



Program Review Self-Study Template

Academic unit: School of Art & Design _____

College: College of Fine Arts _____

Date of last review 2002 _____

Date of last accreditation report (if relevant) 2008 _____

List all degrees described in this report (add lines as necessary)

Degree: Bachelor of Art _____ CIP* code: 50.0701 _____

Degree: Bachelor of Fine Art in Art _____ CIP code: 50.0701 _____

Degree: Master of Fine Art _____ CIP code: 50.0701 _____

Degree: Bachelor of Fine Art in Graphic Design _____ CIP* code: 50.0409 _____

*To look up, go to: Classification of Instructional Programs Website, <http://nces.ed.gov/ipeds/cipcode/Default.aspx?y=55>

Faculty of the academic unit (add lines as necessary)

Name _____ Signature _____

Barry Badgett  _____

Robert Bubp  _____

Dominic Flask  _____

Kirsten Johnson  _____

Jim Hellman  _____

Levente Sulyok  _____

Ted Adler  _____

Ronald Christ  _____

Mary Sue Foster  _____

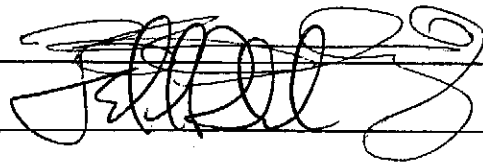
Wyatt McCrea  _____

Linda Robinson _____

Royce Smith _____

Humberto Saenz

Jeff Pulaski

A large, dense, and illegible handwritten scribble in black ink, overlapping the lines for Humberto Saenz and Jeff Pulaski.

Submitted by: _____
(name and title)

Date _____

In yellow highlighted areas,
data will be provided

1. Departmental purpose and relationship to the University mission (refer to instructions in the WSU Program Review document for more information on completing this section).

a. University Mission:

Wichita State University is committed to providing comprehensive educational opportunities in an urban setting. Through teaching, scholarship and public service the University seeks to equip both students and the larger community with the educational and cultural tools they need to thrive in a complex world, and to achieve both individual responsibility in their own lives and effective citizenship in the local, national and global community.

b. Program Mission (if more than one program, list each mission):

As an urban-serving arts program, the School of Art and Design at Wichita State University engages students through a program based in the core values and principles of scholarly and creative activity. Through an environment that emphasizes strong foundations in skill acquisition, creative inquiry, and conceptual development, students are empowered to become future investigators in and contributors to art and design discourses at local, national and international levels.

c. The role of the program (s) and relationship to the University mission: Explain in 1-2 concise paragraphs.

The School of Art and Design encourages students to develop competencies in art and design that prepare them for creative citizenship within and outside the creative communities of Kansas. Through the delivery of BA, BFA, and MFA degree programs, students have the ability to tailor their educational experience at Wichita State University to their future career goals—including focused, discipline-specific training through the BFA degree, interdisciplinary studies coupled with foreign language experiences in the BA, and continued conceptual and technical development in the MFA. Through an immersive curriculum strategy designed to link students of art and design with the world, the School of Art and Design encourages learning experiences that may be honed in context.

The School of Art and Design also serves an important role through its community outreach activities, including its maintenance of ShiftSpace Gallery in downtown Wichita, its support of K-12 art programs in area schools, its pedagogical relationship with the Ulrich Museum of Art and its educational programming, and its involvement with community educational initiatives in art and design.

d. Has the mission of the Program (s) changed since last review? Yes No

i. If yes, describe in 1-2 concise paragraphs. If no, is there a need to change?

e. Provide an overall description of your program (s) including a list of the measurable goals and objectives of the program (s) (both programmatic and learner centered). Have they changed since the last review? Yes No

If yes, describe the changes in a concise manner.

The School of Art and Design offers three undergraduate degrees and the Master of Fine Arts degree in Studio Arts. Enrollment is approximately 300 undergraduate art and design majors, and 15-17 graduate majors in a typical school year. The faculty currently numbers 13 full-time and 2 part-time members, while the number of adjunct instructors (4-8) varies from semester to semester, with a greater allocation to the Fall. With a total instructional FTE of about 24, the current faculty to student ratio is approximately 1:16.

The number of undergraduate majors in Art and Design does not represent the total because we have undeclared majors in LAS Field Studies degrees and student in LAS working through the General Education program without declaring their major as Art and Design.

A summation of goals shared across the spectrum of individual degree offerings in the School of Art and Design is as follows:

Undergraduate Programs

- (1) Functional competence in applying principles of visual and spatial organization pertaining to students' chosen area(s) of study;
- (2) Developed technical and presentation skills through the expression of ideas using a variety of subjects and approaches in students' chosen area(s) of study;
- (3) Demonstrated ability to engage in visual and reading research, and to utilize information in a creative and individualized manner that is tailored to students' goals and the contexts for the production of their work;
- (4) Awareness of the various movements, stylistic approaches, methods, histories, and conceptual foundations in historical, modern, and contemporary aspects of art and design practice;
- (5) Developed abilities to analyze, contextualize, and defend creative undertakings, and to engage in related critical written and oral discourses related to students' area(s) of study; and
- (6) Demonstrated ability to participate in academic or professional activities such as the exhibition of work or the fulfillment of client requests, and the presentation of creative research in various forms and contexts appropriate to students' area(s) of study and future career plans.

Graduate Program

- (1) Advanced competence in the studio emphasis demonstrated through an original and inventive vision in approach to studio practice, form and content as preparation for a professional artist career;
- (2) Additional competence in the studio minor or minors that enhance the studio emphasis and encourage inter-disciplinary studio practice, dialogue and critical thinking;
- (3) Awareness of major historical and contemporary developments and issues in art practice, theory and criticism, with particular awareness of information that is most relevant to the student's own work;
- (4) Developed facility in informed and meaningful written and oral presentation of ideas, issues and critical assessment;
- (5) Ability to conduct meaningful creative research in visual, written and oral formats, and ability to utilize current technologies in the creation (as applicable), documentation, promotion and presentation of such research;
- (6) Level of engagement, self-discipline and motivation appropriate for a terminal academic degree;
- (7) Evidence of ability to successfully engage in the profession through the exhibition of work, professional conference participation, presentation of research, grant or fellowship activity, artist residencies, etc.;

- (8) Trained, supervised and assessed graduate teaching experience as preparation for a professional artist educator career;
- (9) Professional presentation of a cohesive body of work culminating in the terminal project exhibition and oral defense.

2a. Describe the quality of the program as assessed by the strengths, productivity, and qualifications of the faculty in terms of SCH, majors, and graduates (refer to instructions in the WSU Program Review document for more information on completing this section). Complete a separate table for each program if appropriate.

UG – Art and Studio Arts

Last 3 Years	Tenure/Tenure Track Faculty (Number)	Tenure/Tenure Track Faculty with Terminal Degree (Number)	Instructional FTE (#):			Total SCH - Total SCH by FY from Su, Fl, Sp	Total Majors - From fall semester	Total Grads - by FY	
			TTF= Tenure/Tenure Track	GTA=Grad teaching assist	O=Other instructional FTE				
			TTF	GTA	O				
Year 1 →	13	12	13	4.3	6.3	7847	151	29	
Year 2 →	12	12	12	4.8	6.0	7079	159	29	
Year 3 →									
Total Number Instructional (FTE) – TTF+GTA+O						SCH/ FTE	Majors/ FTE	Grads/ FTE	
						↓			
Year 1 →						23.6	333	--	--
Year 2 →						22.8	310	--	--
Year 3 →								--	--

KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional.

UG – Graphic Design

Last 3 Years	Tenure/Tenure Track Faculty (Number)	Tenure/Tenure Track Faculty with Terminal Degree (Number)	Instructional FTE (#):			Total SCH - Total SCH by FY from Su, Fl, Sp	Total Majors - From fall semester	Total Grads - by FY	
			TTF= Tenure/Tenure Track	GTA=Grad teaching assist	O=Other instructional FTE				
			TTF	GTA	O				
Year 1 →	3	3	3	0	.5		49	13	
Year 2 →	3	3	3	0	.5		51	16	
Year 3 →	3	3	3	0	.5				
Total Number Instructional (FTE) – TTF+GTA+O						SCH/ FTE	Majors/ FTE	Grads/ FTE	
						↓			
Year 1 →						3.5		--	--
Year 2 →						3.5		--	--
Year 3 →						3.5		--	--

KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional.

GR - Art/Studio Arts

Last 3 Years	Tenure/Tenure Track Faculty (Number)	Tenure/Tenure Track Faculty with Terminal Degree (Number)	Instructional FTE (#):			Total SCH - Total SCH by FY from Su, Fl, Sp	Total Majors - From fall semester	Total Grads - by FY
			TTF= Tenure/Tenure Track	GTA=Grad teaching assist	O=Other instructional FTE			
Year 1 →	8	8	2	0	2		16	4
Year 2 →	8	8	2	0	3		16	8
Year 3 →	--	--	--	--	--			
Total Number Instructional (FTE) – TTF+GTA+O						SCH/ FTE	Majors/ FTE	Grads/ FTE
Year 1 →							--	--
Year 2 →							--	--
Year 3 →							--	--

KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional



Scholarly Productivity	Number Journal Articles		Number Presentations		Number Conference Proceedings		Performances			Number of Exhibits		Creative Work		No. Books	No. Book Chaps	No. Grants Awarded or Submitted	\$ Grant Value
	Ref	Non-Ref	Ref	Non-Ref	Ref	Non-Ref	*	**	***	Juried	****	Juried	Non-Juried				
Year 1	2	0	5	4	10	2	0	0	0	13	11	0	124	2	0	9	
Year 2	1	0	8	5	6	1	0	0	0	22	10	0	138	3	0	2	
Year 3	2	0	12	6	12	0	0	0	0	10	15	0	93	0	1	6	13,000

* Winning by competitive audition. **Professional attainment (e.g., commercial recording). ***Principal role in a performance. ****Commissioned or included in a collection.

a. Provide a brief assessment of the quality of the faculty/staff using the data from the tables in section 2 as well as any additional relevant data. Programs should comment on details in regard to productivity of the faculty (i.e., some departments may have a few faculty producing the majority of the scholarship), efforts to recruit/retain faculty, departmental succession plans, course evaluation data, etc.

It should be pointed out that during the current academic year, Art and Design lost two tenured faculty members. Both were in the discipline of Art History. One was a resignation and the other was a sudden death. Their scholarly productivity for the three-year review period is not included in the table 2b data.

Scholarly and creative activity in Art and Design consists of:

- creation and exhibition of work in art and design
- commission, acquisition, and work for hire of work in art and design
- written and published research
- exhibition, visiting artist, and conference or organization presentations
- grant submissions

The merged data in table 2b indicates overall faculty productivity in all areas of scholarly and creative activity. With a few exceptions, productivity is quite consistent. Data was submitted separately by

faculty in the individual program areas within Art and Design. It does not indicate a particularly problematic lack of or inconsistency in productivity, especially when placed in context with area of scholarly or creative expertise, teaching load, and administrative and service responsibilities. The heavy overall workload of Art and Design faculty has been an ongoing area of concern. This was also pointed out during the accreditation process with the National Association of Schools of Art and Design (NASAD). In response, a faculty teaching load equivalency formula was developed. To improve the ability to recruit and retain faculty. The last faculty succession plan for Art and Design was developed in 2007. For the most part and for diverse reasons, it has not been adhered to. Within the next several years, it is anticipated that three tenured faculty will retire. This, along with the loss of two tenured faculty noted earlier, makes development of a new succession plan vital for the future of Art and Design. The NASAD/Strategic Planning Committee is charged with that responsibility.

3. Academic Program: Analyze the quality of the program as assessed by its curriculum and impact on students. Complete this section for each program (if more than one). Attach updated program assessment plan (s) as an appendix (refer to instructions in the WSU Program Review document for more information).

a. For undergraduate programs, compare ACT scores of the majors with the University as a whole.

Last 3 Years	Total Majors - From fall semester		ACT – Fall Semester (mean for those reporting)		
	Art	Graphic D	Art	Graphic D	All University Students - FT
Year 1 →	151	49	21.6	21.4	22.96
Year 2 →	159	51	21.6	22.6	23.06
Year 3 →					23.11

KBOR data minima for UG programs: ACT_≤20 will trigger program.

b. For graduate programs, compare graduate GPAs of the majors with University graduate GPAs.*

Last 3 Years	Total Admitted - By FY	Average GPA (Admitted) – Domestic Students Only (60 hr GPA for those with ≥54 hr reported) By FY		
		GPA of those Admitted	College GPA	University GPA
Year 1 →	7	3.44	3.62	3.48
Year 2 →	7	3.46	3.60	3.48
Year 3 →	11	3.53	3.50	3.48

*If your admission process uses another GPA calculation, revise table to suit program needs and enter your internally collected data.

c. **Identify the principal learning outcomes (i.e., what skills does your Program expect students to graduate with). Provide aggregate data on how students are meeting those outcomes. Data should relate to the goals and objectives of the program as listed in 1e. Provide an analysis and evaluation of the data by learner outcome with proposed actions based on the results.**

In the following table provide program level information. You may add an appendix to provide more explanation/details. Definitions:

Learning Outcomes: Learning outcomes are statements that describe what students are expected to know and be able to do by the time of graduation. These relate to the skills, knowledge, and behaviors that students acquire in their matriculation through the program (e.g., graduates will demonstrate advanced writing ability).

Assessment Tool: One or more tools to identify, collect, and prepare data to evaluate the achievement of learning outcomes (e.g., a writing project evaluated by a rubric).

Criterion/Target: Percentage of program students expected to achieve the desired outcome for demonstrating program effectiveness (e.g., 90% of the students will demonstrate satisfactory performance on a writing project).

Result: Actual achievement on each learning outcome measurement (e.g., 95%).

Analysis: Determines the extent to which learning outcomes are being achieved and leads to decisions and actions to improve the program. The analysis and evaluation should align with specific learning outcome and consider whether the measurement and/or criteria/target remain a valid indicator of the learning outcome as well as whether the learning outcomes need to be revised.

UG – Art and Studio Arts

Pre-Art and Design Core Requirements (F18 F)

Foundation Studies, Art Distribution Introductory Studios, Introductory Art History Survey Courses and General Education Basic Skills are required before acceptance into a degree track.

The quality of entering students represents the general ability range of the larger student body. There is no portfolio review or selective admission based on artistic skills. Thus, the critical importance of the Pre-Art and Design Curriculum must be emphasized as the prime determiner of the quality of students moving into the Mid-Program Review semester. The current Pre-Art and Design core curriculum of Foundation Studies Courses, Art Distribution Introductory Studios, and Introductory Art History Survey Courses are a positive motivation and influence on improving writing, reading, verbal communication, and art studio skills of freshman students. The first year begins with Foundation Studies that assist the student in developing their sensibilities, academic capacity, and in particular, their strong sense of commitment.

The Pre-Art and Design Program for the BA with Art History Emphasis has different requirements, which include a reduced number of Foundation Studies and Art Distribution Introductory Courses.

The curricular structure of the Pre-Art and Design Program core requirements is as follows:
40 total hours; 12 hours in General Education Basic Skills; 13 hours in Art Foundations courses; 9 hours in 2-D, 3-D, and Design Distribution electives; and 6 hours in Art History. (Program check sheets in appendix B)

Learning Outcomes (for programs with multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
See list of learning outcomes and objectives below.	<ul style="list-style-type: none"> ◆ Mid-Program Review Course and Mid-Program Portfolio Review (second semester sophomore year) <ul style="list-style-type: none"> • Portfolio and presentation of work • Written description of work presented • Electronic portfolio of work submitted on Slideroom.com • Mid-Program Review Survey • Written statement of interest and intended direction in Art & Design studies • Before Mid-Program Review students must complete the Pre-Art and Design core requirements, which includes Foundation Studies courses, Art Distribution Introductory courses, Art History Introductory Survey courses, and General Education Basic Skills courses 	<ul style="list-style-type: none"> ◆ Acceptance into degree program requires passing faculty evaluation of the work submitted for Mid-Program Review Course and Mid-Program Portfolio Review; the assessment is based on students' understanding of the competencies and their preparation to be successful in upper-division art courses ◆ A grade of C or better in all required Art and Design Courses 	<ul style="list-style-type: none"> ◆ 2012 Mid-Program Review Course <ul style="list-style-type: none"> • 60 enrolled • 54 received credit • 1 no credit • 5 withdrawal ◆ 2012 Mid-Program Portfolio Review <ul style="list-style-type: none"> • 49 accepted to upper-division work • 5 must re-apply • 89% accepted ◆ 2011 Mid-Program Review Course <ul style="list-style-type: none"> • 48 enrolled • 48 received credit • 0 no credit • 0 withdrawal ◆ 2011 Mid-Program Portfolio Review <ul style="list-style-type: none"> • 43 accepted to upper-division work • 5 must re-apply • 90% accepted ◆ 2010 Mid-Program Review Course <ul style="list-style-type: none"> • 67 enrolled • 62 received credit • 1 no credit • 4 withdrawal ◆ 2010 Mid Program Portfolio Review <ul style="list-style-type: none"> • 52 accepted to upper-division work • 10 must re-apply • 83% accepted 	<ul style="list-style-type: none"> ◆ Students are accepted into a degree track or advised they should take additional lower level courses before re-applying for acceptance into the same degree or they can choose to apply to an alternative Art and Design degree

The Pre-Art and Design Program is organized to achieve the following curriculum learning outcomes and objectives:

“Analysis” generally refers to tests, oral critiques, and essays. “Proficiency” is an expectation of substantial competence. “Familiarity” is an expectation of beginning understanding to be further developed. “Proficiency” and “familiarity” would be assessed in a three-tiered “excellent/meets expectations/does not demonstrate aptitude” format in any assessment of work beyond course grades.

- ▶ Demonstrate familiarity with critical interpretation and analysis of visual concepts including formal analysis, narrative, metaphor, symbol, style, and compositional structure, in written form
- ▶ Demonstrate proficiency with 2D design concepts, tools, and materials through artworks and analysis
- ▶ Demonstrate proficiency with 3D design concepts, tools, and materials through artworks and analysis
- ▶ Demonstrate proficiency in perceptual and schematic drawing and familiarity with drawing tools and media through artworks and analysis
- ▶ Demonstrate familiarity with basic digital tools through artworks and analysis
- ▶ Demonstrate proficiency in creative and critical problem-solving and critique through artworks and analysis
- ▶ Demonstrate attention to detail and craft through artworks and presentation of artworks
- ▶ Demonstrate familiarity and basic ability to express ideas through a range of media through artworks and presentations, achieved by completing art distribution and studio emphasis elective courses
- ▶ Demonstrate familiarity with issues in art history through analysis, achieved by completing the pre-art and design introductory survey art history course requirements

Bachelor of Arts in Art (F18 A&B)

BA in ART, Studio Art Emphasis (F18 A), CIP* code: 50.0701

The B.A. in Art is designed to give students the option to create a plan of study not possible in a B.F.A. This gives students freedom, encouraging a breadth of experience. The approach for planning the degree is to develop a link between the liberal arts or a related discipline to the studio focus, encouraging the relationship of non-art interest into their art careers. The student pursuing this degree must work closely with an advisor to formulate a plan of study with specific educational goals, which will complement their art course work. The first year of study for the B.A. is the same as the B.F.A, which requires completion of the Pre-Art and Design core requirements. In the third year of study, the exploration of upper level studio art courses begins. At this point the students should be investigating their studio art emphasis area and developing a plan of focused electives to reach their educational goals. During Mid-Program Review the student will work closely with an advisor to develop a plan for their degree.

