

DEPARTMENT OF VISUAL ARTS ASSESSMENT PLAN

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MISSION STATEMENT

The Department of Visual Arts provides quality education in the areas of art education, art history, fine art studio, photography, visual arts, and visual communication design. The Department cultivates high standards for creativity, craft, conceptual understanding, critical analysis, historical scholarship, and pedagogy. Central to these pursuits are the artistic practice and scholarly research of faculty, the dedication of support staff to the Department's educational objectives, and engaged teaching, learning, and scholarship. The Department of Visual Arts is a thriving learning community grounded in the Marianist tradition of educating the whole person. It is fully integrated with the College and the University and contributes significantly to our institutional commitment to excellence.

DEPARTMENT REPORT

Departmental assessment is most meaningful if categories of learning and criteria for evaluation are appropriate for, and applicable to, all areas within the Department. This Department is comprised of six degree granting programs, (BA in Art History and Visual Arts, and the BFA in Art Education, Fine Arts, Photography, and Visual Communication Design), each with different degree requirements. The assessment process must be flexible and open to interpretation and implementation by the individual areas. At the same time, categories and criteria outlined in the Department's Assessment Plan reflect the fundamental commonalities that unify the visual arts, and the Department of Visual Arts.

This assessment process acknowledges and responds to methods used to assess student outcomes as they reflect the educational goals of the Department of Visual Arts, the College of Arts & Sciences, and the University. In developing this plan we have retained the language found in existing Department, College, and University documents to ensure continuity and congruence. These documents are: the *Department of Visual Arts Mission Statement*, the *Department of Visual Arts Degree Competencies (i.e. Senior Outcomes)*, the *Department of Visual Arts Second Year and Scholarship Review* (see addendum), the *Department of Visual Arts Senior Review*, and the *University of Dayton Assessment Plan*. This assessment process is intended to form the framework for Department wide goals and measures with specifics being interpolated into the process by individual areas according to their needs. This process is flexible, workable and useful, and can generate meaningful information for the areas and the Department.

ASSESSMENT PROCESS

Visual Arts graduating seniors comprise the most appropriate group to evaluate for assessment. This group will have completed all the activities reflected in our Department outcomes. Students graduating from the Department of Visual Arts with a Bachelor of Arts or a Bachelor of Fine Arts degree will have successfully met the requirements of three major evaluation processes. Graduating seniors will have met all degree requirements pertinent to their area of study, including the Department of Visual Art's *Second Year and Scholarship Review* conducted by review teams from the department faculty; and the *Senior Review*, conducted by faculty from their major area, and the College of Arts & Sciences' *General Education Requirements*. All Department and Area criteria, and methods of measure used to assess our graduating seniors, are in consonance with the aims articulated in the *University of Dayton Assessment Plan*.

Engaging in this assessment process makes us aware of aspects of the Department that need to be strengthened, and provides the means to identify specific problem areas of student development. We regard the assessment process to be evolutionary and reciprocal, in which our evaluation procedures are reviewed annually and modified to better meet assessment needs, and our assessment goals are modified to reflect current educational realities and evolving technologies affecting the visual arts.

EXPLANATION OF THE PROCESS

The assessment process described in the following document employs 3 steps:

1. All or a cross-section of graduating seniors are reviewed by area faculty using *Department of Visual Arts Degree Competencies (i.e. Senior Outcomes)*, whose measures echo criteria in the *Department of Visual Arts Mission Statement*, the *Second Year and Scholarship Review*, and relevant assessment objectives from the *University of Dayton Assessment Plan—Scholarship, Faith Traditions, Diversity, Community, Practical Wisdom, Critical evaluation of our times, and Vocation*. The review is conducted under the academic aegis of VA_ 499, VAH 485, or VAR 496. These reviews will be organized and led by the Area Coordinator with participation by the faculty member or members delivering the capstone courses.
2. Using the *Senior Measures Form*, the *Summary of Measures*, and *Assessment Criteria* as a source, the *Senior Assessment Report* is completed by the area coordinator in consultation with area faculty, and then submitted to the Department Chair.
3. The Chair reviews, collates, and compiles the *Senior Assessment Report* from all areas and produces a single Department *Senior Assessment Report* that will be forwarded to the Dean of the College of Arts and Sciences for review.

