				
FINA-S 260 Ceramics 1	x	x	x	x		
FINA-S 270 Sculpture 1	x	x	x	x		
FINA-S 361 Ceramics 2	x	x	x	x		
FINA-S 371 Sculpture 2	x	x	x	x		
FINA-S 403 Anatomy for the Artist	x	x	x	x		
FINA-S 471 Sculpture 3			x	x	x	x
FINA-S 472 Bachelor of Fine Arts Sculpture			x	x	x	x
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**Assessing Student Performance in the Upper Divisional Review**

The upper divisional review is given roughly at the end of the sophomore year. Typically we expect our students to have completed approximately 56 credit hours of either the 129 credit hour BFA or the 122 credit hour BA degrees. We also expect our students to have completed all four of their foundations courses and at least one course in the art history sequence. It is part of our advising practice that we encourage them to do so.

Not all students are accepted into the program the first time they come up for the review. They are permitted two chances to pass.

When students transfer into the program either from on or off campus they will be reviewed if they have the appropriate number of credits, even if they have taken very few credits towards their art degree. It is felt that the first review establishes our expectations for them and helps them to prepare more carefully for a second review. A time is then set for this review.

During the review the student presents a display of work completed during their studies. We ask that the work should reflect the breadth of their art studies but should focus mostly on their area of study. Photographers, for instance, might show work from their drawing and design classes but would be expected to concentrate on presenting their photographs. The students typically present a five minute summation of their experiences thus far.

After the brief presentation the faculty questions the student for a period of fifteen to twenty minutes and then, excusing the student, discusses their decision.

A rubric has been developed over the last two years as a metric to help us assess not only the worthiness of the students but also to determine the strengths and weaknesses of the program itself.

The rubric below has been extensively discussed, and benchmarks have been established that should help to provide more reliable data.

**The Upper Divisional Rubric**

Performance Skills	1	2	3 best
<p>1. The student presented him or herself in a professional manner. <i>The student is expected to dress and comport themselves appropriately.</i></p> <p><i>3= Excellent students will present themselves as if they were going for a job interview. They will appear at ease and comfortable presenting their work.</i> <i>2= The student will be neat but perhaps somewhat disorganized or confused about expectations.</i> <i>1= The student will dress or express themselves inappropriately.</i></p>			
<p>2. The visual presentation of the material was organized and thoughtful. <i>Students are expected to take good physical care of their work as well as present it in a logical and visually thoughtful manner.</i></p> <p><i>3= Excellent students should seek out guidance in the works to select for the review</i></p>			

<p><i>and have done planning in how to present it.</i></p> <p><i>2= Students make organized presentations, but they are relatively unsophisticated.</i></p> <p><i>1= Presentation is visually disorganized and inadequate.</i></p>			
<p>3. The student had prepared some comments about his or her work that were relevant.</p> <p><i>The upper divisional review is a watershed moment for students seeking the degree so it is important that students organize their remarks prior to coming to the review.</i></p> <p><i>3= Excellent students will be able to concisely provide a clear overview of their goals as they are thus far understood, as well as giving an outline of steps they have taken to achieve them in their academic program.</i></p> <p><i>2= There will be some evidence that the student has preplanned, notes perhaps or smooth or sequenced delivery.</i></p> <p><i>1= There is no evidence of preparation; student will ad-lib or speak off the cuff.</i></p>			
<p>4. The student was aware of the work of past artists who have been influential in his or her work.</p> <p><i>No good artist works in a vacuum. All students are expected to study the history of art and to inform themselves about individuals, movements, and artistic periods that are relevant to what they are doing.</i></p> <p><i>3=Excellent students will be able to cite multiple sources and clearly explain what they have derived from each.</i></p> <p><i>2= The student may identify several sources but have difficulty making them relevant to the work on view.</i></p> <p><i>1= The student is unable to name sources or is simply unaware of them.</i></p>			
<p>5. Assessment of the technical ability of the student.</p> <p><i>It should be born in mind that students are mid-course in the acquisition of their basic skill set.</i></p> <p><i>3= Excellent students will have some command of the technical jargon as well as a collection of examples illustrating successful understanding of basic procedures. These should be appropriate to the number of studio classes that they have successfully completed.</i></p> <p><i>2= Students will have some command over area specific language but not appear comfortable with it in all cases.</i></p> <p><i>1= Students will use common language unrelated to the field.</i></p>			
<h2>Thinking Skills</h2>			
<p>6. The student was able to cogently discuss the strengths and weaknesses of his or her work. <i>Students should be able to verbally address the issues outlined in the rubric of this critical review. At this point in their career it is not unexpected that they be nervous, but they should be able to demonstrate their grasp of the issues addressed in their classes thus far.</i></p> <p><i>3= The ability to present and discuss underlying issues in their work should be beginning to form at this point. Students should certainly be able to talk about their technical skills and about design aspects of their work. Excellent students will already be addressing the conceptual basis for some of their work.</i></p>			