The curricular structure of the B.A. in Art is as follows:

124 total hours; 42 hours (34%) in General Education; 13 hours (11%) in Art Foundations courses; 9 hours (7%) in 2-D, 3-D, and Design Distribution electives; 15 hours (12%) in Art History; 15 hours (12%) in the art emphasis; 15 hours (12%) in electives planned with the advisor; and 15 hours (12%) in a minor outside of Art and Design.

(Degree check sheets in appendix B)

Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review Course and Mid-Program Portfolio Review (2 nd semester, sophomore year)	♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information
See degree learning outcomes and objectives below.	♦ Regular course work portfolio reviews *Completion of required upper level courses	♦ A grade of C or better in all required Art and Design courses	♦ Students accepted from Mid-Program Review into BA in Art , studio art emphasis, and upper-division work. ♦ 2012 , 17 students ♦ 2011 , 6 students ♦ 2010 , 10 students	

It is expected that students will meet the following criteria for learning outcomes and objectives:

- ▶ Demonstrate proficiency in applying principles emphasized in the Pre-Art and Design curriculum; Art Foundation studies studios, Art Distribution studios, and Introductory Survey Art History courses
- ▶ Demonstrate proficiency in the expression of ideas through a range of media, with a specialization within one or more media, achieved by completing art distribution and studio emphasis elective courses
- ▶ Demonstrate familiarity with issues in art history and contemporary methods in art practice, achieved by completing the art history requirements listed on the B.A. in Art-Studio check sheet
- ▶ Demonstrate proficiency in producing work with attention to detail and resolution of both the content and formal concerns, achieved by completing the art distribution and studio emphasis elective courses listed on the BA in Art-Studio check sheet
- ▶ Demonstrate familiarity and basic understanding of the considerations in communicating creative ideas and presenting work to others both verbally and visually, achieved by completing the art history requirements, studio emphasis elective and university elective courses listed on the BA in Art-Studio check sheet
- ▶ Demonstrate familiarity and basic understanding of what is required to create and exhibit artwork in a professional manner, achieved by completing the art history requirements and studio emphasis elective courses listed on the BA in Art-Studio check sheet
- ▶ Demonstrate proficiency in creatively solving, and critically considering visual problems through a process of research, observation, analysis, and evaluation to generate unique solutions on a wide range of ideas, achieved by completing the art history requirements, studio emphasis elective and university elective courses listed on the BA in Art check sheet

BA in ART, Art History Emphasis (F18 B), CIP* code: 50.0701

The Bachelor of Arts in Art degree with the Art History Emphasis has a liberal arts perspective and is the initial professional degree that prepares students for graduate study in Art History. The introductory art history curriculum and the foundation courses prepare students for advanced-level courses in the concentration. In addition to university scholastic, residence, and general education requirements, candidates for the BA in Art History must complete a Foundation Studies Curriculum (10 hours), Introductory Art History (6 hours), art history concentration (21 hours), and proficiency in at least one foreign language to support research in primary source materials.

The curricular structure is as follows:

124 total hours; 42 hours (33%) in General Education; 10 hours (8%) in Art Foundations courses; 27 hours (21%) in Art History; and 45 hours (38%) in electives planned with the advisor (15 hours of these may be used satisfy the required foreign language proficiency).

Pre-Art and Design Core Requirements for BA with Art History Emphasis

Foundation Studies Curriculum - 10 hours

ART F 102, Introduction to Art and Design

ART F 136, Foundation Design

ART F 145, Foundation Drawing

ART F 202, Mid-Program Review

ART H 121, Survey of Art History I

ART H 122, Survey of Art History II

(Degree check sheets in appendix B)

Learning Outcomes (most programs will have multiple ones)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
<p>◆ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information</p> <ul style="list-style-type: none"> • The BA in Art History requires a reduced number of courses in Foundation Studies and Art Distribution Introductory Courses 	<p>◆ Mid-Program Review Course and Mid-Program Portfolio Review (2nd semester, sophomore year)</p>	<p>◆ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information</p>	<p>◆ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information</p>	<p>◆ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information</p>
<p><i>See degree learning outcomes and objectives below.</i></p>	<ul style="list-style-type: none"> ◆ Regular course work portfolio reviews ◆ Completion of required upper level courses ◆ Measured by essays and examinations that require formal analysis of works of art, in-class discussions, and free-response examinations ◆ Measured by essays and examinations that measure knowledge of the styles and stylistic development of particular cultures—ancient through contemporary and sustained discussion of a manageable number of works ◆ Measured by essays and examinations that require knowledge of the artistic/social context of particular societies 	<ul style="list-style-type: none"> ◆ A grade of C or better in all required Art and Design Courses 	<ul style="list-style-type: none"> ◆ Students accepted from Mid-Program Review into BA in Art, art history emphasis, and upper-division work. <ul style="list-style-type: none"> • 2012, 1 students • 2011, 2 students • 2010, 0 students 	

It is expected that students will meet the following criteria for learning outcomes and objectives:

Introductory Levels

- ▶ Introduction to formal analysis and visual literacy: e.g., compositional analysis, types of spatial representation, repertoire, modes of production, etc. Develop the vocabularies and tools required of students and scholars of art and design.
 - Measured by essays and examinations that require formal analysis of works of art, in-class discussions, and free-response examinations
- ▶ Introduction to historical, cross-cultural and stylistic frameworks for understanding art in its context and from multiple points of view: e.g., style and stylistic development, typological studies, seriation, corpus of information, etc.
 - Measured by essays and examinations that measure introductory knowledge of the styles and stylistic development of particular cultures—ancient through contemporary and sustained discussion of a manageable number of works
- ▶ Introduction to concepts that place the production and interpretation of art in a social context: e.g., convention, iconography, patronage, genres, classes of society, etc.
 - Measured by essays and examinations that require introductory knowledge of the artistic/social context of particular societies
- ▶ Reinforcement of concepts of critical thinking: objectivity, use of evidence, fair-mindedness, results and procedures, etc.

Intermediate Levels

- ▶ Students at the intermediate level are expected to work toward developing a thorough grounding in the four competencies listed above in their written and oral presentations.
- ▶ Deeper and sustained exposures to and analyses of works, theories, and concepts associated with particular periods in art history.
- ▶ Students are introduced to frameworks that enable the use of historical information in the analysis of contemporary issues and perspectives: e.g., the use of ethnographic analogy, an understanding of statistical analysis, an understanding of proper and improper historical reasoning (e.g., the difference between cause and effect), etc.
- ▶ Art, Design and Art History majors are expected to connect art historical issues and models to their own developing studio, design or art history-based interests and practices.

Advanced Levels

- ▶ At the advanced level students are expected to be thoroughly grounded in the four competencies listed above and to be able to easily distinguish between information that is or is not grounded in good methodology.
- ▶ Students are expected to develop the ability to assimilate, synthesize and present well-organized information on a broad range of topics within the fields of arts and humanities.

Bachelor of Fine Arts, F16 & F17

BFA in Graphic Design (F16 A), CIP code: 50.0409

The Graphic Design Program contributes to the overall mission of the university by providing instruction in the arts for those interested in visual communication. This program graduates trained professional designers, most of whom work in the Greater Wichita area. The program provides a base for an active cooperative educational relationship with business and industry. Wichita has a large concentration of national corporations and graphic design firms that hire designers. The Graphic Design Program provides a continuing resource for the professional community that contributes to the economic base of the area. The program's urban location and relationship with firms in this geographic area provides a unique opportunity for both the industry and the university to work together in meeting the needs of the profession.

The curricular structure of the BFA in Graphic Design is as follows:

124 total hours; 42 hours (34%) in General Education; 13 hours (11%) in Art Foundations courses; 9 hours in 2-D, 3-D, and Design electives (7%); 33 semester hours (26%) in Graphic Design; and 12 hours in Art History (10%). The remaining 15 hours (12%) are electives chosen from an approved list that includes courses in graphic design, studio arts, communications, marketing, or a mix of courses to meet the interests and needs of the student.

(Degree check sheets in appendix B)

Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
<p>◆ Mid-Program Review-See pre-Art and Design Core Requirements Table for information, in addition Graphic Design evaluates professionalism in their courses and in their facilitation and use of the computer to solve problems</p>	<p>◆ Mid-Program Review Course and Mid-Program Portfolio Review (2nd semester, sophomore year)</p>	<p>◆ Mid-Program Review-See Pre-Art and Design Core Requirements Table for information</p>	<p>◆ Mid-Program Review-See Pre-Art and Design Core Requirements Table for information</p>	<p>◆ Mid-Program Review-See Pre-Art and Design Core Requirements Table for information</p>

<p><i>See degree learning outcomes and objectives below</i></p>	<ul style="list-style-type: none"> ◆ Completion of required upper-division art courses ◆ Regular course work portfolio reviews 	<ul style="list-style-type: none"> ◆ A grade of C or better in all required Art and Design Courses 	<ul style="list-style-type: none"> ◆ Students accepted from Mid-Program Review into BFA Graphic Design degree program and upper-division work. <ul style="list-style-type: none"> • 2012, 20 students • 2011, 24 students • 2010, 28 students 	
<p><i>See degree learning outcomes and objectives below</i></p>	<ul style="list-style-type: none"> ◆ Junior Portfolio Review – This assessment involves a portfolio review of all junior level students in the Graphic Design Program. Work is presented for review to community design professionals at an event conducted by the local chapter of the American Institute of the Graphic Arts (AIGA). Students make a verbal presentation of their portfolio developed during the junior year. Reviewers give verbal and written reviews for each student. Students are required to make presentations to at least three professionals and submit the copies of the reviews to the Graphic Design faculty. A second option for juniors is the Dallas Society of Visual Communicators (DSVC) Portfolio Conference. Graphic Design faculty take students to the DSVC conference each year. 	<ul style="list-style-type: none"> ◆ Junior Portfolio Review – Students participate and respond to critiques of their designs in preparation for their senior portfolios. 	<ul style="list-style-type: none"> ◆ Junior Portfolio Review – Juniors attend at least one of the events and are reviewed. All reviews are presented to the faculty for assessment of each students' growth in quality of concept generation, understanding of the elements and principals of design, professionalism in their courses and in their presentation, use of the computer to solve problems, and craft in portfolio presentation. 	<ul style="list-style-type: none"> ◆ Junior Portfolio Review – After the review the Graphic Design faculty discuss the preparedness of the students and adjust the curriculum in ARTG 316 Typography II, ARTG 334 Graphic Design Studio III, and ARTG 335 Graphic Design Studio IV as needed.
<p><i>See degree learning outcomes and objectives below</i></p>	<ul style="list-style-type: none"> ◆ Senior Exhibition Capstone Course – This assessment involves an exhibition of senior portfolios from graduating students, seeking employment as professional designers. Work is exhibited at an event organized to give community design professionals an opportunity to review the students that are seeking jobs. The Graphic Design faculty review the work presented and assess each student's ability to generate concepts, use of the elements and principals of design for problem solving, professionalism and craft in their presentation, competency to use computer to solve problems. Students are also required to make presentations at either AIGA or Dallas portfolio events. Copies of their reviews are submitted to the Graphic Design faculty. 	<ul style="list-style-type: none"> ◆ Senior Exhibition Capstone Course – Students participate and respond to the critiques of designs executed for senior portfolios. 	<ul style="list-style-type: none"> ◆ Senior Exhibition Capstone Course – After the review the Graphic Design faculty discuss the preparedness of the students applying and adjust the curriculum in ARTG 216 Typography I, ARTG 234 Graphic Design Studio I, and ARTG 235 Graphic Design Studio II as needed to help the students in their preparation. As a result of this analysis, four one credit computer courses have been added at the 100 level to address computer competencies shown to be lacking in students who were applying to the program. 	<ul style="list-style-type: none"> ◆ Senior Exhibition Capstone Course – After the review of the exhibition, the Graphic Design faculty discuss the quality of the portfolios exhibited and adjust the curriculum in ARTG 434 Graphic Design Studio V, ARTG 435 Graphic Design Studio VI, and ARTG 490 Graphic Design Applications as needed.

The Bachelor of Fine Arts Degree in Graphic Design is organized to achieve the following curriculum learning outcomes and objectives:

“Analysis” generally refers to tests, oral critiques, and essays. “Proficiency” is an expectation of substantial competence. “Familiarity” is an expectation of beginning understanding to be further developed. “Proficiency” and “familiarity” would be assessed in a three-tiered “excellent/meets expectations/does not demonstrate aptitude” format in any assessment of work beyond course grades.

- ▶ Demonstrate proficiency in applying principles emphasized in the Pre-Art and Design curriculum; Art Foundation Studies studios, Art Distribution studios, and Introductory Survey Art History
- ▶ Demonstrate proficiency in visual forms and their aesthetic functions, particularly as related to visual communications
- ▶ Demonstrate proficiency in the use of basic tools, techniques and processes to produce work from sketch to finished object
- ▶ Demonstrate proficiency in solving communications and design problems and develop a working knowledge of such areas as semantics, information theory, and symbol theory
- ▶ Demonstrate familiarity in determining design priorities and alternatives; research, refine and evaluate criteria and requirements; coordinate project elements; and communicate with other personnel at all stages of the design process
- ▶ Demonstrate familiarity in basic business practices and the history of graphic design

BFA in Studio Art (F17 A-D), CIP* code: 50.0701

As an essential part of a dynamic and growing urban campus, the School of Art and Design at Wichita State University seeks to engage students through a broad-based program incorporating sustained scholarship and creativity. The environment of the School encourages professional intellectual development, critical awareness, and expressive excellence. In addition, the School aims to provide students with the tools necessary to be lifelong learners and creators. The Bachelor of Fine Arts Degree with emphasis in areas of the studio arts (Ceramics, Painting/Drawing, Printmaking and Sculpture) is the initial professional degree in preparation for graduate study in studio arts. In this intense program, the student becomes familiar with every aspect, technique and direction of the chosen BFA emphasis.

The curricular structure of the B.F.A. in Studio Art is as follows:

126 total hours; 42 hours (33%) in General Education; 13 hours (10%) in Art Foundations courses; 15 hours in Art History which includes the Pre-Art and Design Art History Survey courses (12%); 18 hours in BFA Introductory Studio Art which includes the Pre-Art and Design distribution electives (14%); 29 hours in the studio art emphasis courses (23%); and 9 hours in art electives (7%)

(Degree check sheets in appendix B)

Learning Outcomes (most programs will have multiple outcomes)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
♦ Mid-Program Review -See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review Course and Mid-Program Portfolio Review (2 nd semester, sophomore year)	♦ Mid-Program Review -See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review -See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review -See Pre-Art and Design Core Requirements Table for information
<i>See degree learning outcomes and activities below</i>	<ul style="list-style-type: none"> ♦ Completion of required upper-division art courses ♦ Regular course work portfolio reviews 	♦ A grade of C or better in all required Art and Design courses	<ul style="list-style-type: none"> ♦ Students accepted from Mid-Program Review into BFA Studio Arts degree program and upper-division work. <ul style="list-style-type: none"> • 2012, 10 students • 2011, 13 students • 2010, 16 students 	<ul style="list-style-type: none"> ♦ High percentage accepted 94% - 98% ♦ Current program is achieving learning outcome goals and students are prepared for upper division coursework

<p><i>See degree learning outcomes and objectives below.</i></p>	<p>♦ Senior Project Capstone Course</p> <ul style="list-style-type: none"> • Portfolio and presentation of work • Written statement addressing the presented work, proposed Senior Project, and completed research • Critiques with course faculty in studio emphasis • Critiques with other Senior Project course faculty outside the studio emphasis • Professional quality Senior Project Exhibition of work • Written statement addressing the Senior Project Exhibition • Oral Review with Senior Project Committee 	<p>♦ Senior Project Capstone Course—</p> <p>Positive review of work and oral review of the presentation and artwork in the senior exhibition by the Senior Project Committee</p>	<p>♦ Passed capstone course</p> <ul style="list-style-type: none"> • 2012, 100% 10 students • 2011, 100% 10 students • 2010, 100% 6 students 	<p>♦ High success rate</p> <p>♦ Continuing evaluation of curriculum; adjustments are made to improve the delivery of course content to achieve desired learner outcomes</p>
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It is expected that students in BFA in Studio Art will meet the following criteria for learning outcomes and objectives:

“Analysis” generally refers to tests, oral critiques, and essays. “Proficiency” is an expectation of substantial competence. “Familiarity” is an expectation of beginning understanding to be further developed. “Proficiency” and “familiarity” would be assessed in a three-tiered “excellent/meets expectations/does not demonstrate aptitude” format in any assessment of work beyond course grades.

- ▶ Demonstrate proficiency in applying principles emphasized in the Pre-Art and Design curriculum; Art Foundation studies, Art Distribution studios, and Introductory Survey Art History courses
- ▶ Demonstrate proficiency in applying principles of visual and spatial organization to various media or creative processes
- ▶ Demonstrate proficiency in expressing ideas through a range of media and specialization within one or more media
- ▶ Demonstrate capacity to generate work that reflects professional sensibilities and creative content
- ▶ Demonstrate proficiency, knowledge and historical awareness of at least two methods of creative practices related to the chosen BFA emphasis
- ▶ Demonstrate advanced knowledge of issues in contemporary art history, criticism, and theory related to the BFA emphasis

- ▶ Demonstrate proficiency in the abilities required to exhibit, compete and participate in creative venues on the local, national and international level
- ▶ Demonstrate proficiency in presenting creative research in visual, written and oral contexts. Including workshop presentations, artist talks etc.

BFA in Art Education (F17 E), CIP* code: 50.0701

Art Education Program has seven state standards for the preparation of art teachers with the assessments embedded in the coursework. The standards are represented in the national PRAXIS Exam, the Teacher Work Sample, and the art teacher candidate student teacher Supervisor Evaluation Form. The pass rates of each Program Standard/Goal exceeded the minimum of 80% set for the years 2010-2012. Art teacher candidates for the last three years have achieved 100% pass rate on these assessments.