SENIOR REVIEW

SENIOR REVIEW

VA_499 Portfolio & Paper / VAH 485 Senior Seminar / VAR 496 Project, Presentation & Paper

All Department of Visual Arts majors applying for graduation must complete a Senior Review by their respective area's faculty. This review will be scheduled and conducted under the aegis of VA_499 Portfolio & Paper capstone course for Bachelor of Fine Arts studio majors. Bachelor of Arts majors in Art History majors are reviewed under the aegis of VAH 485 Senior Seminar capstone course. Bachelor of Arts majors in Visual Arts are reviewed under the aegis of VAR 496 Project, Presentation & Paper course.

What is the purpose of the review?

The purpose of the review is to evaluate student performance at the end of their undergraduate academic career and to assess the potential for success in their chosen discipline. Bachelor of Fine Arts studio majors are evaluated based upon a thoughtful appraisal of work that comprises the undergraduate portfolio and the student's ability to present visual and written work in a manner that reflects the understanding of concepts, vocabulary, and the acquisition of skills that are requisite for that degree program. Bachelor of Art majors in Art History are evaluated on their written work, and their ability to formulate thoughtful and informed arguments about the discipline and specific topics therein. Bachelor of Arts majors in Visual Arts are evaluated on the work comprising the undergraduate portfolio of student work and the student's ability to present the thesis body of work in a manner that reflects the demonstrated understanding of concepts regarding the issues within the major and the relationship to the larger context of a liberal studies educational experience.

Who is reviewed?

All or a cross-section of graduating Visual Arts majors in Art Education, Art History, Fine Arts, Photography, Visual Arts, and Visual Communication Design, are reviewed in their final semester prior to graduation.

How are the reviews conducted?

All seniors prepare a formal presentation of their material, exhibition of their work, or present to a panel of area faculty regarding their work. All studio seniors (BFA and BA) will include in their exiting portfolio a current resume, a thesis and/or artist's statement, and a portfolio of jpeg images. Art History majors will present a current resume, a portfolio of course essays, and a senior thesis. Areas will assess this material using the Senior Outcomes, Senior Measures, and Assessment Criteria. A copy of the student's materials will be retained by the Area and/or Department.

SENIOR OUTCOMES

Visual Ability

Formal

Outcome 1 Student work will demonstrate an awareness of fundamental concepts of visual organization, reflect intelligence and sensitivity to the unity of form and content, and demonstrate the acquisition and development of requisite skills relating to their discipline.

Technical

Outcome 1 Student work will reflect a sensitivity to, and understanding of tools, materials, and processes relating to their discipline. Work will also demonstrate a high degree of craft, competency, and professionalism in all technical aspects relating to the use of specific mediums.

Communication Ability

Oral

Outcome 1 Students will deliver a presentation of their work that meets professional standards commensurate with their degree program.

Written

Outcome 1 Examples of student writing will reflect professional standards in terms of form and style, as well as, a high degree of competency in analytical and research ability, critical-thinking, and art historical awareness.

Intellectual Ability

Problem Solving

Outcome 1 Students will demonstrate the ability to apply learned concepts, principles, and methods in solving visual, historical, and interpretational problems.

Outcome 2 Students will demonstrate competency of current technologies in research, creation, and the documentation of their work.

Reason and Integration

Outcome 1 Students will demonstrate an understanding of the importance of intellectual, conceptual, and skill-based processes in developing a body of work.

Outcome 2 Student work will reflect evolutionary development, cross-cultural influences, cross-disciplinary influences, and evidence of synthetic thinking.

Professionalism

Commitment

Outcome 1 Student work will reflect a high degree of commitment to the discipline, and an understanding of the standards commensurate with that discipline and a realistic assessment of the student's prospects for the future in relationship to that discipline.

Outcome 2 Students will demonstrate the ability to evaluate critically concepts, visual strategies, and current technologies in terms of appropriateness, function, and invention.

Synthesis

Outcome 1 Students will demonstrate a thorough understanding of their discipline, its history and tradition, and its relationship to culture.

Outcome 2 Student work will reflect a high degree of professionalism in quality, organization, and appearance.