<p>2= The student (even if works chosen might be inappropriate) does recognize design aspects or use area specific language in discussing the works. 1= The student will choose completely inappropriate works, or will use no design or other vocabulary specific to technique</p>			
<p>7. The student was aware of the work of contemporary artists who have been influential in his or her work. <i>All art is a product of its time. Students should be able to give name to contemporary influences.</i></p> <p>3= Excellent students will be able to cite multiple sources and clearly explain what they have derived from each. 2= The student may identify several sources but have difficulty making them relevant to the work on view. 1= The student is unable to name sources or is simply unaware of them.</p>			
<p>8. Assessment of the ability of the student as a designer. <i>Apart from their ability to discuss the design underpinnings of their work, covered in an earlier part of the rubric, students should be able to demonstrate that the lessons have been viscerally understood.</i></p> <p>3= Excellent students will express design ideas clearly and reference examples appropriately. 2= Students will struggle to speak about the design aspects of their work or have a limited knowledge of design principles. 1= Students will be unable to discuss their work in terms of its design.</p>			
<p>9. The student performed well academically. <i>The excellent student should be performing well in other areas of study as well as in the studio. We have decided to add the GPA here, rounded to the nearest whole number.</i></p>	GPA		
<p>10. Assessment of the overall quality of the work. <i>The evaluation of the art from the standpoint of its initial impact.</i></p> <p>3= The excellent student will have a series of works that are visually effective. 2= The student will have some visually effective works but will not necessarily be able to select them from the group. 1= The student has no visually striking work.</p>			
<h2>Metacognitive Skills</h2>			
<p>11. Assessment of the conceptual foundation of the artist's work. <i>All artists should have an understanding of the ideas that form the foundation of their work .</i></p> <p>3= Excellent students will provide reasons that begin to go beyond the mundane, elaborating their own theories and referencing the ideas of others. 2= Students' ideas stem from preconceived ideas that have not been thoughtfully examined. There does not appear to be a directed effort to investigate the conceptual basis of their art more deeply. 1= Students may not be aware that this aspect of art is important or that it even exists.</p>			

Productive Dispositions or Habits of Mind			
<p>12. The student had given some thought to his or her future goals.  <i>Students should be able to verbalize why they have chosen art as their major and what role they have so far perceived it will play in their future lives. At this point students are not expected to have a plan, but merely to discuss the most significant aspects of their attraction to art and how in an ideal world they would like to see these play out.</i></p> <p><i>3= Excellent students might have evaluated this projection from multiple points of view in terms, for example, of pragmatism or personal fulfillment. Quixotic ideas could be welcome. Highest points are given to the demonstration of thoughtfulness and clear articulation.</i></p> <p><i>2= Students' ideas stem from preconceived ideas that have not been thoughtfully examined. There does not appear to be a directed effort to investigate their motivations more deeply.</i></p> <p><i>1= Students' have not thought about their motivations.</i></p>			

To students in Fine Arts,

You have reached approximately the mid-point in acquiring the credits towards your degree. At this time you are still pre-BFA or BA and must pass the Upper Divisional Review to be accepted into the program as a BFA or BA student. This letter is to notify you that the time has come for your review. The review offers you the opportunity to make a presentation that represents your artistic development as a whole to date. Please take this seriously as you will have only two chances to pass this review.