The curricular structure of the B.F.A. in Art Education is as follows:

137 total hours; 42 hours (30%) in General Education; 13 hours (10%) in Art Foundations courses; 12 hours (9%) in Art History which includes the Pre-Art and Design Art History Survey courses; 27 hours (20%) in BFA Art Education program studies which includes the Pre-Art and Design distribution electives; 18 hours (13%) in the Art Education concentration courses; and 9 hours (6%) in art area specialization; 16 hours (12%) in Professional Education Sequence courses.

See check sheets in appendix B)

Learning Outcomes (most programs will have multiple)	Assessment Tool (e.g., portfolios, rubrics, exams)	Target/Criteria (desired program level achievement)	Results	Analysis
♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review Course and Mid-Program Portfolio Review (2 nd semester, sophomore year)	♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information	♦ Mid-Program Review- See Pre-Art and Design Core Requirements Table for information
See seven state standards guiding art teacher preparation (KSDE) below	♦ Completion of required upper-division art courses ♦ Regular course work portfolio reviews	♦ A grade of C or better in all of the Art and Design courses	♦ Students accepted from Mid-Program Review into BFA Art Education Degree program and upper-division work. • 2012, 8 students • 2011, 4 students • 2010, 8 students	
	♦ PRAXIS (national teacher examination)	♦ Minimum score-153	♦ Range achieved-159-184	♦ 100% passed
	♦ Teacher Work Sample (TWS, A reflection on a comprehensive art unit taught, high school level-36 pages)	♦ Minimum score-80%	♦ Range achieved-90%-100%	♦ 100% passed

It is expected that students in the BFA in Art Education will meet the following criteria for learning outcomes and objectives:

- ▶ Demonstrate proficiency in applying principles emphasized in the Pre-Art and Design curriculum; Art Foundation studies, Art Distribution studios, and Introductory Survey Art History courses

Seven Standards for Art Teacher Preparation, KSDE

1. The teacher of art demonstrates a strong scholarly foundation in art education and has a clear conception of how art links students to the broad experiences of life.
2. The teacher of art demonstrates knowledge, competency and teaching ability in the content of art, including aesthetics, art history, art criticism, and studio performance.
3. The teacher of art creates an environment where individuals, art content, and inquiry are held in high regard and where students can actively learn and create.
4. The teacher of art selects and adapts a variety of appropriate resources, materials and technologies in order to design a curriculum which enables students to learn, make, and respond to art.
5. The teacher of art demonstrates knowledge of collaborative and promotional strategies for working with colleagues, families and community groups to achieve common goals for enriching the art program enhancing students' learning and improving schools.
6. The teacher of art understands the purposes, principles and design of assessments, as well as the importance of regular monitoring, analysis and evaluation for assessing student and program improvement.
7. The teacher of art demonstrates knowledge of professional art organizations, continues professional development, and shows responsibility to the field of art.

GR - Art/Studio Arts

MFA in Studio Art (G13 A-D), CIP* code: 50.0701

The Master of Fine Arts (MFA) degree, the terminal degree for studio art, is offered for qualified students planning careers as professional artists, either working independently or as artist-teachers on the college or art school level. The MFA program student competency expectations, degree structure, and procedures reflect the professional intensity and high standards expected of all terminal degree programs. Degree requirements, course distribution, content and

evaluation are designed to meet or exceed program expectations, Graduate School requirements, NASAD guidelines and College Art Association standards.

The curricular structure of the M.F.A. in Studio Art is as follows:

60 total hours; 33 credits (55%) in the studio emphasis; 12 credits (20%) in the studio minor or minors; 12 credits (20%) in art history (6 credits required) and/or art seminar or pertinent university lecture courses (not to exceed 6 credits); 2 credits in Professional Practices in Studio Art course and 1 credit in Graduate Teaching Seminar course (combined 5%). Of the 60 credits, 45 must be at the 800 level (75%).

Learning Outcomes	Assessment Tool (e.g., portfolio, exhibition, exams)	Target/Criteria	Results	Analysis
See degree learning outcomes and objectives below	<p>◆ First Year Review:</p> <ul style="list-style-type: none"> • Portfolio of work • Written statement and self-evaluation of work and degree progress • Critique with media area faculty <p>◆ Mid-Program Review:</p> <ul style="list-style-type: none"> • Portfolio of work • Written statement and self-evaluation of work and degree progress • Critique with media area faculty • Submission of digital portfolio of work 	<p>Minimum overall GPA: 3.0. Minimum score: 80%.</p> <p>Minimum overall GPA: 3.0. Minimum score: 80%.</p>	2013 is the first year for graduate First Year Review and Mid-Program Review. No results are available.	
	<p>◆ Terminal Project Proposal Review:</p> <ul style="list-style-type: none"> • Portfolio and presentation of work • Written statement addressing the presented work, proposed Terminal Project, and completed research • Critique with all graduate faculty 	<p>Minimum overall GPA: 3.0. Minimum score: 80%.</p>	<p>◆ Acceptance into Graduate Thesis Project.</p> <ul style="list-style-type: none"> • Approval to register in thesis courses • Assignment of thesis committee • Approximately 90% pass 	
	<p>◆ Terminal Project Progress Review:</p> <ul style="list-style-type: none"> • Portfolio and presentation of work • Written statement addressing the presented work, progress of Terminal Project, and completed research • Critique with Terminal Project Committee 	<p>Minimum overall GPA: 3.0. Minimum score: 80%.</p>	◆ Assessment of progress towards thesis exhibition	
	<p>◆ Terminal Project Review:</p> <ul style="list-style-type: none"> • Professional quality Terminal Project Exhibition of work • Written statement addressing the Terminal Project Exhibition • Oral Defense with Terminal Project Committee 	<p>Minimum overall GPA: 3.0. Minimum score: 80%.</p>	<p>◆ Passing the thesis committee's evaluation of their oral defense, written statement and presentation of thesis artwork.</p> <ul style="list-style-type: none"> • High pass rate nearly 100% 	
	<p>◆ Terminal Project Documentation Binder</p> <p>Electronic portfolio of Terminal Project Exhibition work Written statement addressing the Terminal Project Exhibition and Resume/CV</p>	<p>Submission Required.</p>	100% submitted.	

It is expected that students in the MFA degree in Studio Art emphasis areas of Ceramics, Painting, Printmaking and Sculpture will meet the following criteria for learning outcomes and objectives:

- ▶ Demonstrate proficiency in the studio emphasis through an original and inventive vision in approach to studio practice, form and content as preparation for a professional artist career
- ▶ Demonstrate familiarity in the studio minor or minors that enhance the studio emphasis and encourage interdisciplinary studio practice, dialogue and critical thinking
- ▶ Demonstrate proficiency and knowledge of major historical and contemporary developments and issues in art

practice, theory and criticism, with particular awareness of information that is most relevant to the student's own work

- ▶ Demonstrate proficiency in creating informed and meaningful written and oral presentation of ideas, issues and critical assessment
- ▶ Demonstrate proficiency in conducting meaningful creative research in visual, written and oral formats, and ability to utilize current technologies in the creation (as applicable), documentation, promotion and presentation of such research
- ▶ Demonstrate a level of engagement, self-discipline and motivation appropriate for a terminal academic degree
- ▶ Demonstrate proficiency and ability to successfully engage in the profession through the exhibition of work, professional conference participation, presentation of research, grant or fellowship activity, artist residencies, etc.
- ▶ Trained, supervised and assessed graduate teaching experience as preparation for a professional artist educator career
- ▶ Professional presentation of a cohesive body of work culminating in the thesis exhibition and oral defense

d. Provide aggregate data on student majors satisfaction (e.g., exit surveys), capstone results, licensing or certification examination results, employer surveys or other such data that indicate student satisfaction with the program and whether students are learning the curriculum (for learner outcomes, data should relate to the goals and objectives of the program as listed in 1e).

Student Satisfaction (e.g., exit survey data on overall program satisfaction). Percent satisfied or higher							Learner Outcomes (e.g., capstone, licensing/certification exam pass-rates) by year, for the last three years				
Year	Result (e.g., 4.5 on scale of 1-5, where 5 highest)						Year	N	Name of Exam	Program Result	National Comparison±
	N	Art	N	Grp	N	Graduate					
1	--	--	--	--	--	--	1				
2	--	--	--	--	--	--	2				
3	14	57.1	26	65.4	--	No data	3	Senior Project F16 A-D	100% passed	NA	
								Senior Exhibition F17 A	100% passed	NA	
								Teacher Licensure F16 E <i>See Art ED table in 3. c. for individual exams</i>	100% passed		

Provide aggregate data on how the goals of the *WSU General Education Program* and *KBOR 2020 Foundation Skills* are assessed in undergraduate programs (optional for graduate programs).

Goals/Skills Measurements of: Oral/written communication, Numerical literacy, Critical thinking and problem solving, Collaboration and teamwork, Library research skills, Diversity and globalization	Results	
	Majors	Non-Majors
Senior Project F16 (A-D); Oral/written communication, Critical thinking and problem solving, Collaboration and teamwork, see syllabus in appendix C	Not assessed separately Embedded in course curriculum	
Teacher Certification F16 (E); Oral/written communication, Critical thinking and problem solving, Collaboration and teamwork?	Required for State Licensure, 100% passed	
Senior Exhibition F17A; Oral/written communication, Critical thinking and problem solving, Collaboration and teamwork, see syllabus in appendix C	Not assessed separately Embedded in course curriculum	

Note: Not all programs evaluate every goal/skill. Programs may choose to use assessment rubrics for this purpose. Sample forms available at: <http://www.aacu.org/value/rubrics/>

- e. **For programs/departments with concurrent enrollment courses (per KBOR policy), provide the assessment of such courses over the last three years (disaggregated by each year) that assures grading standards (e.g., papers, portfolios, quizzes, labs, etc.) course management, instructional delivery, and content meet or exceed those in regular on-campus sections.**

Provide information here:

No concurrent enrollment courses

- f. **Indicate whether the program is accredited by a specialty accrediting body including the next review date and concerns from the last review.**

Provide information here:

- ▶ Accredited by the National Association of Schools of Art and Design (NASAD) in 2011
- ▶ Next review in 2016-2017 academic year
- ▶ Issues from last review see appendix D

- g. **Provide the process the department uses to assure assignment of credit hours (per WSU policy 2.18) to all courses has been reviewed over the last three years. Attach a few examples of course syllabi that communicates this policy to students (provide as an appendix E).**

The school uses the model recommended in the *NASAD Handbook 2012-13*.

III. A. 2. ART AND DESIGN PROGRAM COMPONENTS, Page 71

See appendix E

- h. **Provide a brief assessment of the overall quality of the academic program using the data from 3a – 3f and other information you may collect, including outstanding student work (e.g., outstanding scholarship, inductions into honor organizations, publications, special awards, academic scholarships, student recruitment and retention).**

Our students become involved in exhibiting their course work in local galleries as undergraduates and are prepared upon graduation as artists to exhibit their work regionally and nationally or apply to graduate programs. Education students COOP at local public and private schools and upon graduation are prepared to apply for teaching positions and successfully fill available teaching positions locally and regionally. The design students use their portfolios to apply for internships and receive excellent reviews of their preparedness for the work they perform and are able to secure employment upon graduation in design firms, advertising agencies, and corporate in-house design studios locally, regionally, nationally, and internationally.

The travel courses and tours prepare students to apply for grants for study abroad and to apply for employment beyond the borders of Kansas.

4. Analyze the student need and employer demand for the program. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

a. Utilize the table below to provide data that demonstrates student need and demand for the program.

We do not have a survey tool in place to collect this data. The estimated numbers are based on our knowledge of our graduates and the US Department of Labor statistics.

UG - Art

Majors				Employment of Majors*					No. pursuing graduate or professional education	Projected growth from BLS**
Last 3 YRs - Begins in fall and ends following summer	No. who enter or are admitted in the major	% enrolled one year later	1 Year Attrition %	Average Salary	Employment % In state	Employment % in the field	Employment % related to the field	Employment % outside the field		
Year 1→	64	54.7	45.3	See below	Estimated 70%	Estimated 50%	Estimated 25%	Estimated 10%	Estimated 15%	Current year only
Year 2→	87	46.0	64.0							
Year 3→	60	60.0	40.0							

Race/Ethnicity by Major***											Race/Ethnicity by Graduate***									
	NRA	H	A/An	A	B	NH/PI	C	MR	UNK		NRA	H	A/An	A	B	NH/PI	C	M	R	UNK
Year 1→	2	10	4	8	7	0	106	1	13		1	2	2	2	0	0	20	0	2	
Year 2→	3	11	2	6	12	0	115	0	12		0	4	0	1	2	0	22	0	1	
Year 3→																				

UG – Graphic Design

Majors				Employment of Majors*					No. pursuing graduate or professional education	Projected growth from BLS**
Last 3 YRs - Begins in fall and ends following summer Students start in pre-art and design and start Graphic Design as juniors, rendering the figures below totally inaccurate.	No. who enter or are admitted in the major	% enrolled one year later	1 Year Attrition %	Average Salary	Employment % In state	Employment % in the field	Employment % related to the field	Employment % outside the field		
Year 1→	34	5.9	94.1	\$42,203	75	100	0	0	0	Current year only
Year 2→	5	0	100	\$38,920	82	96	2	0	0	
Year 3→	1	0	100	\$32,682	90	80	15	5	0	13%▼

Race/Ethnicity by Major***										Race/Ethnicity by Graduate***								
	NR A	H	AI/ An	A	B	N H/ PI	C	MR	UN K	NRA	H	AI/ An	A	B	N H/ PI	C	MR	UNK
Year 1→	1	5	1	2	0	0	37	0	3	1	3	0	0	0	0	9	0	0
Year 2→	1	5	1	1	1	0	39	0	3	0	3	0	1	0	0	12	0	0
Year 3→																		

* May not be collected every year

** Go to the U.S. Bureau of Labor Statistics Website: <http://www.bls.gov/oco/> and view job outlook data and salary information (if the Program has information available from professional associations or alumni surveys, enter that data)

*** NRA=Non-resident alien; H=Hispanic; AI/AN=American Indian/ Alaskan Native; A=Asian; B=Black; NH/PI=Native Hawaiian/Pacific Islander; C=Caucasian; MR=Multi-race; UNK=Unknown

KBOR data minima for UG programs: Majors=25; Graduates=10; Faculty=3; KBOR data minima for master programs: Majors=20; Graduates=5; Faculty=3 additional; KBOR data minima for doctoral programs: Majors=5; Graduates=2; Faculty=2 additional.

Provide a brief assessment of student need and demand using the data from the table above. Include the most common types of positions, in terms of employment, graduates can expect to find.

UG – Graphic Design

The School of Art and Design has a good employment success rate for our alumni. In Graphic Design the average for the three year period is almost 100%. The majority of these jobs are in Wichita area. A small decrease occurred recently, but can be contributed to career decisions rather than a change in the demand for WSU designers.

WSU Students with a degree in Graphic Design (BFA F17 A) are in demand in a variety of career tracks:

- Freelance design
- Graphic Design firms
- Corporate in house design departments
- Advertising agencies

UG - Art

Students receiving the BFA F16 A-E and BA F15 A-B are employed in a variety of ways. These degrees include emphasis areas in art education, studio arts, and art history. The US Department of Labor Statistics the median salary range for artist and related crafts employment is \$25,550 to \$49,960. The majority of the art educators are in employed by USD 259 (Wichita School District) and placed immediately after receiving their degree with an average salary \$40,000 including benefits. Our art education program plays an important role for the district and has a strong impact on K12 art education in the city. The studio art and art history graduates path to employment is not as direct, but they are vital to the arts community of Wichita. I estimate that 30% go on to advanced degrees, which could lead to research opportunities and make their employment options more diverse. Our graduates impact all aspects of the visual arts culture in Wichita. A high percentage of the local art exhibitions are by art and design alumni.

An estimated 60% of the exhibiting artist in Wichita are WSU alumni or have studied at WSU. Below is a list of some Wichita art galleries that have strong ties with WSU students, alumni and Art and Design programs.

- Fisch Haus Studios
- Diver Studios
- Fiber Studios
- Gallery IIX
- Mid-America Art Gallery
- The Jones Gallery
- Fire House Gallery
- City Arts
- Tangent Lab
- Center Gallery
- Steckline Gallery
- Mead Street Gallery
- Trish Higgins Fine Arts

Areas of professional pursuits for students with these degrees:

- Working in an art organization/business
- Working in an art related field
- Practicing artist
- Teaching K-12 art
- Continuing to an advanced degree, the majority of these receiving the 60 hour terminal degree of MFA.

As part of being an urban serving institution, WSU plays critical role in visual arts culture of the city and at this time the recognition and impact of the art community in Wichita is growing. New Galleries and Final Friday openings are being added to the art experience and WSU Art and Design Alumni are important contributors to the experience even though they may not choose to have a job directly in the arts. Although our students' efforts are visible in the Wichita art community, we still stress the necessity to look outside, both nationally and internationally for recognition and opportunities for employment. Within this highly competitive field our student professional accomplishments compare favorably. The problem solving abilities that are honed through an education in the arts creates contributors that can adapt to the needs of the workplace and continue to enhance the culture of the city through jobs related to the arts and jobs that support their artistic aspirations.

Strategic National Arts Alumni Project (SNAAP)

The College of Fine Arts will engage the **Strategic National Arts Alumni Project (SNAAP)** this summer. SNAAP is an annual online survey, data management, and institutional improvement system designed to enhance the impact of arts-school education. SNAAP partners with degree-granting institutions to administer the survey to their arts graduates. SNAAP provides national data on how artists develop in this country, help identify the factors needed to better connect arts training to artistic careers and allow education institutions, researchers and arts leaders to look at the systemic factors that helped or hindered the career paths of alumni, whether they have chosen to work as artists or pursue other paths.

SNAAP is administered by the Indiana University Center for Postsecondary Research (George Kuh, Chancellor's Professor Emeritus) in collaboration with the Vanderbilt University Curb Center for Art, Enterprise and Public Policy (Steven J. Tepper, Associate Director).