SENIOR MEASURES FORM (Insert Program name)

Date	Student	BA			BFA									
		EXCELLENT	ABOVE	AVERAGE	BELOW	POOR								
Visual Ability														
<i>Formal</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
<i>Technical</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
Communication Ability														
<i>Oral</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
<i>Written</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
Intellectual Ability														
<i>Problem Solving</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
	Measure 2	12	11	10	9	8	7	6	5	4	3	2	1	0
<i>Reason and Integration</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
	Measure 2	12	11	10	9	8	7	6	5	4	3	2	1	0
Professionalism														
<i>Commitment</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
	Measure 2	12	11	10	9	8	7	6	5	4	3	2	1	0
<i>Synthesis</i>														
	Measure 1	12	11	10	9	8	7	6	5	4	3	2	1	0
	Measure 2	12	11	10	9	8	7	6	5	4	3	2	1	0

Comments:

SUMMARY OF MEASURES

Visual Ability*Formal*

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student Name	0
	Student Name	0

Technical

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student Name	0
	Student Name	0

COMPOSITE SCORE **0****Communication Ability***Oral*

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student Name	0
	Student Name	0

Written

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student Name	0
	Student Name	0

COMPOSITE SCORE**Intellectual Ability***Problem Solving*

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student	
Measure 2	<u>Student</u>	<u>Consensus Score</u>

Reason and Integration

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student	
Measure 2	<u>Student</u>	<u>Consensus Score</u>

COMPOSITE SCORE**Professionalism***Commitment*

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student	
Measure 2	<u>Student</u>	<u>Consensus Score</u>

Synthesis

Measure 1	<u>Student</u>	<u>Consensus Score</u>
	Student	
Measure 2	<u>Student</u>	<u>Consensus Score</u>

COMPOSITE SCORE

Reason and Integration**Outcome 1**

The composite score for this category will be **6.5**, which represents **average**. This score reflects the area's ability to deliver the material needed to meet this outcome. Faculty will evaluate the senior thesis paper, the senior exhibition, exiting portfolio, public presentation, and faculty knowledge of student's abilities for this outcome.

Outcome 2

The composite score for this category will be **6.5**, which represent **average**. This score reflects the area's ability to deliver the material needed to meet this outcome. Faculty will evaluate the senior thesis paper, the senior exhibition, exiting portfolio, public presentation, and faculty knowledge of student's abilities for this outcome.

PROFESSIONALISM**Commitment****Outcome 1**

The composite score for this category will be **6.5**, which represents **average**. This score reflects the area's ability to deliver the material needed to meet this outcome. Faculty will evaluate the senior thesis paper, senior portfolio cd, the senior exhibition, exiting portfolio, public presentation, and faculty knowledge of student's abilities for this outcome.

Outcome 2

The composite score for this category will be **6.5**, which represents **average**. This score reflects the area's ability to deliver the material needed to meet this outcome. Scores for this measure were calculated by averaging categories: Visual, Communication, and Intellectual. An average of these categories reflects a realistic assessment of this outcome.

Synthesis**Outcome 1**

The composite score for this category will be **6.5**, which represents **average**. This score reflects the area's ability to deliver the material needed to meet this outcome. Scores for this measure are calculated by averaging categories: Visual, Communication, and Intellectual. An average of these categories reflects a realistic assessment of this outcome.

Outcome 2

The composite score for this category will be **6.5**, which represents **average**. This score reflects the area's ability to deliver the material needed to meet this outcome. Faculty will evaluate the senior exhibition, exiting portfolio, senior portfolio cd, and faculty knowledge of student's abilities for this outcome.