**Reviews are scheduled for Thursday, April 26 and Friday, April 27 in studio 130 and 140 of the Fine Arts Building. A signup sheet for review appointments will be available in the School of the Arts Office, Northside 101. Signup is on a first-come, first-served basis. If you don't sign up by Friday, April 20th, you will be assigned a slot.**

#### **Preparing for the Upper Divisional Review: a Checklist**

- You should select your work carefully. Most of the work in your presentation should represent the area of your BFA. If you have other strong works from other areas these should be included. A representative but smaller sampling of work from your other art classes should also be included. If you are a BA student then your work should show strong examples from a broad array of your art classes.
- You should consult with your area advisor in selecting your work. You should also discuss how best to display it. In general it is not necessary to frame the work, although it should be cleanly presented. Crumpled drawings or poorly printed photographs do not make a good impression.
- On the day of the review you should come dressed as if you were coming to a job interview.
- You should prepare some comments in advance of the review, briefly addressing your history and experience in the department, your reasons for entering an art program and some thoughts about your future goals.
- You should also come prepared to discuss your work in terms of its strengths and weaknesses. You should be able to discuss your work in terms of its design and content. Be prepared to select your best and worst works and describe your rationale.
- You should also be able to talk about historical and contemporary influences on your work, citing specific artists and explaining how their work relates to yours.
- It's okay to bring notes.

Transfer students will need to bring work from their former school, but when selecting work emphasis should be on work done at IU South Bend.

## **What You Should Expect During the Review**

Your review will take approximately twenty minutes. Please plan on coming about 30 minutes prior to your appointment to allow for setting up and displaying your work. You might arrange to bring a friend to help.

Typically there will be four to six faculty present.

There will be an informal meet and greet session and then you will introduce yourself with your brief statement.

A period of question and answer will follow that will address the issues mentioned above, and then you will be asked to step out into the hall to await the decision of the committee.

Several outcomes are possible. You may be accepted into the degree program outright. You could be accepted with provisions and given a timetable to meet them. You can be declined, in which case you will have an opportunity to be reheard at a later date, also set by the committee. You may only be reheard once.

**Important:** If you are scheduled for a review and fail to show, your absence will be considered a failed review. If you fail this review twice you will be unable to achieve a degree in the Fine Arts program at IUSB.

We look forward to meeting with you

Sincerely,

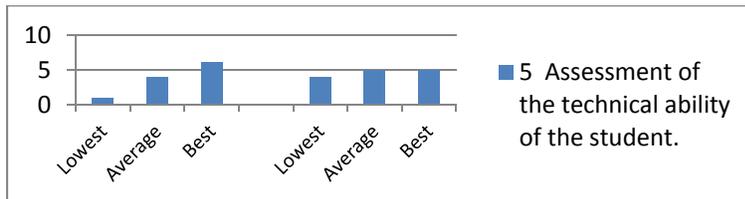
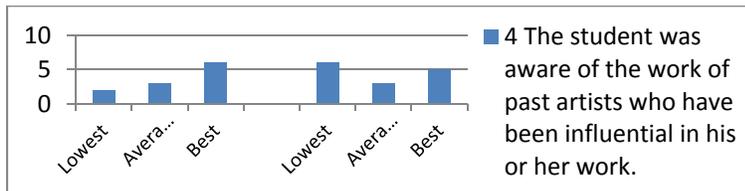
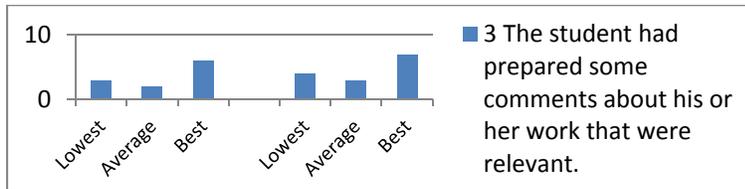
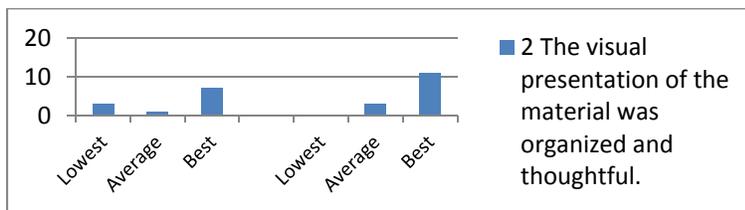
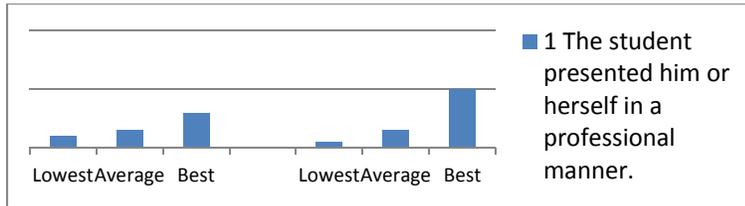
Ron Monsma  
Coordinator of Fine Arts  
Assistant Professor of Drawing and Painting  
Fine Arts Department  
Ernestine M. Raclin School of the Arts  
Indiana University South Bend  
1700 Mishawaka Ave  
South Bend IN 46634  
rmonsma@iusb.edu  
574-520-4563