Graduates of institutions that participate in SNAAP are invited to complete SNAAP's online questionnaire. Beginning with the 2011 administration, all members of every graduating class will be surveyed. Through SNAAP Wichita State will attempt to survey (i.e. identify, contact and request their participation) 4,898 alumni from the college dating back to 1960 graduates. We will also request and receive a report for each individual school in the college. The College of Fine Arts at Wichita State University is a comprehensive college consisting of three schools:

- The School of Art & Design (studio, art history, art education, graphic design)
- The School of Music (performance, jazz, music education, theory/composition)
- The School of Performing Arts (theatre, musical theatre, dance, theatre tech/design)

Arts alumni will be asked about:

- satisfaction with curricular and extracurricular experiences
- current and past education and employment
- relevance of arts training to work and further education
- types of art practiced and how often
- support and resource needs following graduation
- experiences as teachers
- income and support, student debt and other financial issues

Institutions receive reports that summarize the lives of alumni since graduation for:

- comparisons and analysis of the national aggregate group, and peer group, of respondents on key indicators (e.g., graduation rates, percentage pursuing arts careers, non-arts career paths, income levels)
- confidential internal institutional analyses of their alumni with appropriate comparison groups
- access to data files for individualized institutional research

5. Analyze the cost of the program and service the Program provides to the discipline, other programs at the University, and beyond. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

Percentage of SCH Taken By (last 3 years)			
Fall Semester	Year 1 - 2009	Year 2 - 2010	Year 3 - 2011
UG Majors	73.1	73.7	
Gr Majors	3.9	4.0	
Non-Majors	23.0	22.3	

- a. Provide a brief assessment of the cost and service the Program provides. Comment on percentage of SCH taken by majors and non-majors, nature of Program in terms of the service it provides to other University programs, faculty service to the institution, and beyond.

The School of Art and Design provides service to the university by offering both practical and lecture art courses available for the non-art major. We offer courses that give students across campus opportunities in hand on art classes, specialized design classes and lecture courses that apply to their plan of study as general education, required, and elective requirements.

Examples of some of the service provided:

Service to the other programs and the university, average 23%
 General education. Required introductory and FS and IP courses
 College of education. Required courses
 Communications. Elective courses
 Physical therapy/occupational therapy. Elective courses
 Ulrich Museum. Student and department assistance with programing

Service to the programs and community outside the university
 Final Friday/WSU Shiftspace Gallery in Old Town
 USD 259
 Wichita art community
 Graphic Design service projects for non-profit organizations
 Graphic Design Team projects with Elliot School of Communications

Comparison of our data with other Schools in the College of Fine Arts in productivity and cost effectiveness. (data from WSU Institutional Research)

	Art and Design	Music	Performing Arts
Total Budget	\$1,435,148	\$3,209,751	\$1,028,425
Number of Faculty	13	31	9
SCH per FTE	150.5	93.4	241.8
Total Budget 2012	\$1,435,148		
Number of Faculty	13		
SCH	1,956.5		
Cost per CH	\$733.53		

6. Report on the Program's goal (s) from the last review. List the goal (s), data that may have been collected to support the goal, and the outcome. Complete for each program if appropriate (refer to instructions in the WSU Program Review document for more information on completing this section).

(For Last 3 FYs)	Goal (s)	Assessment Data Analyzed	Outcome
	NASAD Self Study for accreditation is a accurate report on the goals for Art & Design and should be used for evaluating this section	In 2008/2009 we submitted our self study and had our site visit for accreditation	In April 2011 we were approved for accreditation. See appendix D

See the School of Art and Design National Association of Schools of Art and Design Accreditation Self Study Appendix F

7. Summary and Recommendations

- a. Set forth a summary of the report including an overview evaluating the strengths and concerns. List recommendations for improvement of each Program (for departments with multiple programs) that have resulted from this report (relate recommendations back to information provided in any of the categories and to the goals and objectives of the program as listed in 1e). Identify three year goal (s) for the Program to be accomplished in time for the next review.

Strengths

- Quality faculty who are able to deliver the curriculum and adjust curriculum as social, economic and technological changes occur
- Continually evaluating and adapting curriculum.
- Faculty offer students opportunity to travel within the United States and abroad as apart of their course work.
- Faculty emphasis on conceptualization, problem solving and critical thinking over formalistic and media approaches.
- Facilities
- The location of our school in the largest metropolitan area of the state of Kansas affords our faculty and students artistic, design, and cultural experiences in an active art and design community.
- The Art Education program benefits from opportunities for faculty and students to be connected with 105 public school and 80 private schools.
- Faculty encourage students to explore solutions that utilize and challenge available technologies.
- Connections with other academic units across the University to make facilities available to students and to give students opportunities to work on projects with students from other disciplines.
- Success of graduates in their professional careers

Weaknesses

- We need more availability of newer technologies for students to explore.
- We need to develop more connections and alliances with other academic units and community groups to give students more connections and to open their thinking about the application of their skills and problem solving skills in solving social and community issues.
- Facilities
- Overcoming our loss of faculty in Art History due to resignation and death.

Goals

- Fostering more connections and alliances with academic units and companies in the community would make more technologies available to faculty and students. This would be a solution to two of the weaknesses.
- The development and institution of assessment vehicles and procedures at the senior level in the BA in Art – Studio and BA in Art History tracks would solve the lack of assessment information for those degrees.
- The School has initiated accreditation by the National Association of Schools of Art & Design (NASAD). It is hoped that full accreditation will soon follow.
- The Faculty recently voted to support the restructuring of the curriculum in Art History. The goal of this restructuring is to develop a BA in museum studies in collaboration with the Ulrich Museum.
- Increasing the number of MFA students.

SCHOOL OF ART & DESIGN PROGRAM REVIEW

APPENDICES

Appendix A NASAD Competencies Summary

Appendix BDegree Program Check Sheets

Appendix C Sample Syllabi

Appendix D NASAD Commission Action Report

Appendix EArt & Design Program Components

Appendix F NASAD Self-Study

Appendix A

National Association of Schools of Art and Design
(NASAD)
Competencies Summary

Degree: The BFA in General Fine Arts, a professional undergraduate degree

Essential Note: Items below are excerpts from the NASAD Handbook . Items 1 through 4 indicate the content and natures of the competencies expected of those graduating with the above degree. Items 5 and 6 indicate recommendations for competency development.

Only the Handbook in its entirety contains all standards and guidelines applicable to and used by all phases of NASAD membership reviews. In the text below "H." indicates the location of the excerpted text in the Handbook; the term "(All)" indicates standards applicable to all professional undergraduate art/design degrees including general fine arts; "(General Fine Arts)" indicates specific standards for that major.

Item 1. (All)

Common Body of Knowledge and Skills (H.VIII.B.)

1. Studio. Studies, practice, and experiences in studio subjects are of prime importance in the preparation of students for professional careers in art and design. The excellence of the creative work produced by students is the best determinant of the adequacy of the studio studies offered by an institution. Creative work includes, but is not limited to, conceptualization process, product, and critique.
 - a. Irrespective of major or specialization, students must:
 - (1) Gain functional competence with principles of visual organization, including the ability to work with visual elements in two and three dimensions; color theory and its applications; and drawing.
 - (2) Present work that demonstrates perceptual acuity, conceptual understanding, and technical facility at a professional entry level in their chosen field(s).
 - (3) Become familiar with the historical achievements, current major issues, processes, and directions of their field(s).
 - (4) Be afforded opportunities to exhibit their work and to experience and participate in critiques and discussions of their work and the work of others.

Studio work normally begins at the freshman level and extends with progressively greater intensity throughout the degree program.

There should be opportunities for independent study at the advanced level that includes appropriate supervision and evaluation upon completion.

1. Art/Design History, Theory, and Criticism. Through comprehensive courses in the history of art/design, students must:
 - a. Learn to analyze works of art/design perceptively and to evaluate them critically.
 - b. Develop an understanding of the common elements and vocabulary of art/design and of the interaction of these elements, and be able to employ this knowledge in analysis.

- c. Acquire the ability to place works of art/design in historical, cultural, and stylistic contexts.
 - d. In certain areas of specialization, it is advisable to require that students study the historical development of works within the specialization.
 - e. Normally, studies in art and design history and analysis occupy at least 10% of the total curriculum.
2. Technology. Students must acquire a working knowledge of technologies and equipment applicable to their area(s) of specialization.
 3. Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of art and/or design problems by combining, as appropriate to the issue, their capabilities in studio, analysis, history, and technology.

Item 2. (All)
Results (H.VIII.C.)

Upon completion of any specific professional undergraduate degree program:

1. Students must demonstrate achievement of professional, entry-level competence in the major area of specialization, including significant technical mastery, capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
2. Students must demonstrate their competence by developing a body of work for evaluation in the major area of study. A senior project or final presentation in the major area is required.
3. Students must have the ability to form and defend value judgments about art and design and to communicate art/design ideas, concepts, and requirements to professionals and laypersons related to the practice of the major field. They are able to work collaboratively as appropriate to the area(s) of specialization.

Item 3. (General Fine Arts)
Essential Competencies, Experiences, and Opportunities (H.IX.H.3.)

(in addition to those stated for all professional degree programs in VIII.B. and C.):

- a. Understanding of basic design principles, concepts, media, and formats in the various fine arts disciplines. Development of this sensitivity continues throughout the degree program.
- b. Ability to apply principles of design and color and competency in drawing to work in specific fine arts specializations.
- c. The ability to conceive, design, and create works in one or more specific fine arts fields.
- d. Working knowledge of various aesthetic issues, processes, and media and their relationship to the conceptualization, development, and completion of works of art.
- e. Understanding of the similarities, differences, and relationships among the various fine arts areas.
- f. Experiences that encourage familiarity with a broad variety of work in various specializations and media, including broad exposure to works of art.
- g. Opportunities to develop an area of emphasis in at least one fine arts area.

Item 4. (All)

General Studies Competencies (H.VIII.A.6.)

- a. Competencies . Specific competency expectations are determined by the institution. Normally, students holding a professional undergraduate degree in art and/or design are expected to have:
- 1) The ability to think, speak, and write clearly and effectively, and to communicate with precision, cogency, and rhetorical force.
 - 2) An informed acquaintance with the mathematical and experimental methods of the physical and biological sciences and with the main forms of analysis and the historical and quantitative techniques needed for investigating the workings and developments of modern society.
 - 3) An ability to address culture and history from a variety of perspectives.
 - 4) Understanding of, and experience in thinking about, moral and ethical problems.
 - 5) The ability to respect, understand, and evaluate work in a variety of disciplines.
 - 6) The capacity to explain and defend views effectively and rationally.
 - 7) Understanding of and experience in art forms other than the visual arts and design.

Recommendations for Professional Studies (H.VIII.D.)

Students engaged in professional undergraduate degrees in art/design should have opportunities to:

1. Gain a basic understanding of the nature of professional work in their major field. Examples are: organizational structures and working patterns; artistic, intellectual, economic, technological, and political contexts; and development potential.
2. Acquire the skills necessary to assist in the development and advancement of their careers, normally including the development of competencies in communication, presentation, and business skills necessary to engage in professional practice in their major field.
3. Develop teaching skills, particularly as related to their major area of study.
4. Explore areas of individual interest related to art/design in general or to the major. Among the many possible examples are: aesthetics, theory, specialized topics in art/design history, analysis, and technology.
5. Explore multidisciplinary issues that include art and design.
6. Practice synthesis of a broad range of art/design knowledge and skills, particularly through learning activities that involve a minimum of faculty guidance, where the emphasis is on evaluation at completion (see Section III.G.).

Please Note:

For specific information regarding curricular structure, see H.IX.H.1. Normally, approximately 65% of a 120 semester hour program is in art/design studies to ensure that time is available to develop the requisite competencies.

For a table of contents for all standards, see NASAD Handbook.

Appendix B

School of Art and Design – BA in Art History Degree Requirements 2011-12 (124 Hours) F18B.

Student Name: _____ ID: _____ Date Entered WSU: _____ Freshman Transfer

Foundation Curriculum – 10 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTF 102	Introduction to Art & Design	2			
ARTF 103	Intro to Art & Design Lab	1			
ARTF 136	Foundation Design I	3			
ARTF 145	Foundation Drawing I	3			
ARTF 202	Mid-Program Review	1			

Art History Emphasis – 27 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTH 121	Survey Art History I	3			
ARTH 122	Survey Art History II	3			
ARTH387	Theories of Art Hist. & Culture	3			
ARTH 3__		3			
ARTH 3__		3			
ARTH 3__		3			
ARTH 3__		3			
ARTH 5__		3			
ARTH 5__		3			

Art History Electives – 45 Credits

Electives include a 15 credit language proficiency. A reading proficiency in German or French is required. This may be satisfied by completion of courses or proficiency exam and must meet advisor approval. The remaining 30 credits of Art History electives are chosen with a faculty advisor.

Language Proficiency

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			
		3			
		3			
		3			

Electives

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			
		3			
		3			
		3			
		3			
		3			
		3			
		3			

University General Education Requirements.

Total credits required: 42. General education credits must include seven introductory courses, at least one issues and perspectives course, and at least one further study for a total of three courses between I&P and further study. These three must be distributed over at least two different divisions. No general education courses count from Art & Design.

Basic Skills – 12 Credits

Must be completed within first 48 credit hours. **Grade C or Better Required.**

Course No.	Course Name	CrH	Semester	Transfer	Grade
ENGL 101	College English I	3			
ENGL 102	College English II	3			
MATH 1__	111, 112, or 131	3			
COMM 111	Public Speaking	3			

Division A: Fine Arts and Humanities – 9 Credits

One introductory course in Fine Arts.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Two introductory courses in Humanities, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division B: Social and Behavioral Sciences – 6 Credits

Two introductory courses in Social and Behavioral Sciences, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division C: Natural Sciences and Mathematics – 6 Credits

Two introductory courses in Natural Sciences and Mathematics. Courses must be from two different departments. One course must be from biological sciences, chemistry, geology, or physics.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Further Studies – 3 Credits

Students must take one further study course in the same discipline as one of their introductory courses.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Issues and Perspectives – 3 Credits

Students must take one issues and perspectives course from the approved list.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Further Studies or Issues and Perspectives – 3 Credits

Students must take one more further study course from a different division than their first further study course or another issues and perspectives course.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Comments or approved variations:

Students must have a minimum of 45 semester hours of credit in courses numbered 300 or above. Eligibility for graduation is determined by the CAPP Degree Evaluation not the check-sheet, be sure that the information on this check-sheet corresponds with your CAPP.

School of Art and Design – BFA in Art, Studio Art Emphasis Requirements 2012-13 (126 Hours).

Student Name: _____ ID : _____ Date Entered WSU: _____ Freshman Transfer

Foundation Curriculum – 13 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTF 102	Introduction to Art & Design	3			
ARTF 136	Foundation 2-D Design	3			
ARTF 145	Foundation Drawing	3			
ARTF 189	Foundation 3-D Design	3			
ARTF 202	Mid-Program Review	1			

Art History – 15 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTH 121	Survey Art History I	3			
ARTH 122	Survey Art History II	3			
ARTH 347	Art Since 1945	3			
ARTH 3__		3			
ARTH 5__		3			

Introductory Studio Art – 18 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTS 25__	Introductory Painting	3			
ARTS 26__	Introductory Printmaking	3			
ARTS 27__	Introductory Ceramics	3			
ARTS 28__	Introductory Sculpture	3			
ARTS 340	Life Drawing	3			
ARTG 2__	Introductory Graphic Design	3			

GD choices: ARTG 216 Typography I, ARTG 234 Graphic Design Studio I, or ARTG 238 Graphic Materials and Processes

Studio Art Emphasis – 29 Credits

All courses must be in the Art S emphasis except ARTS 345, 495, & 545

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTS 2__		3			
ARTS 3__		3			
ARTS 3__		3			
ARTS 3__		3			
ARTS 345	Intermediate Drawing	3			
ARTS 495	Professional Practices	3			
ARTS 545	Advanced Drawing	3			
ARTS 5__		4			
ARTS 5__	Emphasis Senior Project	4			

Art Electives – 9 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			
		3			

Comments or approved variations:

Students must have a minimum of 45 semester hours of credit in courses numbered 300 or above. Eligibility for graduation is determined by the CAPP Degree Evaluation not the check-sheet, be sure that the information on this check-sheet corresponds with your CAPP.

University General Education Requirements.

Total credits required: 42. General education credits must include seven introductory courses, at least one issues and perspectives course, and at least one further study for a total of three courses between I&P and further study. These three must be distributed over at least two different divisions. No general education courses count from the School of Art and Design.

Basic Skills – 12 Credits

Grade C or Better Required.

Must be completed within first 48 credit hours.

Course No.	Course Name	CrH	Semester	Transfer	Grade
ENGL 101	College English I	3			
ENGL 102	College English II	3			
MATH 1__	111 or 112 or 131	3			
COMM 111	Public Speaking	3			

Division A: Fine Arts and Humanities – 9 Credits

One introductory course in Fine Arts.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Two Introductory Courses in Humanities, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division B: Social and Behavioral Sciences – 6 Credits

Two introductory courses in Social and Behavioral Sciences, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division C: Natural Sciences and Mathematics – 6 Credits

Two introductory courses in Natural Sciences and Mathematics. Courses must be from two different departments. One course must be from biological sciences, chemistry, geology, or physics.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Further Studies – 3 Credits

Students must take one further study course in the same discipline as one of their introductory courses.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Issues and Perspectives – 3 Credits

Students must take one issues and perspectives course from the approved list.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Further Studies or Issues and Perspectives – 3 Credits

Students must take one more further study course from a different division than their first further study course or another issues and perspectives course.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

School of Art and Design – BFA in preK-12 Art Education Degree Requirements 2012-13 (137 Hours) F16E.

Student Name: _____ ID : _____ Date Entered WSU: _____ Freshman Transfer

Foundation Curriculum – 13 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTF 102	Introduction to Art & Design	3	Fall		
ARTF 136	Foundation 2D Design	3	Fall-recom		
ARTF 145	Foundation Drawing	3	Spring-recom		
ARTF 189	Foundation 3-D Design	3	Spring-recom		
ARTF 202	Mid-Program Review	1			

Art History – 12 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTH 121	Survey Art History I	3			
ARTH 122	Survey Art History II	3			
ARTH 347	Art Since 1945	3			
ARTH upper-division		3			

BFA Art Education Program Studies – 27 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTG 232	Digital Imaging	3			
ARTS 240	Introductory Life Drawing	3			
ARTS 25_	Introductory Painting	3			
ARTS 270/72	Ceramics	3			
ARTE 302	Jewelry Design/Construction	3	Spring		
ARTE 313	Fiber Explor for the Classrm	3	Fall		
ARTE 303	Stimulating Creative Behavior	3			
ARTE 514	Aesthetic Inquiry	3	Spring		
ARTE 515	Developing Visual Materials	3	Fall		

Area Specialization – 9 Credits

Three courses from one area (300+)-ceramics, painting/drawing, printmaking, sculpture, graphic design, photography, or art history.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Art Education Concentration – 18 Credits

Course No.	Course Name	CrH	Semester	Comments	Grade
ARTE 310	*ISAM Art Ed Elem Sch	3	Fall		A-B
ARTE 410	*ISAM Art Ed Middle Sch	3	Fall	Core II	A-B
ARTE 414	*ISAM Art Ed High Sch	3	Spring	Core II	A-B
ARTE 459	Student Teaching Elem Art	4	Spring	Core III	
ARTE 462	Student Teaching Sec. Art	4	Spring	Core III	
ARTE 517	Student Teaching Seminar Art	1	Spring	Core III	

*ISAM-Instructional Strategies Assessment Management. These courses are sequential, please reference your catalog for prerequisite criteria for Core II & Core III courses (see reverse side).