UNIVERSITY GOALS AND OUTCOMES

1. Scholarship: All undergraduates will develop and demonstrate advanced habits of academic inquiry and creativity through the production of a body of artistic, scholarly or community-based work intended for public presentation and defense.
2. Faith traditions: All undergraduates will develop and demonstrate ability to engage in intellectually informed, appreciative, and critical inquiry regarding major faith traditions. Students will be familiar with the basic theological understandings and central texts that shape Catholic beliefs and teachings, practices, and spiritualities. Students' abilities should be developed sufficiently to allow them to examine deeply their own faith commitments and also to participate intelligently and respectfully in dialogue with other traditions.
3. Diversity: All undergraduates will develop and demonstrate intellectually informed, appreciative, and critical understanding of the cultures, histories, times, and places of multiple others, as marked by class, race, gender, ethnicity, religion, nationality, sexual orientation, and other manifestations of difference. Students' understanding will reflect scholarly inquiry, experiential immersion, and disciplined reflection.
4. Community: All undergraduates will develop and demonstrate understanding of and practice in the values and skills necessary for learning, living, and working in communities of support and challenge. These values and skills include accepting difference, resolving conflicts peacefully, and promoting reconciliation; they encompass productive, discerning, creative, and respectful collaboration with persons from diverse backgrounds and perspectives for the common purpose of learning, service, and leadership that aim at just social transformation. Students will demonstrate these values and skills on campus and in the Dayton region as part of their preparation for global citizenship.
5. Practical wisdom: All undergraduates will develop and demonstrate practical wisdom in addressing real human problems and deep human needs, drawing upon advanced knowledge, values, and skills in their chosen profession or major course of study. Starting with a conception of human flourishing, students will be able to define and diagnose symptoms, relationships, and problems clearly and intelligently, construct and evaluate possible solutions, thoughtfully select and implement solutions, and critically reflect on the process in light of actual consequences.
6. Critical evaluation of our times: Through multidisciplinary study, all undergraduates will develop and demonstrate habits of inquiry and reflection, informed by familiarity with Catholic Social Teaching, that equip them to evaluate critically and imaginatively the ethical, historical, social, political, technological, economic, and ecological challenges of their times in light of the past.
7. Vocation: Using appropriate scholarly and communal resources, all undergraduates will develop and demonstrate ability to articulate reflectively the purposes of their life and proposed work through the language of vocation. In collaboration with the university community, students' developing vocational plans will exhibit appreciation of the fullness of human life, including its intellectual, ethical, spiritual, aesthetic, social, emotional, and bodily dimensions, and will examine both the interdependence of self and community and the responsibility to live in service of others.

**DEPARTMENT OF VISUAL ARTS SENIOR ASSESSMENT REPORT
ACTIONS TAKEN AS A RESULT OF ASSESSMENT**

Area: _____ Number of students assessed: _____ Date submitted: _____

1. Outcome/objective/goal reviewed:

2. Changes made since the last time this outcome was reviewed:
(If this was the first time this outcome was reviewed skip to question 4.)

3. What prompted those changes? (previous assessment results, discussions with colleagues, etc.) Were the changes effective?

4. After reviewing the assessment results the department/program/unit has decided to:

- a. Stay the course and continue to monitor: were satisfied that the outcome is being met
- b. Monitor the results and investigate causes; we may need to make changes in the future; we don't have enough information to make an informed decision yet
- c. Make changes (list below)
- d. Other

Comments:

5. Changes to the goal itself— after working with particular outcome the department/program/unit has decided to:

- a. Keep the wording of the outcome as is and keep the same measures
- b. Keep the working to this outcome but use different measures next time (list below)
- c. Keep the same measures but change the wording of the outcome (list below)
- d. Change the wording of the outcome and change the measures (list below)
- e. Drop the outcome entirely (list reason below)

Comments:

6. Senior accomplishments within the Department, the College, and/or the University:

ADDENDUM

Second Year and Scholarship Review (SYSR)

University of Dayton
Department of Visual Arts
Second Year and Scholarship Review
2008

VAR 299 01—SECOND YEAR REVIEW

All students who are majors in the Department of Visual Arts—this includes Fine Arts, Photography, Visual Communication Design, Art History, and Art Education—with degree requirements of “Catalog Year 2002” or later, must take and pass the course VAR 299 SECOND YEAR REVIEW. Typically, those who begin their undergraduate education as Visual Arts majors their first semester of their first year at UD, must register for the course during the Fall semester of their second year and take the course in the Winter semester. Students who have transferred from other schools or elected a Visual Arts major after their first semester of their first year, must take the course when their advisor directs them to do so. This course can be taken only as Pass/Fail (Grading Option 2). Students who complete the course successfully receive a passing grade and fulfill a graduation requirement. Students who do not pass the review will be notified by letter and must be re-reviewed at a time to be arranged by the department. Persistent failure to pass the review will mean being barred from graduation as a major in the department.