## Data from Upper Divisional Reviews

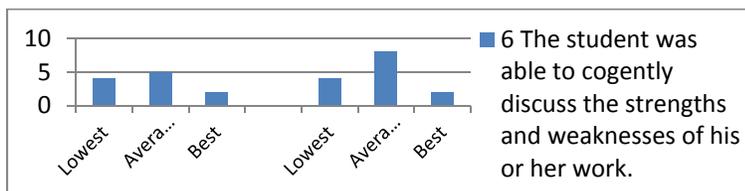
Spring 2011  
(11 reviews)

Fall 2011  
(14 reviews)

### Performance Skills



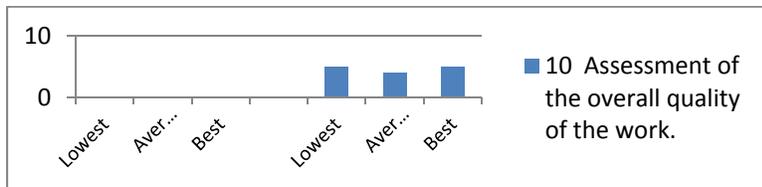
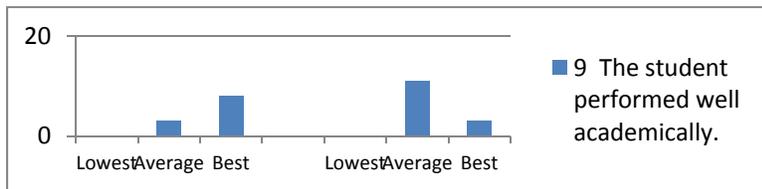
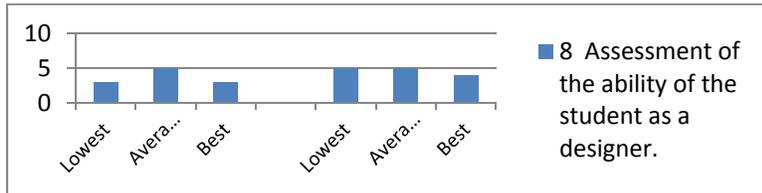
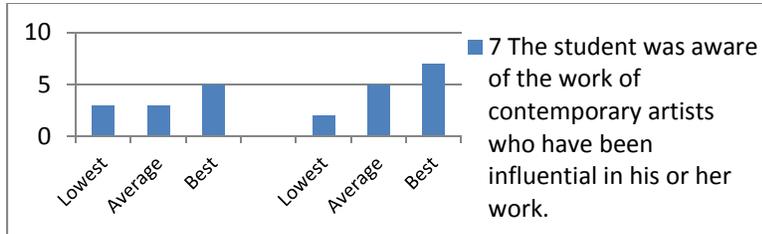
### Thinking Skills



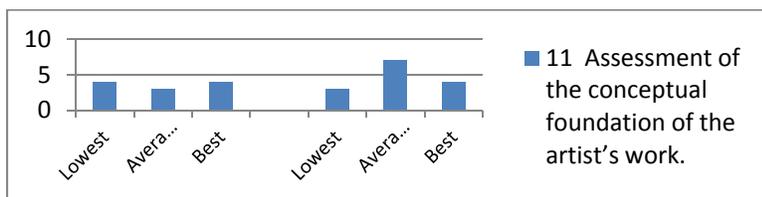
## Data from Upper Divisional Reviews

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## Metacognitive Skills



## Productive Dispositions or Habits of Mind