Professional Education Sequence-16 credits

Course No.	Course Name	CrH	Semester	Comments	Grade
CI 271	Intro to the Profession	2		Intro	A-B
CI 272	Intro to the Prof: Field Exper	1		Intro	S
CI 311	Intro to Diversity: Field	1		Core I	
CI 320	Intro to Diver: Exceptionalities	2		Core I	
CI 321	Intro to Diver: Cultural Issues	2		Core I	
CESP 334	Intro to Human Development	2		Core I	
CI 427	Hist, Phil and Ethics of Ed	3		Core I or II	
CESP 433	Intro to Learning/Evaluation	3		Core II	

Please reference your catalog for prerequisite criteria for Core I & Core II courses (see reverse side).

Comments or approved variations:

University General Education

Total credits required: 42. General education credits must include seven introductory courses, at least one issues and perspectives course, and at least one further study for a total of three courses between I&P and further study. These three must be distributed over at least two different divisions. No general education courses count from the School of Art and Design.

Basic Skills – 12 Credits

Must be completed within first 48 credit hours. **Grade C or Better Required.**

Course No.	Course Name	CrH	Semester	Transfer	Grade
ENGL 101	College English I	3			
ENGL 102	College English II	3			
MATH 111	College Algebra	3			
COMM 111	Public Speaking	3			

Division A: Fine Arts and Humanities – 9 Credits

One introductory course in Fine Arts.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Two introductory courses in Humanities, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division B: Social and Behavioral Sciences – 6 Credits

Two introductory courses in Social and Behavioral Sciences, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
PSYCH 111	General Psychology	3			
		3			

Division C: Natural Sciences and Mathematics – 6 Credits

Two introductory courses in Natural Sciences and Mathematics. Courses must be from two different departments. One course must be from biological sciences, chemistry, geology, or physics.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
STAT 370	Elementary Statistics	3			

Further Studies – 3 Credits

Students must take one further study course in the same discipline as one of their introductory courses.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Issues and Perspectives – 3 Credits

Students must take one issues and perspectives course from the approved list.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Further Studies or Issues and Perspectives – 3 Credits

Students must take one more further study course from a different division than their first further study course or another issues and perspectives course.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

School of Art and Design – BFA in Art, Studio Art Emphasis Requirements 2012-13 (126 Hours).

Student Name: _____ ID : _____ Date Entered WSU: _____ Freshman Transfer

Foundation Curriculum – 13 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTF 102	Introduction to Art & Design	3			
ARTF 136	Foundation 2-D Design	3			
ARTF 145	Foundation Drawing	3			
ARTF 189	Foundation 3-D Design	3			
ARTF 202	Mid-Program Review	1			

Art History – 15 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTH 121	Survey Art History I	3			
ARTH 122	Survey Art History II	3			
ARTH 347	Art Since 1945	3			
ARTH 3__		3			
ARTH 5__		3			

Introductory Studio Art – 18 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTS 25__	Introductory Painting	3			
ARTS 26__	Introductory Printmaking	3			
ARTS 27__	Introductory Ceramics	3			
ARTS 28__	Introductory Sculpture	3			
ARTS 340	Life Drawing	3			
ARTG 2__	Introductory Graphic Design	3			

GD choices: ARTG 216 Typography I, ARTG 234 Graphic Design Studio I, or ARTG 238 Graphic Materials and Processes

Studio Art Emphasis – 29 Credits

Courses must be in the Art S emphasis except ARTS 345, 495, & 545

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTS 2__		3			
ARTS 3__		3			
ARTS 3__		3			
ARTS 3__		3			
ARTS 345	Intermediate Drawing	3			
ARTS 495	Professional Practices	3			
ARTS 545	Advanced Drawing	3			
ARTS 5__		4			
ARTS 5__	Emphasis Senior Project	4			

Art Electives – 9 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			
		3			

University General Education Requirements.

Total credits required: 42. General education credits must include seven introductory courses, at least one issues and perspectives course, and at least one further study for a total of three courses between I&P and further study. These three must be distributed over at least two different divisions. No general education courses count from the School of Art and Design.

Basic Skills – 12 Credits

Grade C or Better Required.

Must be completed within first 48 credit hours.

Course No.	Course Name	CrH	Semester	Transfer	Grade
ENGL 101	College English I	3			
ENGL 102	College English II	3			
MATH 1__	111 or 112 or 131	3			
COMM 111	Public Speaking	3			

Division A: Fine Arts and Humanities – 9 Credits

One introductory course in Fine Arts.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Two Introductory Courses in Humanities, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division B: Social and Behavioral Sciences – 6 Credits

Two introductory courses in Social and Behavioral Sciences, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division C: Natural Sciences and Mathematics – 6 Credits

Two introductory courses in Natural Sciences and Mathematics. Courses must be from two different departments. One course must be from biological sciences, chemistry, geology, or physics.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Further Studies – 3 Credits

Students must take one further study course in the same discipline as one of their introductory courses.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Issues and Perspectives – 3 Credits

Students must take one issues and perspectives course from the approved list.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Further Studies or Issues and Perspectives – 3 Credits

Students must take one more further study course from a different division than their first further study course or another issues and perspectives course.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Comments or approved variations:

Students must have a minimum of 45 semester hours of credit in courses numbered 300 or above. Eligibility for graduation is determined by the CAPP Degree Evaluation not the check-sheet, be sure that the information on this check-sheet corresponds with your CAPP.

School of Art and Design – BA in Art, Art Emphasis Degree Requirements 2012-13 (124 Hours) F18A.

Student Name: _____ ID : _____ Date Entered WSU: _____ Freshman Transfer

Foundation Curriculum – 13 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTF 102	Introduction to Art & Design	3			
ARTF 136	Foundation 2-D Design	3			
ARTF 145	Foundation Drawing	3			
ARTF 189	Foundation 3-D Design	3			
ARTF 202	Mid-Program Review	1			

ARTF 137, 146, and 189 are not required for BA in Art–Art History emphasis.

Art History – 15 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTH 121	Survey Art History I	3			
ARTH 122	Survey Art History II	3			
ARTH 347	Art Since 1945	3			
ARTH 3__		3			
ARTH 5__		3			

Art Distribution Requirements – 9 Credits

(Choose 1 course in 2-D art, 1 course in 3-D art, and 1 course in graphic design)

2D: ARTS 250, ARTS 251, ARTS 252, or ARTS 261

3D: ARTS 270, ARTS 272, ARTS 282, or ARTS 283

GD: ARTG 216, 234, or 238

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTS 2__		3			
ARTS 2__		3			
ARTG 2__		3			

BA –Art and Design Emphasis – 15 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ART__		3			
RT__		3			
ART__ 3__		3			
ART__ 3__		3			
ART__ 3__		3			

Sequence of courses in a selected discipline, at least 9 hours at 300+ level

BA–Electives (based on plan of study) –15 Credits

Art and Design courses and/or other disciplines that complement the plan of study

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			
		3			
		3			
		3			

Minor –15 Credits

Selected minor in an area other than in Art and Design or a non-English language proficiency. Minimum of 9 credits at 300+ and above.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			
		3			
		3			
		3			

Comments or approved variations:

University General Education Requirements.

Total credits required: 42. General education credits must include seven introductory courses, at least one issues and perspectives course, and at least one further study for a total of three courses between I&P and further study. These three must be distributed over at least two different divisions. No general education courses count from the School of Art and Design.

Basic Skills – 12 Credits

Grade C or Better Required.

Must be completed within first 48 credit hours.

Course No.	Course Name	CrH	Semester	Transfer	Grade
ENGL 101	College English I	3			
ENGL 102	College English II	3			
MATH 1__	111 or 112 or 131	3			
COMM 111	Public Speaking	3			

Division A: Fine Arts and Humanities – 9 Credits

One introductory course in Fine Arts.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Two introductory courses in Humanities, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division B: Social and Behavioral Sciences – 6 Credits

Two introductory courses in Social and Behavioral Sciences, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division C: Natural Sciences and Mathematics – 6 Credits

Two introductory courses in Natural Sciences and Mathematics. Courses must be from two different departments. One course must be from biological sciences, chemistry, geology, or physics.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Further Studies – 3 Credits

Students must take one further study course in the same discipline as one of their introductory courses.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Issues and Perspectives – 3 Credits

Students must take one issues and perspectives course from the approved list.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Further Studies or Issues and Perspectives – 3 Credits

Students must take one more further study course from a different division than their first further study course or another issues and perspectives course.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Students must have a minimum of 45 semester hours of credit in courses numbered 300 or above. Eligibility for graduation is determined by the CAPP Degree Evaluation not the check-sheet, be sure that the information on this check-sheet corresponds with your CAPP.

School of Art and Design – BFA in Graphic Design Degree Requirements 2012-13 (124 Hours) F17A.

Student Name: _____ ID: _____ Date Entered WSU: _____ Freshman Transfer

Foundation Curriculum – 13 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTF 102	Introduction to Art & Design	3			
ARTF 136	Foundation 2-D Design	3			
ARTF 145	Foundation Drawing	3			
ARTF 189	Foundation 3-D Design	3			
ARTF 202	Mid-Program Review	1			

Art History – 12 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTH 121	Survey Art History I	3			
ARTH 122	Survey Art History II	3			
ARTH 3__		3			
ARTH 3__		3			

Art Distribution Requirements – 9 Credits

(Choose 1 class in 2-D art, 1 class in 3-D art, and ARTG 234 in graphic design)

2D: ARTS 250, ARTS 251, ARTS 252, ARTS 261, ARTS 340

3D: ARTS 270, ARTS 272, ARTS 282, ARTS 283

GD: ARTG 234 Graphic Design Studio I

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTS 2__		3			
ARTS 2__		3			
ARTG 234	Graphic Design Studio I	3			

BFA Graphic Design Program Studies – 9 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTG 216	Typography I	3			
ARTG 235	Graphic Design Studio II	3			
ARTG 238	Graphic Materials & Processes	3			

Graphic Design Emphasis – 24 Credits

These courses are open to students selected for the Graphic Design program through Mid-Program Review. They must be completed in order during the student's junior and senior years.

Course No.	Course Name	CrH	Semester	Transfer	Grade
ARTG 334	Graphic Design Studio III	3			
ARTG 316	Typography II	3			
ARTG 335	Graphic Design Studio IV	3			
ARTG 337	Drawing for Visual Comm	3			
ARTG 353	Junior Portfolio Review	1			
ARTG 434	Graphic Design Studio V	3			
ARTG 490	Graphic Design Applications	3			
ARTG 435	Graphic Design Studio VI	3			
ARTG 453	Graphic Design Sr. Exhibition	2			

Graphic Design Electives – 15 Credits

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			
		3			
		3			
		3			

Comments or approved variations:

University General Education Requirements.

Total credits required: 42. General education credits must include seven introductory courses, at least one issues and perspectives course, and at least one further study for a total of three courses between I&P and further study. These three must be distributed over at least two different divisions. No general education courses count from the School of Art and Design.

Basic Skills – 12 Credits

Must be completed within first 48 credit hours. **Grade C or Better Required.**

Course No.	Course Name	CrH	Semester	Transfer	Grade
ENGL 101	College English I	3			
ENGL 102	College English II	3			
MATH 1__	111 or 112 or 131	3			
COMM 111	Public Speaking	3			

Division A: Fine Arts and Humanities – 9 Credits

One introductory course in Fine Arts.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Two introductory courses in Humanities, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division B: Social and Behavioral Sciences – 6 Credits

Two introductory courses in Social and Behavioral Sciences, must be from two different departments.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Division C: Natural Sciences and Mathematics – 6 Credits

Two introductory courses in Natural Sciences and Mathematics. Courses must be from two different departments. One course must be from biological sciences, chemistry, geology, or physics.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			
		3			

Further Studies – 3 Credits

Students must take one further study course in the same discipline as one of their introductory courses.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Issues and Perspectives – 3 Credits

Students must take one issues and perspectives course from the approved list.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Further Studies or Issues and Perspectives – 3 Credits

Students must take one more further study course from a different division than their first further study course or another issues and perspectives course.

Course No.	Course Name	CrH	Semester	Transfer	Grade
		3			

Appendix C

How to use this syllabus

This sheet serves as a summary of the basic information about the class and the instructor. The full syllabus can be found on Blackboard. It should be read in its entirety. You are responsible for knowing and understanding the information contained in it.

Course Description

ARTG 353. Junior Portfolio Review (1).

This course serves as a forum for juniors to analyze and develop their portfolio and research internships. Class will utilize research and reading.

Course Goals and Student Learning Objectives

Junior Portfolio Review provides students an opportunity to talk about their work and review their progress in Graphic Design program on a professional level. It also helps students organize and prepare their work for a professional portfolio that can be used to look for internships and in the job interview process.

Course Methodology

We will do a number of different activities this semester. All activities are meant to help you understand the role of a graphic designer and the market place you will work in when you graduate. Professional designers from the area will make presentations about the type of work they do and their work environments. Articles will be assigned as background for discussions concerning a graphic design's role. Students will be required to prepare a portfolio to be evaluated by the graphic design faculty and area professionals. Feedback will be provided to indicate strengths and weaknesses. Students will be encouraged to look for an internship opportunity over the summer to further their design skills and understanding of the field.

Objectives

- Gain a clear understanding of portfolio content.
- Understand professional expectations for portfolio presentation.
- Understand the contemporary graphic design work environment.
- Examination of current issues in the design profession.

Required Text/Readings

Reading assignments will be given to online resources and in current issues of Communication Arts magazine. A special student rate of \$39 is available. This resource is available online and in printed form. The link to the student subscriptions is <https://www.commerce.commarts.com/asp/studentsub.aspx>.

Class Protocol

Attendance and Participation

We will meet weekly during the semester. Discussions will cover portfolio preparation and presentation, finding an internship/job, the different work environments for graphic designers and current design issues. Students should attend class each week prepared

to discuss any assigned materials. Roll will be taken and students missing two or more classes will lose one letter grade for the class. During the semester, I will invite a number of designers from the community to make presentations to the class about the type of work they do and their experiences in the design field. These sessions will be open for all design students to attend. It is expected that students in Junior Portfolio will take advantage of the opportunity to ask questions of our guests. I have a number of people in mind to make presentations, but students should feel free to make suggestions of people they would like to hear from. I try to line up designers practicing in different areas of design as well as designers with different experience levels.

Students are expected to participate in discussions, read any assigned articles and complete assignments given during class. Students will be expected to participate in the shadowing program that has been set up with area design firms. This will require students to shadow at these firms for 3-4 hours per week during the months of February, March and April. Students will be expected to work outside of class to create a portfolio of the work they have completed thus far in their college career that will be reviewed by the faculty and area design professionals.

Shadowing Program

We have asked area design firms to participate in a shadowing program with the students in Junior Portfolio. The purpose of the program is to allow students to get a feel for the design industry and how things operate in a professional work environment. The design firm may ask the student to pitch-in around the office wherever appropriate.

It is hoped that during the semester, students might have the opportunity to:

- Ask questions of the designers and art directors
- Get feed-back on their own work
- Develop a better understanding of the field of graphic design
- Sit in on a client meeting
- Sit in on or participate in a brain-storming session
- Participate in a press check
- Participate in a photo shoot
- Sketch ideas for a project
- Help out around the studio
- Develop relationships with area creative professionals

Each student will be assigned design studios to visit. Each student will visit each design studio for three to four hours per week for three consecutive weeks. This time can be a single block of time once each week or can be twice a week for around two hours. Design firms will be notified of your class schedule and asked to work around it, but students will need to change their work/social schedule to accommodate the firm. If an interesting opportunity arises conflicting with a class meeting, students are encouraged to participate, but will still be responsible for communicating with their faculty member before missing class and complete any work missed in a timely fashion.

The graphic design faculty are aware of this possibility and will work to accommodate students.

We are still working to line up the shadowing opportunities, but hope to have 10-12 businesses working with us on the program. The goal is to have students meet with two to three different businesses during the semester. The three week sessions will be (1) February 7 – February 25, (2) February 28 – March 18, (3) March 28 – April 15 and (4) April 18 – May 6.

Students should keep notes about their experiences and thoughts at each design firm. Students will be expected to write a one-page summary of each three-week session that will be turned in and graded. This summary should contain your reflections on the experience.

A word about confidentiality: many of the design firms you will be visiting compete with each other for the same clients. Students should not discuss client-specific or process-specific information with other students in class or other design firms they visit. We are extremely fortunate to have so many firms participating in this program. Please honor their commitment by respecting their sensitive information. If there is any question whether information should or should not be shared, keep it to yourself. Always err on the side of caution. Students should contact me immediately with any concerns or questions that arise during the semester and during their shadowing sessions.

Portfolio Review

The actual portfolio review will take place later in the semester after Spring Break. The date we are planning currently is April 15th in the morning. The review will assess the progress of students toward the achievement of competency in skills neces-

sary for entry into the profession. Each student will receive written evaluations from each of the reviewers within two weeks of the review.

Each student is to prepare a portfolio containing 10-15 individual pieces that demonstrate skills in the various areas of the graphic design curriculum. Students are to include at least one example of photography, typography, illustration and layout but the emphasis of the portfolio should lean toward your area of strength and interest. The portfolio should show an emphasis in the student's area of concentration. Students will have about 15 minutes for their presentation and 5 minutes for verbal feedback, so they should be well prepared, organized and brief in their verbal and visual presentation. Work that has been printed can be included, but is not required (quality is the most important issue when choosing what to include).

Select one piece and show the developmental stages including support items such as sketches, storyboards, scripts, and studies that led to the final solution. Prepare a 3 to 5 minute verbal statement about this piece. Support items are not to be counted as a part of the 10-15 portfolio pieces, unless they are a final product.

Students should treat the review like a job interview and dress and behave accordingly. Part of making a good impression is being on time.

A schedule will be posted by the door of 311 McKnight (my office) the week before Spring Break. Sign up for a review time by the Friday before Spring Break. On the day of the review, the process may or may not be running on time, be prepared to start your presentation 15 minutes before your appointed time. Upon completion of the review, mount an exhibition of your portfolio in the atrium of McKnight on the walls of the first floor. Bring the necessary materials to hang the exhibit. All graphic design classes will be cancelled on the day of the review.

Classroom Policies

Cellular phones should be turned off or set to vibrate before coming to class. Please be considerate about your use of cell phones. I expect your full attention in class.

Blackboard / E-mail

Blackboard will be used to set up a calendar and post information. Please make sure you know how to access it. Make sure you check your wichita.edu e-mail regularly. I will send class information only to your wichita.edu e-mail, if you use another e-mail address, make sure your wichita.edu address is forwarded. Also, make sure your e-mail account does not become full and reject e-mails. You are responsible for all information that I send you through e-mail whether you receive them or not.