WHAT IS THE PURPOSE OF THE REVIEW?

The purpose of this review is to evaluate performance and potential at a critical point in a student’s academic career. For studio majors, this evaluation is based upon a thoughtful appraisal of work from the Foundation Program, subsequent courses, and a student’s ability to present this work in a manner that reflects a firm grasp of the basic skills, concepts, and vocabulary that are addressed in the Foundation Program. Art History majors are evaluated on the basis of their written work and their ability to formulate thoughtful and informed arguments about the discipline and specific topics therein. All students are evaluated in the context of their potential for more advanced work and ultimate success in their major field.

WHO IS REVIEWED?

All Visual Arts majors are reviewed by the Visual Arts faculty near the end of their second year. In addition to second year majors, all first and third year majors who have received Visual Arts Scholarships must participate in this review. First year scholarship recipients will submit work from Foundation courses in which they have been enrolled during their first and second semesters; they will not, of course, have completed all the courses listed below. Scholarship students in their third year will submit work only from those courses they have taken since their second year review. Questions regarding eligibility for the Second Year and Scholarship Review should be directed to a student’s academic advisor.

Students participating in the review will have completed, or will be taking at the time of the review, the following courses from the foundation program (slight variations from this list are not likely to be of concern):

VAF: 104, 112, 117*, 204, and 216* (all studio majors)

VAP: 101 (all studio majors)

VAH: 201, 202, and 203 (all BFA studio majors typically take two of these three courses; all BA studio majors take one of the three, while Art History majors take all three; plus VAH 101.)

* Photography majors take either VAF 117 or 216.

Note: The designation “studio majors” refers to ALL majors in the Department of Visual Arts EXCEPT Art History majors.

WHAT IS REVIEWED?

FOR STUDIO MAJORS

Studio majors must present their best work from each of the Foundation courses they have completed or are currently enrolled in, as follows:

VAF 104 FOUNDATION DRAWING
VAF 112 FOUNDATION 2D DESIGN
VAF 117 FOUNDATION 3D DESIGN
VAF 204 DRAWING II
VAF 216 DESIGN AND COLOR

Include 3 major projects from *each* of the above courses.

VAP 101 FOUNDATION PHOTOGRAPHY

Include 5 photographs from one major project or selected from the final portfolio.

OTHER STUDIO COURSES

Beyond the Foundation courses listed above, students must present work from all studio classes they have taken or are enrolled in at the time of the review. 1 to 3 pieces from each of these classes must be included. Students must explain how these works relate to the skills and concepts they learned in the Foundation courses.

EVIDENCE OF PROCESS

Students are strongly recommended to include sketchbooks and/or other representation of process—project development, sketches and prints, contact sheets, etc.

OPTIONAL: VAH 201, 202, and 203 (SURVEY OF ART I, II, AND III)

Students may submit some form of work that indicates the quality of their performance.

FOR ART HISTORY MAJORS

Art History majors assemble three identical copies of an SYSR binder of written materials. Each binder must include a written analysis, an art history review paper, and examples of the student's writing from the following courses: VAH 101, 201, 202, and 203. If students have taken or are taking at the time of the review any 300 or 400 level art history courses, they should include written work from these courses. During the review itself, students will be expected to discuss skills and concepts acquired in their art historical studies. An important focus of this discussion should be a work of art that is discussed in the student's art history review paper. In the course of this discussion, students will be expected to demonstrate their skills at visual and critical analysis by speaking to questions of form, style, historical context, and different art historical approaches to visual material. All three copies of the art history student's SYSR binder of written materials will be returned to the student or to the student's advisor for delivery back to the student after the Reviews.

ART HISTORY REVIEW PAPER

Art History majors must select a particular work of art that is of interest to them. In a brief paper (3-5 pages in length) the student must describe her/his chosen work of art in formal, stylistic, historical, and methodological terms. The student must include a color reproduction of the work discussed.