Grading Policy and Scale

During the review, the quality of the student's work will be assessed by a group of three people, one faculty member and two design professionals. Comment sheets will be filled out for a number of areas with a scale of 1-5. In this scale, a 5 represents an A and a 1 represents an F. Scores on each review sheet will be averaged together to come up with grades for their presentation. These grades will be averaged together with their Shadowing Paper grades to determine their final grade for the course.

Grading Scale

The university uses a plus/minus system for grading. I will use the following scale when figuring final grades. Please note that the School of Art and Design requires a C or better in all art course. A C- does not count as a passing grade.

A	92.5 – 100%
A-	90.0 – 92.49%
B+	87.5 – 89.99%
B	82.5 – 87.49%
B-	80.0 – 82.49%
C+	77.5 – 79.99%
C	72.5 – 77.49%
C-	70.0 – 72.49%
D+	67.5 – 69.99%
D	62.5 – 67.49%
D-	60.0 – 62.49%
F	59.99% and below

Extra Credit

I do not usually give extra credit work. Do the work you are asked to do and do it well and you should not need extra credit.

Late Assignments

Assignments turned in late will be docked one letter grade for each class late. Although an assignment may be so late that it receives an F, be aware that the 10, 25 or 50 points you might receive on a project that receives an F is better than 0 points if you fail to turn it in at all.

University Policies

Inclusive Excellence

Wichita State University is committed to achieving "Inclusive Excellence" and institutional strength through curricula, co-curricula, and other practices, which promote and encourage the intermingling of its students, faculty, and staff from different backgrounds, in a challenging intellectual and multicultural climate that is marked by respect and appreciation for the spectrum of human diversity. The University is also committed to an "all-inclusive" diversity and does not discriminate on the basis of race, ethnicity, gender, gender identity/expression, sexual orientation, age, socioeconomic status, disability, religion, national origin, or military status.

Academic Integrity

Students are responsible for knowing and following the Student Code of Conduct http://webs.wichita.edu/inaudit/ch8_05.htm and the Student Academic Honesty policy http://webs.wichita.edu/inaudit/ch2_17.htm.

The work that you turn in for the assignments we do this semester must be your own, created by you when assigned. Work done for another class, whether this semester or a previous semester cannot be turned in for this class. When you find material that is part of your research for any project, make note of the source. This will help you find it again later should the need arise and keep everyone honest about what part of the work is yours.

I do check to ensure that the work turned in was created by the student that submitted it. If I find that work was plagiarized, you will not receive any credit for the work and may be failed for the course. Please do not put either of us through this experience. It is awkward for everyone involved.

Disabilities

If you have a physical, psychiatric/emotional, or learning disability that may impact on your ability to carry out assigned course work, I encourage you to contact the Office of Disability Services (DS). The office is located in Grace Wilkie Annex, room 150, (316) 978-3309 (voice/tty). DS will review your concerns and determine, with you, what academic accommodations are necessary and appropriate for you. No accommodations will be made in class without the involvement of Disability Services. All information and documentation of your disability is confidential and will not be released by DS without your written permission.

Counseling & Testing

The WSU Counseling & Testing Center provides professional counseling services to students, faculty and staff; administers tests and offers test preparation workshops; and presents programs on topics promoting personal and professional growth. Services are low cost and confidential. They are located in room 320 of Grace Wilkie Hall, and their phone number is (316) 978-3440. The Counseling & Testing Center is open on all days that the University is officially open. If you have a mental health emergency during the times that the Counseling & Testing Center is not open, please call COMCARE Crisis Services at (316) 660-7500.

Shocker Alert System

Get the emergency information you need instantly and effortlessly! With the Shocker Alert System, we will contact you by email the moment there is an emergency or weather alert that affects the campus. Sign up at www.wichita.edu/alert.

Important Academic Dates

First day of class: January 18, 2011

Last day to drop a course and not have it appear on your record: January 24, 2011

Instructor will be out of town: February 1-10, 2011

AIGA Wichita Student Portfolio Forum: February 18, 2011 (required attendance)

AIGA Wichita Paul Howalt event: March 2, 2011 (required attendance)

Mid-term: March 10, 2011

Spring Break : March 21 through 27, 2011

DSVC National Student Show (Dallas): March 31-April 2, 2011

Last day to drop a course with a W: April 4, 2011

Graphic Design Sophomore portfolio review: April 8, 2011 (tentative) – No class

Graphic Design Junior Portfolio Review: April 15, 2011 (tentative)

AIGA Wichita Design Army event: April 29, 2011 (required attendance)

Last Day of Spring classes: May 9, 2011

Other

All students in the School of Art and Design should work with an advisor to pick their classes. If it is your intention to pursue the BFA in Graphic Design, I encourage you to work with a graphic design faculty member as your advisor. Brenda Khan in the School of Art and Design office can help you switch advisors. I am always available to help you with advising needs or suggestions, although I only officially advise those students on my advising list.

ARTG 353 Junior Portfolio Review, Spring 2011, Schedule

Week

Date

Topics, Readings, Assignments, Deadlines

1

January

18-21

January 21: Go over syllabus and discuss how semester will progress.

2

January

24-28

January 28: Studio tour, Associated Advertising or SHS.

Last day to drop a course and not have it appear on your record: January 24, 2011

3

January 31-February 4

February 4: Dominic Flask (C) will talk with students.

I will be out of town on February 2.

4

February

7-11

February 11: Freelancing, Mike Kline, Illustrator (C).

5

February 14-18

February 18: No class, attend SPF in the afternoon.

AIGA Wichita Student Portfolio Forum: February 18, 2011 (Required attendance)

6

February

21-25

February 25: In-house department, Cam Woody (C), Pioneer Balloon and Daniel Brake, Koch Industries

7

February 28-March 4

March 4: Small Business, Doug Stucky (C), Stucky Design.

AIGA Wichita Paul Howalt event: March 2, 2011 (Required attendance)

8

March 7-11

March 11: Copyright & Contracts, Ted Ayres (C), WSU Lawyer.

Mid-term: March 10, 2011

9

March

14-18

March 18: Working with a photographer, Gavin Peters and xx designer, company name

10

March

21-25

March 25: Spring Break, no class

Spring Break : March 21 through 27, 2011

11

March 28-

April 1

April 1: Possibly no class. Attend DSVC if you can.

DSVC National Student Show (Dallas): March 31-April 2, 2011

12

April

4-8

April 8: No class, Sophomore Review.

Last day to drop a course with a W: April 4, 2011

13

April

11-15

April 15: Junior Portfolio Review all morning

14

April

18-22

April 22: Copy Writer and Designer interaction, Mike McCoy and xx, SHS.

15

April

25-29

April 29: Jake and Pum LeFebre, Design Army, Washington DC

AIGA Wichita Design Army event: April 29, 2011 (Required attendance)

May

2-6

May 6: Working with a printer, going to a press check.

Senior Exhibition Spring 2009

Senior Exhibition Spring 2009

Student's Name _____

Student's Name _____

	Poor	Excellent
Exhibition Quality	1 2 3 4 5	5
Creativity -research	1 2 3 4 5	5
-concept	1 2 3 4 5	5
-stylistic consideration	1 2 3 4 5	5
Composition and Layout Skills	1 2 3 4 5	5
Typography-sensibility and sensitivity	1 2 3 4 5	5
Drawing/Illustration Skills	1 2 3 4 5	5
Technical/Production Skills	1 2 3 4 5	5
Color-sensibility and sensitivity	1 2 3 4 5	5
Photography/Media Skills	1 2 3 4 5	5

	Poor	Excellent
Exhibition Quality	1 2 3 4 5	5
Creativity -research	1 2 3 4 5	5
-concept	1 2 3 4 5	5
-stylistic consideration	1 2 3 4 5	5
Composition and Layout Skills	1 2 3 4 5	5
Typography-sensibility and sensitivity	1 2 3 4 5	5
Drawing/Illustration Skills	1 2 3 4 5	5
Technical/Production Skills	1 2 3 4 5	5
Color-sensibility and sensitivity	1 2 3 4 5	5
Photography/Media Skills	1 2 3 4 5	5

General Comments and Recommendation

General Comments and Recommendation

Faculty Name _____

Faculty Name _____

Grades: Portfolio _____ Resume _____ Self-Promo _____ Class Participation _____

Grades: Portfolio _____ Resume _____ Self-Promo _____ Class Participation _____

**Junior Portfolio
Spring 2009**

**Junior Portfolio
Spring 2009**

Student's Name _____

Student's Name _____

	Poor	Excellent
Exhibition Quality	1 2 3 4 5	5
Creativity –research	1 2 3 4 5	5
–concept	1 2 3 4 5	5
–stylistic consideration	1 2 3 4 5	5
Composition and Layout Skills	1 2 3 4 5	5
Typography–sensitivity and sensitivity	1 2 3 4 5	5
Drawing/Illustration Skills	1 2 3 4 5	5
Technical/Production Skills	1 2 3 4 5	5
Color–sensitivity and sensitivity	1 2 3 4 5	5
Photography/Media Skills	1 2 3 4 5	5

	Poor	Excellent
Exhibition Quality	1 2 3 4 5	5
Creativity –research	1 2 3 4 5	5
–concept	1 2 3 4 5	5
–stylistic consideration	1 2 3 4 5	5
Composition and Layout Skills	1 2 3 4 5	5
Typography–sensitivity and sensitivity	1 2 3 4 5	5
Drawing/Illustration Skills	1 2 3 4 5	5
Technical/Production Skills	1 2 3 4 5	5
Color–sensitivity and sensitivity	1 2 3 4 5	5
Photography/Media Skills	1 2 3 4 5	5

General Comments and Recommendation

General Comments and Recommendation

Faculty Name _____

Faculty Name _____

Grades: Portfolio _____ Resume _____ Self-Promo _____ Class Participation _____

Grades: Portfolio _____ Resume _____ Self-Promo _____ Class Participation _____

Guidelines for the Graphic Design BFA Sophomore Review

Requirements

The GD review is a faculty evaluation of student work from the following courses: Foundations, Typography I, Studio I and GD Studio 2. A grade of "C" or better must be achieved in each of these courses before students are allowed to participate in the review. A grade of "C" or better must be maintained to remain in the GD program. Semester reviews will be utilized to check progress in the program.

Every spring semester 20 spaces will be made available for junior graphic design students to enter the BFA graphic design program. The students who are accepted (by graphic design faculty evaluation) begin the degree program sequence of courses in the fall and are expected to complete the program in two years. A student who is denied entry may remain in the BA program and resubmit a portfolio for review the following year. Students who are denied cannot take upper division courses in graphic design until they resubmit a portfolio and are accepted into the program. Graphic design electives may be available with instructor consent. A student who is denied twice cannot pursue a graphic design BFA and will require advising to choose another degree program at WSU.

Presentation

Portfolios will be mounted in the first floor atrium on April 8. On April 8 students need to sign-up for an appointment time to take place April 9 from 8:00 through 12:00 pm. The sign-up sheet will be on Jim Hellman's office door (McKnight 311). At this appointment each student will make a 5 minute presentation of one Typography, GD Studio I or GD Studio 2 project and should be prepared to make a statement as to their fitness for candidacy.

Students are solely responsible for improving and "re-doing" work to be submitted for review. 3-D work and mounted examples of 2-D work from each required class should be presented in a professional manner.

Portfolio Checklist

- Notebook from Foundation Design 1
- Notebook from Foundation Design 2
- Best drawing from Foundation Drawing 1 or 2
- Two to three pieces from GD Typography 1
- Two to three pieces from GD Studio 1
- Two to three pieces from GD Studio 2
- One piece of your choice from: Sophomore distribution electives.
Sculpture or ceramic pieces should be photographed.
- One example of writing skill (Art History, English, or other)

A list of the pieces with date and a description of the assignment will be posted as a part of the exhibit.

Expectations for a serious graphic design candidate

A person capable of:

- exploring conceptual and visual ideas.
- pursuing research.
- executing design that solves the problem with good craft.
- making a professional verbal and written presentation.

Graphic Design Sophomore Review 2011

student name

You have been:

accepted not accepted into the program.

Design skills:

- Excellent
- Good
- Average
- Poor

Faculty concerns:

- Concept generation, Hierarchy,
- Composition, Size relationships,
- Spatial relationships, Space as a design element, Unity of elements,
- Color usage, Legibility, Typography, Typographic details, Research.

Professionalism:

- Excellent
- Good
- Average
- Poor

Faculty concerns:

- attendance, work ethic,
- class involvement, deadlines
- verbal presentation.

Craft:

- Excellent
- Good
- Average
- Poor

Faculty concerns:

- Paper edges, Board edges,
- Smudges/pencil, Spraymount,
- Mounting, Pixillation,
- Paper peeling/bubbling,
- Typographic errors.

Graphic Design Sophomore Review 2011

student name

You have been:

accepted not accepted into the program.

Design skills:

- Excellent
- Good
- Average
- Poor

Faculty concerns:

- Concept generation, Hierarchy,
- Composition, Size relationships,
- Spatial relationships, Space as a design element, Unity of elements,
- Color usage, Legibility, Typography, Typographic details, Research.

Professionalism:

- Excellent
- Good
- Average
- Poor

Faculty concerns:

- attendance, work ethic,
- class involvement, deadlines
- verbal presentation.

Craft:

- Excellent
- Good
- Average
- Poor

Faculty concerns:

- Paper edges, Board edges,
- Smudges/pencil, Spraymount,
- Mounting, Pixillation,
- Paper peeling/bubbling,
- Typographic errors.

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Faculty concerns:

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- Smudges/pencil, Spraymount,
- Mounting, Pixillation,
- Paper peeling/bubbling,
- Typographic errors.

ArtG 453 Senior Exhibition (2 credits)
Spring 2010

Jim Hellman
Kirsten Johnson
Jeff Pulaski
first name.last name@wichita.edu
113B McKnight

Course Description

This class has been designed to prepare you and your portfolio for the job search after graduation. Your goal is to re-work and create pieces to enhance your portfolio. The creation of a self-promotional piece(s), along with a resume will help to prepare you to start your job search.

Class Format:

Faculty will evaluate the current portfolio and address individual issues. Projects will be selected for re-work or development into campaigns and possibly new pieces will be considered to fill holes in the portfolio. Each student is expected to organize their schedules to allow adequate work time to meet the fulfill the necessary end portfolio. When presenting revisions please bring the original pieces for reference. Meeting times will consist of small group critique and discussion of the work's progress.

Student Responsibilities:

- Attendance (University rules pertain)
- Be prompt, not leave early, be attentive
- Do the necessary research
- Present sketches, and comps for critique
- Meet deadlines
- Clean-up in the classroom and lab

ading:

A professional attitude is expected. Your professionalism will be evaluated in the final grade for the course. Regular attendance is required and will be recorded. The final grade be will reduced for each 2 absences. If you fail this class the final grade will be an incomplete. You will be expected to attend the class the next spring to fix the problems.

Grading System:

The grades of A, B, C, D, and F indicate the following performance:

- A Excellent. Indicates distinguished achievement.
- B Good. Indicates superior achievement
- C Satisfactory. Indicates average achievement
- D Poor. Indicates minimal achievement.
- F Failure. Indicates inadequate achievement.

Final Grade Calculation:

Final Portfolio	70%
Self-Promo	25%
Professionalism	5%
Total	100%

Grading will conducted during the final exhibition. The review sheets can be picked up from Jim Hellman during finals week.

Course Description

This is the culminating course for the BFA Studio Art. The course offers a continued focus on individual development. Requirements include a written Senior Project Proposal and review, critiques with Art and Design faculty outside of the emphasis area, Senior Project exhibition, artist statement, and a final review.

At the advanced level, students are expected to engage in creative research in a self-directed manner. Towards this end, students will primarily focus on refining content through creative problem solving and producing a cohesive body of work included in the BFA exhibition.

Course Objectives

- Students will work in a self-directed manner.
- Students are directed to generate ideas and develop concepts that bring thematic content to their work.
- Students should invest a high degree of imagination and personal vision in their work. They should also present work professionally and according to the way specific works must be experienced.
- Work in progress should also be shown during the semester.
- Students will produce at least one paper and/or presentation exploring topics pertinent to their areas of interest.
- During class discussion and critiques, students will constructively and critically analyze their work and the work of others.
- Students will prepare a senior project thesis including an artist's statement.
- Students will work with the Shift Space Gallery Director to coordinate and install their work and be present and available for all exhibition-related activities, as determined by the Director.

Course Outline

Compose a plan of study outlining your research for the semester. It is understood (and even expected) that the direction and content of your work may change over the course of the semester. There should remain, however, evidence of a focused and sustained inquiry within your proposed parameters. The *Plan of Study* should address the following:

Content and Concept: What are the central ideas of your proposal? What issues are significant to your research? What is it that you hope to convey to your audience through your work? What is important or interesting to you and to others about your work?

Materials and Process: What are the materials and processes that best serve your needs, and how do you intend to engage them? (Supports and medium, Construction Methods, Formal Attributes, Processes related to Concepts). What is the format that you find best suits your goals? (Abstraction, Figuration, Installation, etc.).

Production Schedule: Outline a schedule of your production with targeted deadlines for studio visits (both individual and group), and critiques. Be as detailed but realistic as possible. Faculty will provide a basic calendar.

Evaluation Methods

Evaluation of your progress is based on your ability to engage in critical analysis during individual and group critiques. Your body of work is the vehicle by which artistic achievement is stimulated, developed, and evaluated. The flow of dialogue throughout the semester with the instructor and fellow students consists of analytical questioning of formal and technical issues in the development of specific content. Although the instructor may occasionally evaluate alone, this is an interactive and student centered course in which the students themselves become the constructors of their own knowledge.

- Formal critiques at Midterms and Finals require that a significant number of works be finished. If you do not have sufficient work reviewed at final critique you will not receive a passing grade.

- The development of personal work should reflect a firm understanding of craftsmanship as it relates to content.
- Attendance and participation is mandatory at all meetings and critiques. Failure to participate in critiques will result in your final grade being lowered.
- Studio maintenance and cleanup will be part of your grade. (Each individual is expected throughout the semester to keep the studios and classroom organized and clean.)

Final grading is based on the successful completion of the specified goals and projects with regard to the quality of your work, effort, progress, and idea development. Time spent working outside class will also be factored into your grade.

Work presented at critiques will be evaluated by the following criteria:

Production and Participation Level: 25%

- Quantity of work must adequately reflect the credit hours earned in this class.
- Quantity of work must reflect effort towards creative development.
- Clean and classroom environmental standards and maintenance are part of the grade.

Technical Proficiency/ Quality of work finished: 25%

- Quality of finished work must reflect thorough grasp of techniques and processes.
- Quality of finished work must reflect craftsmanship and personal investment.