FOR ALL MAJORS (STUDIO & ART HISTORY)

WRITTEN ANALYSIS

All majors must write a report for the review. The report should include reflection of the student's understanding of skills and concepts acquired, and of areas in need of improvement. Students should reflect upon their artistic development, their educational and vocational goals, and other relevant interests. All majors must include in their report references to influences and ideas relevant to their work. (Art History majors may reference art historians, theories and issues pertinent to the field of art history.) Majors should also present an analytical review of the connections between their foundations courses. The report should demonstrate clarity of thought and care in writing, and must be one to three typed pages in length. Any major who fails to submit a written report will be accorded a rating of *unacceptable* for the entire review. Papers are due February 14, 2008 at 12 noon in Rike 204. For further assistance, see the documents "Guidelines for Written Analysis-Studio" or "Guidelines for Written Analysis-Art History".

WHAT INDICATORS OF PERFORMANCE ARE EVALUATED?

The primary subject of the review teams is the quality of a student's work.

For studio majors: Is the work well designed and crafted? Does it fulfill the parameters of the assignments? Does it indicate distinctive ability and creative thinking? Also of great importance is the ability of the student to articulate his/her intent and evaluate realistically and critically his/her level of accomplishment. Does the student have a good grasp of his/her strengths and weaknesses? Does he/she use the vocabulary of his/her major appropriately? Is the student aware of influences and ideas that come from resources beyond immediate, personal experience? Students should be prepared to articulate meaningful relationships between their own work and the broader historical and contemporary contexts in which this work may be understood.

For art history majors: Can the student demonstrate visual analysis skills? Can the student describe a given work of art using the formal terms of visual design (line, color, light, composition, form)? Can the student discuss the stylistic characteristics of a given work of art? Can the student analyze the symbolic significance of the subject matter depicted? Can the student organize a thesis and argument that links style and formal appearance to the historical, social context from which the art arose? Can the student demonstrate an understanding of art production as a component of a larger cultural dialogue? Ultimately, the review team seeks evidence of a student's potential for success in his/her major. Does this student appear to have the ability and commitment needed to succeed in a highly competitive field? Does the student have a realistic idea of what it takes to achieve and demonstrate this level of ability and commitment?

HOW ARE THE REVIEWS CONDUCTED?

Students will note the rooms in which their reviews will be conducted and the times given for their reviews; this information will be posted outside Rike 204 in the week prior to the review. Students must arrive at their review rooms at least fifteen minutes before their review is scheduled in order to arrange their work. (Art history majors will, of course, not need to do this.) By the time the review is scheduled to begin, the work should be carefully displayed. Each piece must be identified with the number of the course in which it was made. Matting and framing are not necessary, but students are expected to give careful thought to the details of presentation, as this is one of the areas that will be evaluated.

NOTE: The "Second Year and Scholarship Review Data Sheet" must be completed and 3 printed copies are to be presented to the faculty review team at the start of the review.

Review teams are comprised of three or more faculty representing a combination of areas in the department. The diversity of perspectives provided by each team is one of the strengths of the review process, as it affords each student the opportunity to discuss his or her work with experienced artists, designers, and scholars from inter-related disciplines within the visual arts.

At the outset of each review, the student will make a brief verbal presentation, which will familiarize the faculty evaluators with his/her background, area of concentration, educational goals, and self-assessment of progress. In addition to the work itself, a student's command of visual arts ideas and vocabulary will be evaluated. Familiarity with the theories and concepts underlying various assignments is expected. In general, the student responds to questions from the faculty and engages the review team in a discussion of his/her work and potential; this process constitutes the major portion of the review. At the end of the review, the student is excused from the room while the faculty complete evaluation forms. After this has been completed, the student returns to the room to remove his/her work.

WHAT HAPPENS AFTER THE REVIEW?

Following the Second Year and Scholarship Review, students may discuss the results of their reviews with one of the members of their review team. Students are encouraged to discuss results of the reviews with their advisor. Students whose work is clearly superior may be recommended for modest awards. Students who have earned high evaluation scores will be encouraged to continue their work, clarify their goals, and focus on an educational plan that will best enable them to fulfill their potential. Students who have earned average evaluation scores will discuss their strengths and weaknesses and seek assistance in building upon the former and addressing the latter.