Development of Idea: 25%

- Work must reflect the development of thematic content.
- Work must reflect the development of a personal vision.
- Work must reflect an awareness of contemporary topics and issues.

Exhibition Component: 25%

- Works produced after critiques should reflect synthesis of issues and ideas raised during discussions. This means taking risks.
- Students are expected to participate in outside critiques as directed in class.
- Students are expected to uphold professional standards of exhibition through timeliness, flexibility, teamwork, effort, and production of appropriate materials.

Grading System and Explanation

WSU utilizes a plus/minus grading system.

A= Excellence. This grade is earned through superior effort and a highly developed understanding of concepts and principles presented in this class. It denotes achievement far in excess of class expectations.

B= Above average. This grade is earned through a high level of effort and a strong grasp of concepts and principles presented in this class. It indicates noteworthy achievement that exceeds class expectations.

C= Average. This grade is earned through satisfactory completion of all assignments and an attendance record with no more than three unexcused absences. It reflects the successful achievement of basic class expectations.

D= Below average. This grade is earned through substandard effort and failure to complete all assignments within their guidelines. It may also be earned through excessive absence, mistreatment of facilities or disregard for the safety and wellbeing of one's classmates.

F= Unacceptable student performance.

Studio Time Expectation and Attendance

The course requires 6 hours of in-class studio time and at least 12 hours of out-of-class independent work each week. Class attendance is mandatory. For every three unexcused absences, your grade will be lowered one letter. Upon returning to class, students must be prepared to provide documented proof of circumstances that required their absence from class in order to be excused. Absences may be excused with prior notice of two weeks.

SCHOOL OF ART AND DESIGN STUDENT SAFETY AGREEMENT

Adopted by the School of Art and Design faculty 2/18/2011

All students enrolled in courses in the School of Art and Design are required to read and sign this agreement!

Student Name _____ I hereby agree to abide by the following studio and lab safety procedures:

Studio Safety

1. Students may only use tools and equipment after being properly trained.
2. Only persons trained on safety issues and equipment use for the media-specific studios and labs may use those facilities.
3. Do not use any tools or equipment that are not in good working condition. If you suspect any problems report them to School of Art and Design faculty or staff immediately.
4. You must have Material Safety Data Sheets (MSDS) for all materials requiring special care in handling, use or storage. You must follow the usage and storage requirements stated in the MSDS to use these materials on university property.
5. There should be no open containers of hazardous materials or thinners in either student studios or public work areas. Keep all solvents covered when not in use. Take proper precautions when using solvents or other hazardous materials. Follow all manufacturer safety instructions when using products.
6. Safety precautions must be followed when storing materials in your studio space or locker. All product safety precautions must be followed (MSDS). All flammable storage, ventilation and hazardous waste disposal requirements must be followed.
7. If hazardous materials are transferred from their original container for studio use you must properly label the secondary container as hazardous material.

Material and Facility Use, Eligibility and Access

8. Only persons currently registered in studio classes are allowed to use studio facilities.
9. Materials purchased by the School of Art and Design may not be taken for personal use.
10. Materials, tools and equipment needed for the completion of assigned Art and Design projects may not be removed from Art and Design buildings unless you have special permission from Art and Design faculty.
11. The use of excessive amounts of studio materials will not be permitted. You will need to purchase your own materials when you have reached the maximum amount of materials allowed for that class. If there is any question about the quantity of material usage consult your instructor.
12. Any materials that have been approved for storage outside of your assigned studio area must be clearly marked with your name otherwise your materials may be mistaken for scrap and thrown away or used by another student.

Student Code of Conduct

13. Always keep work areas clean and free of clutter. Clean up immediately after completing work in an area. Do not leave clean-up for the next day.
14. Work may not be left in shops, studios, open work areas, or halls after the end of the semester without special permission from the head of that media area.
15. Repair any walls, floors, or ceilings you have damaged in any of the studio or display areas.
16. All students (undergraduate, graduate or non-degree seeking/auditing) are expected to take part in the end of the semester clean.
17. To keep your studio space for the following semester you must be pre-enrolled in courses.

I acknowledge that failure to follow the School of Art and Design's safety policies may result in penalties that include, but are not limited to, loss of studio privileges, assessment of fines/fees, academic holds on transcripts and registration, administrative withdrawal from Art and Design courses, and a Student Code of Conduct violation report to the Vice-President of Campus Life.

Signature _____ Date _____

Course Calendar Fall 2012

Art S 567 Senior Project in Printmaking (4 credits)

Art S 577 Senior Project in Ceramics (4 credits)

Art S 587 Senior Project in Sculpture (4 credits)

Primary Faculty: Art S 567 Humberto Saenz
 Art S 577 Ted Adler
 Art S 587 Barry Badgett

1. Date for submission of BFA Senior Project Proposal statement to both Senior Project primary faculty: **September 27th, for draft, and October 8th, for the final version.**

The proposal should have 3 primary parts:

- .. Overall artist statement relevant to work proposed for BFA Senior Project Exhibition
- .. Specific aspects of work proposed for BFA Senior Project Exhibition
- .. Listing and short description of relevant research resources that inform work proposed for BFA Senior Project and Exhibition (artists, movements, theories, books, authors, etc.)

The proposal should be word processed. Senior Project primary faculty will assist with development of the proposal as needed.

2. Proposed dates for individual meetings with Senior Project primary faculty in the BFA studio emphasis, or attending Advanced Studio Art Courses Art S 554, Art S 561, Art S 570 and Art S 580 during the scheduled class sessions:

Printmaking students with Humberto Saenz	Every 2nd or 3rd session of Art S 560 during class
Ceramics students with Ted Adler	Every 2nd or 3rd session of Art S 570 during class
Sculpture students with Barry Badgett	Every 2nd or 3rd session of Art S 580 during class

3. Proposed dates for four required individual meetings with Senior Project primary faculty outside the BFA studio emphasis. Two meetings are required before Midterm Group Critique and another after Midterm Group Critique. It is your responsibility to set up the studio space meetings.

Before Midterm: **Weeks of Sept. 24th – October 14th**

After Midterm: **Weeks of October 29th – Nov. 18th**

Additional meetings may be arranged as needed.

4. Midterm and Final Group Critiques will be with all Senior Project students and both Senior Project primary faculty. For Mid-Term Group Critique, work created must be shown in the most professional manner available (hallways, McKnight project spaces, Clayton Staples, Henrion Hall galleries, etc.). Final Group Critique will take place at the BFA Senior Project Exhibition at Shift Space gallery.
Proposed dates for Midterm and Final Group Critiques:

Midterm Group Critique	Week of October 14th, Date and time TBA
Final Group Critique	Date and time TBA, Shift Space gallery

5. Dates for the BFA Senior Project Exhibition at WSU Shift Space gallery will be arranged and added to the schedule:

Installation:	TBA
Exhibition:	TBA
Closing Reception:	TBA
Must be out of the gallery by:	TBA

Robert Bupp, Instructor

303 McKnight/robert.bupp@wichita.edu

Slideroom portal, for digital portfolios: wsufinearts.slideroom.com

Course Overview

Mid-Program Review is a one-credit-hour, pass/fail course assisting students in developing a plan of study for upper-division coursework at WSU, including options such as exchange study and internships; selecting and applying to one or more majors within the School of Art & Design; understanding requirements and expectations of majors and degrees; and creating and presenting a portfolio or dossier. The class meets eight times; after Spring Break there are no more class meetings, as students complete the remaining course requirements on their own.

Course Objectives

Students will gain:

- understanding of school majors and degrees
- awareness of school, college, and university non-traditional and extracurricular educational programming
- ability to analyze own work for purpose of portfolio/dossier-building
- ability to install and create physical and virtual portfolios
- understanding of organizational framework necessary for degree completion

Course Requirements

Each student will create a hypothetical, semester-by-semester plan of study that has been researched through the Undergraduate Catalog and advising sessions with faculty, and a portfolio and/or dossier of artwork and/or research papers. The Plan of Study should include **research and consideration** of a variety of possible student directions including minors, internships, foreign or exchange study, graduate school or pre-professional programs, and coursework expected for the field(s) of interest.

The schedule is arranged so that students may attend informational meetings of more than one major simultaneously, either through creating multiple portfolios/dossiers or by creating single portfolio appropriate for submission to multiple areas.

Students who have not completed or are not concurrently enrolled in prerequisite coursework must complete a School exceptions form binding them to completing appropriate coursework prior to enrolling in intermediate and advanced courses.

Students must complete and submit all application materials to the major of their choice by April 5 in order to receive results in adequate time for registration. No late submissions will be accepted. Students will receive a grade of CR or NCR (pass or fail) for the course (no W's or I's). Requirements for satisfactory completion:

- Preliminary typed plan of study;
- Two advising sessions with faculty from two different programs of interest;
- Questions for Q & A sessions where noted in Course Outline, submitted via email or in class;
- Typed final plan of study demonstrating research into the expectations in the applicant's planned major/field;
- Portfolio or dossier, installed in McKnight/Henrion OR presented in interview;
- Digital portfolio uploaded to WSU slideroom portal;
- Attendance with no more than one absence.

Students are required to attend **all** classes. More than one absence will result in failure and the student will not be approved to proceed in the degree program of choice.

Pre-Portfolio Review Faculty Advising sessions: Students are required to set up two advising sessions with faculty from two different areas of interest. Topics will include career options, student's unique interests and abilities, and student's potential in the area of interest. Advising sessions must be completed by March 8, NO EXCEPTIONS. DO NOT WAIT UNTIL THE LAST WEEK, AS FACULTY YOU WANT TO TALK TO MAY NOT BE AVAILABLE. Forms to be completed for verification of the sessions are at the end of the syllabus.

Eligible Faculty (see art office or www.wichita.edu for contact info):

Ted Adler, Ceramics (Ted is on sabbatical this semester. Consult with Robert or Barry instead if interested in Ceramics)

Barry Badgett, Sculpture.....barry.badgett@wichita.edu

Robert Bubb, Drawing, Painting, Studio Art.....robert.bubp@wichita.edu

Ron Christ, Painting.....ronald.christ@wichita.edu

Mary Sue Foster, Art Education.....marysue.foster@gmail.com

Jim Hellman, Graphic Design.....jim.hellman@wichita.edu

Fritz Hemans, Art History.....frederick.hemans@wichita.edu

Kirsten Johnson, Graphic Design.....kirsten.johnson@wichita.edu

Jeff Pulaski, Graphic Design.....jeff.pulaski@wichita.edu

Humberto Saenz, Printmaking.....humberto.saenz@wichita.edu

Royce Smith, Art History.....royce.smith@wichita.edu

Levente Sulyok, Painting.....levente.sulyok@wichita.edu

When contacting faculty to set up advising sessions, 1. allow 7-10 days advance time; 2. suggest three-five times that you can meet.

School of Art & Design & Undergraduate Advising

Out-of-class work: University guidelines require an average of nine hours of coursework per week for a three-credit course. As our class meets for twice a week for three hours (six hours class time), the appropriate average would be three hours of work outside of class per week. These times working outside of class are important learning opportunities where students apply the lessons learned in class and are responsible for material introduced earlier.

Attendance: The University policy on attendance is that students must attend all scheduled classes. In Foundations students may have up to three absences without possible grade penalty; six absences may result in failure of the course.

Academic Honesty: The University's honesty policy is outlined in the Undergraduate Catalog (don't turn in other people's work and claim it as your own!). I reserve the right to modify the assignments and/or anything else addressed in the syllabus to adapt to the dynamics of a particular class when necessary.

Disability support: Students seeking disability support **must** register with Disability Services in 150 Grace Wilkie Annex; considerations for support must be presented to the instructor at first opportunity so that arrangements can be made early in the course. (Support arrangements can only be provided in advance of assignments.) If you have emotional or physical concerns during the semester you should visit Student Health Services in 209 Ahlberg Hall or make an appointment with the Counseling and Testing Center in 320 Grace Wilkie Hall. Confidentiality will be maintained and coursework arrangements will be planned with you.

Building hours: McKnight Art Center and Henrion Hall are open until 10 pm on weekdays during Fall, Spring, and Summer semesters. In the Fall and Spring the buildings are also open until 10 pm on Saturdays and Sundays. Students may be in the buildings after hours as long as necessary if working on a project; non-WSU students are not permitted in the building after hours. Loitering, propping doors open, and unruly conduct will not be tolerated and may result in your being asked to leave the premises. University Police walk through the buildings regularly and will ask to see WSU ID; they can be contacted, should you have an emergency or concern, at 978-3450.

Course Outline

1/25 Overview of course: schedule, grading, and expectations. Distribution of degree plans, programmatic info, required materials (undergraduate catalog). **Preliminary plan of study assigned.**

2/1 Overview and information on BA and BFA degrees, expected competencies at degree completion, sample degree plans. **Preliminary plan of study due 2/8.**

2/8 BA and BFA professional and post-graduate options. **Students submit two questions about degrees, options, differences, post-graduate possibilities via email (wsu.midprogram.review@gmail.com) or bring to class. Preliminary plan of study due.**

2/15 (Tentative) Art Ed program outlines portfolio requirements and expectations. **Students submit two questions about degrees, options, differences, post-graduate possibilities via email (wsu.midprogram.review@gmail.com) or bring to class.**

2/22 (Tentative) Studio Art program outlines portfolio requirements and expectations. **Students submit two questions about degrees, options, differences, post-graduate possibilities via email (wsu.midprogram.review@gmail.com) or bring to class.**

3/1 (Tentative) Graphic Design program outlines portfolio requirements and expectations. **Students submit two questions about degrees, options, differences, post-graduate possibilities via email (wsu.midprogram.review@gmail.com) or bring to class.**

3/8 (Tentative) BA in Art and Art History programs outline dossier requirements and expectations. Explanation of digital portfolio procedures. **Students submit two questions about degrees, options, differences, post-graduate possibilities via email (wsu.midprogram.review@gmail.com) or bring to class. ***Advising sessions with faculty in two different programs of interest must be completed by this date.*****

3/15 Assembling, selecting, and presenting portfolios; uploading digital portfolios.

THERE ARE NO MORE ENTIRE-CLASS MEETINGS IN MK 210 AFTER THIS DATE; GRAPHIC DESIGN APPLICANTS WILL HAVE INTERVIEWS SCHEDULED AFTER THIS DATE (GD applicants will not mount portfolios).

3/25-3/29 BFA/BA Studio and ART ED ONLY Portfolios are installed/mounted in designated locations in McKnight and Henrion Halls (see separate instructions).

TBA GRAPHIC DESIGN ONLY students conduct scheduled interviews with GD faculty. Contact GD faculty for more information.

4/1 **Final Plan of Study due FOR ALL APPLICANTS. NO LATE PLANS OF STUDY ACCEPTED!** All students submit plan of study to the designated location outside the ART OFFICE, 302 MCKNIGHT. Plans of study may be picked up from the same location after May 7.

4/5 Artwork may be de-installed from McKnight beginning at 5 pm, Friday, 4/5 through 8 am, Monday, 4/8. Any work still installed after 8 am Monday will be removed by the School of Art & Design.

4/8 ALL STUDENTS MUST HAVE PORTFOLIOS UPLOADED TO WSU.FINEARTS.SLIDEROOM.COM.

4/15-5/7 Students are notified of result of application by area faculty.

Preliminary Plan of Study, due at the start of class 2/8

On a typed sheet (or sheets) of paper list, semester-by-semester, the courses you need in order to graduate in the degree plan you are interested in, establishing a rough outline for when you will graduate and how many courses you still need. Don't worry about the times of the classes, as there's no way to know that. Use the degree checksheets available in the art office, 302 McKnight, and the Undergraduate Catalog to help you compile your list. You can also do a CAPP report on myWSU.

Try to take note of certain idiosyncrasies, such as:

--Few 300+ courses are offered during summer semesters;

--Sequential BFA courses cannot be taken simultaneously with other like sequential courses (you cannot take Graphic Design Studio 3 and GD Studio 4 in the same semester);

--Some classes are taught Fall or Spring only. On MyWSU, you can look up courses on recent semesters' past schedules to tell if it is offered annually only.

The preliminary plan of study should be formatted about like this:

Fall 2013

GD Studio 3

Type 2

AH 349

Gen Ed (specifying which is optional)

Spring 2014

GD Studio 4

GD Drawing for Vis Comm

Printmaking 262

Gen Ed

Gen Ed

Contact Robert at robert.bubp@wichita.edu if you have any questions.

Some possible questions to consider for advising sessions:

- Is the student suited for professional success in the major?
- What types of skills and outlook are necessary for success in the major?
- What are the student's strengths in the area and what could be improved upon?
- What extracurricular opportunities are there in the university and School of Art & Design?
- What extracurricular opportunities are there in the community?
- What pre-professional opportunities are available in the School or community?
- Is additional education after graduation a good idea?
- What might be a good minor or secondary area of study?
- What kinds of experiences that the university has to offer might be desirable?
- What should the student do to distinguish their portfolio and/or resume from that of others?

MID-PROGRAM REVIEW FACULTY ADVISING SESSION

DATE:

STUDENT:

FACULTY ADVISER & SIGNATURE:

NOTES:

MID-PROGRAM REVIEW FACULTY ADVISING SESSION

DATE:

STUDENT:

FACULTY ADVISER & SIGNATURE:

NOTES:

Mid-Program Review Faculty Evaluation Form

To: Studio & Art Ed Faculty

From: Robert Bubp

Re: Mid-Program Review Evaluation, Spring 2013

PROCEDURE. Students have installed portfolios on the second and third floors of McKnight. Faculty in each area will need to assess **ONLY the BA applicants and the students applying to the BFA in their area.** THE PORTFOLIOS WILL BE REMOVED STARTING 6 PM, FRIDAY, APRIL 5.

ASSESSMENT. Faculty evaluate only the BFA students applying to their area; EVERYONE evaluates the BA students (criteria is their readiness for upper-division studio work).

ASSESSMENT: All Mid-Program Review students have uploaded an electronic portfolio following one set of requirements common to Foundations competencies (much of the work will be the same as what they show on the walls, but not necessarily all). They have also filled out a "Program Progress Survey" that asks them to assess their perceived readiness for upper-division work and to identify what they perceive to be strengths and weaknesses of the program. PLEASE evaluate the portfolios for all of the students as part of expected assessment procedures so they can be used for NASAD or other program review purposes in the future.

(Please note that the Slideroom portfolios have nothing to do with accepting students into respective areas—it is an assessment of Foundations and second-year curriculum/instruction only and is a tool to identify what is working and what needs improvement.)

THE ELECTRONIC PORTFOLIOS WILL BE AVAILABLE FOR YOUR REVIEW BY APRIL 2.