Overall evaluation scores of 0 to 6.5 indicate a need for improvement. Students receiving scores in this range will be accorded a grade of "P" (in progress) for the course VAR 299, Second Year and Scholarship Review, and will be required to prepare for and participate in another review in the Fall semester of the following school year. A replacement grade of "S" will be assigned when the course (including the re-review) is successfully completed. Students who do not achieve a score of 6.5 or above on the re-review will be remanded to their area for follow-up educational counseling and will participate in a subsequent re-review. Scholarship students achieving a score of 8.5 or above will retain their Visual Arts Scholarship for another year. Scholarship students achieving an overall score below 8.5 will lose their scholarship unless a follow-up review indicates marked improvement.

SECOND YEAR AND SCHOLARSHIP REVIEW CALENDAR FOR 2008

THURSDAY, NOVEMBER 29, 2007

SYSR Information Packet and instructions distributed (electronically) to students who are eligible for review in 2008.

MONDAY, JANUARY 14, 2008 at 7:30 PM

Review Meeting, Rike 206. Required. Bring printed SYSR Information Packets (those distributed electronically on November 29, 2007).

THURSDAY, FEBRUARY 14, 2008 at 12 NOON

Studio majors must submit their written analysis (**3 COPIES**) and art history majors must submit their review papers, written analysis, and writing samples (**3 COPIES**) by 12 noon, Rike 204. All materials submitted must include student's name and major.

FRIDAY, FEBRUARY 22, 2008

Time and room assignments posted outside Rike 204, Department of Visual Arts Office, after 12 noon.

THURSDAY, FEBRUARY 28, 2008

Reviews begin at 8:30 am. Lunch break at 12:30 pm.
Reviews resume at 1:30 pm.

FRIDAY, FEBRUARY 29, 2008

Reviews begin at 8:30 am. Lunch break at 12:30 pm.
Reviews resume at 1:30 pm.

NOTE: Students who fail to appear at their scheduled time will be given an *unacceptable* rating for the review.

S E C O N D Y E A R A N D S C H O L A R S H I P R E V I E W

OUTCOMES FOR STUDIO MAJORS

VISUAL ABILITY

F O R M A L	The student's work demonstrates an awareness of fundamental concepts of visual organization. The work is intelligently and sensitively constructed. The work is visually interesting and engaging.
T E C H N I C A L	The work reflects the acquisition of fundamental skills, and competence with tools and techniques. The work reveals attention to detail and craft. The work reflects a sensitivity to materials and processes.

COMMUNICATION ABILITY

O R A L	The student is familiar with basic visual arts vocabulary. The student is able to articulate fundamental principles and concepts. The student clearly articulates an understanding of studio work—in particular, individual investigation within that context.
W R I T T E N	The self-evaluation is articulate, well-organized, and clearly written. Written work reflects an ability to make reference to relevant visual artists, issues, and ideas from art history. Written work reveals an accurate awareness of the student's strengths and weaknesses as an artist/designer.

INTELLECTUAL ABILITY

P R O B L E M S O L V I N G	The student is able to assess problems accurately and formulate appropriate solutions. The student takes risks when solving formal and conceptual problems and pushes methods and materials beyond predictable boundaries. The work reflects energy, interest, and fresh perspectives on problems.
R E A S O N A N D I N T E G R A T I O N	Improvement is apparent in the student's work. There is evidence of formal/conceptual integration across course boundaries. The work reflects the ability to use quantitative and qualitative reasoning in solving problems.

PROFESSIONALISM

C O M M I T M E N T	The work reflects a high degree of commitment to the discipline. The work is presented with care, thoughtfulness, and a professional attitude. The student makes a mature and professional presentation.
S Y N T H E S I S	There is evidence that the student is able to apply learned principles across course boundaries. The student reflects a reasonable awareness of the demands required for success in the chosen discipline. The student demonstrates enthusiasm for, and engagement with the visual arts.
P R O S P E C T S F O R S U C C E S S	The student appears to have the ability and commitment needed to succeed in the chosen discipline.

S E C O N D Y E A R A N D S C H O L A R S H I P R E V I E W
OUTCOMES FOR ART HISTORY MAJORS

VISUAL ABILITY

F O R M A L	The student's work demonstrates an awareness of fundamental concepts of visual organization. The student can analyze a work of art from a formal perspective.
T E C H N I C A L	The work reflects the acquisition of fundamental skills, and competence with methodologies of analysis and description. The work reveals attention to detail and craft. The work reflects a sensitivity to materials and processes

COMMUNICATION ABILITY

O R A L	The student is familiar with basic visual arts and art historical vocabulary. The student is able to articulate fundamental principles and concepts. The student clearly articulates an understanding of studio work and art making practices.
W R I T T E N	The self-evaluation is articulate, well-organized, and clearly written. Written work reflects an ability to make reference to relevant visual artists, issues, and ideas from art history. Written work reveals an accurate awareness of the student's strengths and weaknesses as an art historian.

INTELLECTUAL ABILITY

P R O B L E M S O L V I N G	The student is able to assess problems accurately and formulate appropriate solutions. The student takes risks when solving formal and conceptual problems and pushes methods and materials beyond predictable boundaries. The work reflects energy, interest, and fresh perspectives on problems.
R E A S O N A N D I N T E G R A T I O N	There is evidence of formal/conceptual integration across course boundaries. The student is able to explain relationships between works of art and their historical context. The student is able to express how the original context of an object affects its form, content, and meaning. The work reflects the ability to use quantitative and qualitative reasoning in solving problems.

PROFESSIONALISM

C O M M I T M E N T	The work reflects a high degree of commitment to the discipline. The work is presented with care, thoughtfulness, and a professional attitude. The student makes a mature and professional presentation.
S Y N T H E S I S	There is evidence that the student is able to apply learned principles across course boundaries. The student reflects a reasonable awareness of the demands required for success in the chosen discipline. The student demonstrates enthusiasm for, and engagement with the visual arts.
P R O S P E C T S F O R S U C C E S S	The student appears to have the ability and commitment needed to succeed in the chosen discipline.

Guidelines for Studio Majors' Written Analysis Paper

Student Name

Introduction: State the purpose and goals of your visual arts study.

Assessment of your current work:

Visual Ability: Describe the basic concepts of visual organization in your work. How is the work intellectually and sensitively constructed? Describe how the work is visually interesting and engaging.

Technical Skill: How does the work reveal sensitivity to tools, materials, and processes? Discuss the level of craft. How does the work demonstrate competence in fundamental skills?

Verbal Articulation: Discuss vocabulary, fundamental principles and concepts, addressed in the foundation courses.

Context: Discuss how artists and designers, social issues and ideas have influenced your own work and development.

Creative Problem Solving: Discuss how you explore new ideas and methods. How do you push concepts, methods, and materials beyond predictable boundaries? Explain how you take risks, ask questions, and provide evidence that you approach assignments with energy and fresh perspectives.

Commitment: How do you demonstrate in your course work a commitment to visual arts education?

Growth and Integration: Discuss the improvement in your work. Discuss how learning in one course transfers to other courses.

Presentation: Describe how the visual appearance and organization of your work reflect forethought, care, sensitivity, and pride.

Prospects for Success: Based on your stated purpose and goals, how do you view your ability and commitment to succeed within this major?

Guidelines for Art History Majors' Written Analysis Paper

Student Name

Introduction: State the purpose and goals of your art history study.

Assessment of your work:

General Understanding of Art History: What is art history as a field and how does it relate to other fields of knowledge?

The Essential Aspects of Art: What is essential to art or to the visual analysis of a work of art that is independent of questions of historical context? What vocabulary and fundamental principles and concepts are important to use in discussing and writing about works of art?

Contextual Knowledge of Works of Art: How does a work of art or architecture relate to its historical context in a variety of ways?

Different Approaches to Art Historical Analysis: How do art historians (your professors as well as authors whose scholarship you have read for class assignments and research papers) approach works of art with different intellectual agendas, motivations, and interests? Are different art historical approaches driven in any way by historical factors?

Creative Problem Solving: Discuss how you explore and seek to contextualize works of art that are new to you? How do you advance concepts and methods beyond predictable boundaries? Explain how you take risks, ask questions, and provide evidence that you approach assignments with energy and fresh perspectives.

Commitment: How do you demonstrate in your course work a commitment to art history?

Growth and Integration: Discuss the improvement in your work. Discuss how learning in one course transfers to other courses.

Prospects for Success: Based on your stated purpose and goals, how do you view your ability and commitment to succeed within this major?