<http://review.slideroom.com>

(select "Mid-Program Review Portfolios")

BFA Studio Art: Ceramics	Location	Accept	Accept with reservations	Re-apply next year	Recommended Adviser (please add to your list for Spring 13)
Prideaux, Bethany	2nd				
Morris, Lydia	2nd				
BFA Studio Art: Painting	Location	Accept	Accept with reservations	Re-apply next year	Recommended Adviser (please add to your list for Spring 13)
Davis, Rhonda	3rd				Will be installed next week
Chambers, Mallory	2nd				
Leiker, Corbie	2nd				
Wall, Kaitlyn	2nd				
Shivers, Calie	2nd				
Nkana, Erick	3rd				
Kirkpatrick, Gary	3rd				
Fisher, Michael	2nd				
BFA Studio Art: Printmaking	Location	Accept	Accept with reservations	Re-apply next year	Recommended Adviser (please add to your list for Spring 13)
Nellis, Philip	3rd				
Wilson, Jibreel (JB)	2nd				
BFA Studio Art: Sculpture	Location	Accept	Accept with reservations	Re-apply next year	Recommended Adviser (please add to your list for Spring 13)
(no applicants)					
BA Art	Location	Intended emphasis	Accept	Re-apply next year	Recommended Adviser (volunteer if desired; please add to your list for Spring 13)
Bergmann, Erin	2nd	Drawing/ Illustration			
Bohm, Courtney	3rd	Drawing/ Illustration			
Bowman-Bekemeyer, Talia	3rd	Painting			
Chambers, Melissa	2nd	Photo			
Colburn, Krisi	2nd	Photo			
Fish, Sydney	2nd	Printmaking			
Kristianti, Aurolia	2nd	?			
Lane, Jaylen	3rd	?			
Leslie, Autumn	3rd	Drawing/ Illustration			
Stout, Syrina	3rd	Photo			Will be installed next week
Thacker, Keyla	2nd	Drawing			

Tillman, Connor	2nd	Drawing/ Illustration			
Wakramanayake, Thili	2nd	Photo			
Williamson, Cody	3rd	Drawing/ Illustration			

BFA Art Ed	Location	Accept	Accept with reservations	Re-apply next year	Recommended Adviser (please add to your list for Spring 13)
Grimes, Makenzie	2nd				
Harris, Dustin	2nd				
Hopson, Bethany	2nd				
Osborne, Tiffany	2nd				

Application Totals and Trends

Number of applicants in Art F 202, all majors: 2013: 56; 2012: 58; 2011: 48; 2010: 62

Applicant breakdown across areas:

2013: 26 Studio/BA, 4 Art Ed, 26 Graphic Design
 2012: 28 Studio/BA, 8 Art Ed, 22 Graphic Design, 1 Art History
 2011: 19 Studio/BA, 4 Art Ed, 24 Graphic Design, 2 Art History
 2010: 26 Studio/BA, 8 Art Ed, 28 Graphic Design

Applicant breakdown within Studio/BA Art/Art Ed:

2013 BFA Art Ed applications: 4 (2012: 8; 2011: 4; 2010: 8; 2009: 8; 2008: 7)— *Six-year total: 39*
 2013 BFA Studio applications: 12 (2012: 13; 2011: 13; 2010: 16; 2009: 10; 2008: 7)-- *Six-year total: 71*
 2013 BA Art applications: 14 (2012: 15; 2011: 6; 2010: 10; 2009: 10; 2008: 7)-- *Six-year total: 62*

Appendix D

National
Association of
Schools of
Art and
Design

May 18, 2011

Barry Badgett
Director, School of Art and Design
Box 67
Wichita State University
1845 Fairmount Street
Wichita, KS 67260-0067

Dear Director Badgett:

The NASAD Commission on Accreditation, at its April 2011 meetings, voted to grant Associate Membership to Wichita State University. The enclosed Commission Action Report provides the official description of this action and, if applicable, any requests for additional information. A copy of the Commission Action Report is being sent to the individuals listed below, along with a notice of NASAD policies regarding strict confidentiality.

This action is taken upon review of Wichita State University according to accreditation standards in effect in April of 2011. As a member of NASAD, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in the visual arts and design current with NASAD standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best wishes for the success of your program, I remain

Sincerely yours,



Samuel Hope
Executive Director

SH:sy
Enclosure

cc: Donald Beggs, President
Wichita State University
Rodney E. Miller, Dean, College of Fine Arts
Wichita State University
Robert Milnes, President, NASAD
Raymond Allen, Chair
NASAD Commission on Accreditation
Melody Weiler, NASAD Visitor
Christopher Vice, NASAD Visitor

2

National Association of Schools of Art and Design
11250 Roger Bacon Drive, Suite 21
Reston, Virginia 20190-5248

COMMISSION ACTION REPORT

This document provides the official action of the Commission as indicated in the cover letter of the same date.

May 18, 2011

WICHITA STATE UNIVERSITY
School of Art and Design

Action:

The Commission voted to accept the response and grant Associate Membership with the degree listing indicated below.

The Commission requests a progress report addressing the issues cited below.

The Commission also took action regarding new curricula, as outlined elsewhere in this report.

NASAD Degree Listing:

Bachelor of Arts – 4 years: Art (Art).

Bachelor of Fine Arts – 4 years: Art (Art Education, Ceramics, Painting and Drawing, Printmaking, Sculpture); Graphic Design.

Master of Fine Arts – 3 years: Art (Ceramics, Painting, Printmaking, Sculpture).

Bachelor of Arts – 4 years: Art (Art History).

Next Full Review:

2016-2017 Academic Year

Items for Progress Report:

1. The Commission acknowledges the institution's efforts to address safety issues while it considers the results of the consultant's study. The Commission requests that the institution submit the consultant's report and recommendations along with a plan and timetable for any steps taken in response to the report. The Commission also requests confirmation that the eyewash stations and materials handling equipment have been purchased and installed as planned (see Commission Action Report of May 2010; February 2011 Institutional Response, page 1; Self-Study, pages 20-32; Visitors' Report, pages 10-15; Optional Response, page 5; NASAD *Handbook 2010-2011*, section II.F.).
2. The Commission requests a report on the approval and implementation of the developed faculty workload equivalencies (see Commission Action Report of May 2010; February 2011 Institutional

WICHITA STATE UNIVERSITY
School of Art and Design
NASAD Commission Action Report
May 18, 2011
Page 2

Response; Visitors' Report, page 37; Optional Response, page 4; NASAD *Handbook 2010-2011*, section II.E.).

- 3. The institution indicates that it will be using upper-division student workers to assist with studio technical support. Since this may not be an ideal long-term solution, the Commission encourages the institution to seek a sustainable long-term plan that would entail hiring full or part-time experienced technicians who can support the various areas. In this regard, the institution notes that the current technician is planning to retire; therefore, the Commission requests that the institution provide its plan and timetable for engaging a successor for this position and its functions (see NASAD *Handbook 2010-2011*, item II.E.9.).

Due Date for Progress Report:

September 1 for consideration at the Commission meetings of October 2011.

The *Procedures for Submitting Responses and Progress Reports* may be downloaded from the NASAD Web site at <http://nasad.arts-accredit.org> (see "Publications," "Accreditation Procedures and Documents," and beneath that "Other Procedures Related to the Accreditation Process").

New Curriculum:

The Commission voted to grant Plan Approval for the following degree:

Bachelor of Arts – 4 years: Art (Art History)

When three transcripts are available for this program, the institution should submit an application for Final Approval for Listing. Instructions for submitting Final Approval for Listing applications are found in *Policies and Procedures for Reviews of New Curricula*. This document may be downloaded from the NASAD Web site at <http://nasad.arts-accredit.org> (see "Publications," "Accreditation Procedures and Documents," and beneath that "Other Procedures Related to the Accreditation Process").

Commendation:

The Commission commends the institution for its response in addressing the issues noted throughout the accreditation process.



Samuel Hope
Executive Director
SH:mm

NASAD Handbook

RULES OF PRACTICE AND PROCEDURE

ARTICLE XIII

DISCLOSURE AND CONFIDENTIALITY

Section 1. NASAD provides numerous services that include the publication of policy statements, reports, and surveys. These are available to the public for a fee. Upon request, NASAD will provide the academic and professional qualifications of the members of its policy and decision-making bodies and its administrative personnel.

Section 2. Upon request, NASAD will make publicly available all information about an institution that is published in the NASAD Directory (see Article XI, Section 3.). NASAD will also indicate whether or not an institution holds or has held accredited membership.

Section 3. NASAD will not make publicly available any information supplied by the institution or by representatives of NASAD in the course of the accreditation process. This includes Self-Studies, Visitors' Reports, and correspondence. While NASAD encourages institutions to make publicly available information about their accredited status and to share accreditation materials with individuals and agencies having legitimate claim to information beyond that available to the general public, the Association regards all accreditation materials as the property of the institution. Therefore, release of these materials is either through the institution or by its permission.

Section 4. If an institution releases information that misrepresents or distorts any action by NASAD with respect to any aspect of the accreditation process, or the status of affiliation with NASAD, the chief executive officer of the institution and the program director, where applicable, will be notified and informed that corrective action must be taken. If the misrepresentation or distortion is not promptly corrected, NASAD, at its discretion, may release a public statement in such a form and content, as it deems necessary to provide the correct information.

Section 5. Certain relationships yield information which legally cannot be disclosed without the consent of the person who provides it—for example, the relationship between physician and patient, between attorney and client, between clergy and penitent, etc. Should such information, or other information that is protected under law by a comparable privilege or safeguard, come into the hands of NASAD or an NASAD evaluation team, its disclosure to persons other than the immediate recipients is forbidden.

May 18, 2011

Barry Badgett
Director, School of Art and Design
Box 67
Wichita State University
1845 Fairmount Street
Wichita, KS 67260-0067

Dear Director Badgett:

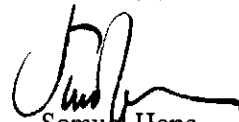
The NASAD Commission on Accreditation, at its April 2011 meetings, voted to grant Associate Membership to Wichita State University. The enclosed Commission Action Report provides the official description of this action and, if applicable, any requests for additional information. A copy of the Commission Action Report is being sent to the individuals listed below, along with a notice of NASAD policies regarding strict confidentiality.

This action is taken upon review of Wichita State University according to accreditation standards in effect in April of 2011. As a member of NASAD, the institution is responsible for participating in all revisions and additions to the standards as well as maintaining its curricular programs in the visual arts and design current with NASAD standards as these are developed.

Please accept our congratulations on behalf of the Association.

With best wishes for the success of your program, I remain

Sincerely yours,



Samuel Hope
Executive Director

SH:sy
Enclosure

cc: Donald Beggs, President
Wichita State University
Rodney E. Miller, Dean, College of Fine Arts
Wichita State University
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National Association of Schools of Art and Design
11250 Roger Bacon Drive, Suite 21
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May 18, 2011

WICHITA STATE UNIVERSITY
School of Art and Design

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The Commission requests a progress report addressing the issues cited below.

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Next Full Review:

2016-2017 Academic Year

Items for Progress Report:

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New Curriculum:

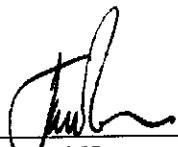
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Commendation:

The Commission commends the institution for its response in addressing the issues noted throughout the accreditation process.



Samuel Hope
Executive Director
SH:mm

NASAD Handbook

RULES OF PRACTICE AND PROCEDURE

ARTICLE XIII

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Appendix E

III. A. 2. ART AND DESIGN PROGRAM COMPONENTS

2. Awarding Credit

a. Credit shall be awarded consistently according to the published credit policies of the institution and in compliance with NASAD standards. Institutional policies shall establish the credit hour in terms of time and achievement required. The minimum time requirement shall be consistent with or reasonably approximate the following: (1) a semester hour of credit represents at least three hours of work each week, on average, for a period of fifteen to sixteen weeks, (2) a quarter hour of credit represents at least three hours of work each week for a period of ten or eleven weeks. Credit for other kinds of academic requirements or offerings that are in different formats, use different modes of delivery, or that are structured to take a different amount of time is computed on the same basis in terms of representing at least the equivalent amount of work. Policies concerning achievement shall be consistent with the principle that credit is earned only when curricular, competency, and all other requirements are met and the final examination or equivalent is satisfactorily passed.

NOTE: The above standard does not (i) require that a credit hour definition at any institution for any course or purpose duplicate exactly the definition provided in items a. (1) and (2), or that all programs or courses within a single institution follow the same credit hour policies; (ii) restrict an institution from requiring more student work per credit hour than indicated in items a. (1) and (2); (iii) dictate the ratio of in-class versus out-of-class work; or (iv) prevent an institution from establishing means and methods for equating the direct assessment of student learning to the awarding of one or more credit hours.

b. In lecture/discussion courses requiring outside preparation, one hour of credit represents one hour each week of the term in class, and two hours of work outside class. In studio/laboratory courses, one hour of credit represents three hours of studio/laboratory time and space each week of the term: normally, studio classes led by an instructor meet for a minimum of 1.5 hours per week for each credit granted, and more often than not, for two hours per week; the remaining time is for studio/laboratory class preparation. Any explanations and justifications regarding variations from these norms are to be substantiated with evidence of student achievement relevant to the purpose of the course. In all cases, faculty contact must be sufficient to ensure the development of knowledge and skills required by each course. Normally faculty contact is greater at the foundation or introductory level.

c. When institutions offer programs and courses for abbreviated time periods, or in independent study, they must ensure that students completing such programs or courses acquire levels of knowledge, competence, and understanding comparable to that expected of students completing work in the standard time period. For example, in order to earn one hour of credit during a summer session, students must attend approximately the same number of class hours and make the same amount of preparation as they would in attending a one-hour-per-week course for one term during the regular academic year.

d. Institutions or curricular programs using a clock-hour system must ensure that their system for dealing with matters such as clock hour assignments or requirements and the relationship of clock hours to program completion is consistent with and equivalent, but not necessarily identical, to credit and time requirements as stated in Section III.A. See also Note, Section III.A.2.a. Meeting this standard does not require the conversion of clock hour based programs to credit hour based programs. Normally, institutions participating in federal Title IV programs also follow federal regulations regarding clock hour definitions, calculation, equivalencies, and policies.

Appendix F

September 30, 2008

NATIONAL ASSOCIATION OF SCHOOLS OF ART AND DESIGN

SELF-STUDY

Data presented for consideration by the NASAD Commission on Accreditation

by

**WICHITA STATE UNIVERSITY
1845 FAIRMOUNT 67260-0067
WICHITA, KANSAS
316-978-3555**

http://webs.wichita.edu/?u=FA_artdesign&p=/index/

Degrees offered:

Bachelor of Arts in Art
Art Emphasis
Art History Emphasis

Bachelor of Fine Arts in Art
Ceramics Emphasis
Painting Emphasis
Printmaking Emphasis
Sculpture Emphasis
Art Education Emphasis

Bachelor of Fine Arts in Graphic Design

Master of Fine Arts
Ceramics Emphasis
Painting Emphasis
Printmaking Emphasis
Sculpture Emphasis

Date

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Master of Fine Arts

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Painting Emphasis

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Section I: Purposes and Operations

A. Purposes of Wichita State University and the School of Art and Design

In 1991, the Kansas Board of Regents approved the following mission statement for Wichita State University:

Wichita State University is committed to providing comprehensive educational opportunities in an urban setting. Through teaching, scholarship, and public service, the university seeks to equip both students and the larger community with the educational and cultural tools they need to thrive in a complex world, and to achieve both individual responsibility in their own lives and effective citizenship in the local, national, and global community.

High quality teaching and learning are fundamental goals in all undergraduate, graduate, and continuing education programs. Building on a strong tradition in the arts and sciences, the university offers programs in business, education, engineering, fine arts, and health professions, as well as in the liberal arts and sciences. Wichita State has 113 degree programs that range from the associate to the doctoral level; non-degree programs are designed to meet the specialized educational and training needs of individuals and organizations in south central Kansas.

Scholarship, including research, creative activity, and artistic performance, is designed to advance the university's goals of providing high quality instruction, making original contributions to knowledge and human understanding, and serving as an agent of community service. This activity is a basic expectation of all faculty members at Wichita State University.

Public and community service activities seek to foster the cultural, economic, and social development of a diverse metropolitan community and of the state of Kansas. The university's service constituency includes artistic and cultural agencies, business and industry, and community educational, governmental, health, and labor organizations.

Wichita State University pursues its mission using the human diversity of Wichita, the state's largest metropolitan community, and its many cultural, economic, and social resources. The university faculty and professional staff are committed to the highest ideals of teaching, scholarship, and public service, as the university strives to be a comprehensive, metropolitan university of national stature.

The College of Fine Arts vision

The strategic vision of the College of Fine Arts is "to foster educational excellence in and through the arts." This vision is carried out by the faculty and staff of the College through artistry and engagement. This vision builds on the core values of the University that contribute to the educational experience and embrace teaching, scholarly/creative work, and service by (1) involving and strengthening students, faculty, staff, and alumni and community; (2) enhancing the community in and through the arts; (3) providing for the advancement of knowledge; and (4) advocating for the arts and for a culturally rich environment.

The mission of the School of Art and Design

As an essential part of a dynamic and growing urban campus, the School of Art and Design at Wichita State University engages students through a broad-based program incorporating sustained scholarship and creativity in the fine and applied arts. Through an environment that encourages intellectual development, critical awareness, and expressive excellence, the School provides students and faculty with the tools necessary to be lifelong learners and creators in local, national and global communities.

The School of Art and Design vision statement

The School of Art and Design seeks to be at the forefront of changing art and design practices and discourses in the twenty-first century. Implicit in this goal is the preservation of the School's core

program integrity in the areas of graphic design, art education, studio arts, and art history. In keeping with established standards of excellence in university art and design programs, these fields of study are critical to the success of students at all levels. The future carries with it several challenges to the effective teaching of and research in art and design—specifically the need for an interdisciplinary curriculum, technology-based practices and methodologies, and multicultural and global perspectives.

The School of Art and Design offers programs that support the objectives of Wichita State University (WSU). In particular, the School is an important element of the university's mission to meet cultural needs and educational goals in Wichita. This is the largest city in the state of Kansas and WSU differs from the other Kansas Regents Universities in its urban mission. Artistic activity contributes to the commercial base of the community in real financial terms, as well as through the enhancement of the cultural image of the city and region. The School provides educational and enrichment opportunities in the visual arts, serves local arts institutions, K-12 education, and participates in a dynamic community of artists. In addition the School supports the university's commitment to general education for all its students while providing for the specialized preparation required in its major programs.

The visual arts have been offered by Wichita State University since its founding as Fairmount College in 1895. From 1926-1964, the institution was the Municipal University of Wichita, and the visual arts grew to include an M.F.A. degree, first awarded in 1955. In 1964, the university became part of the Kansas State Regents system and both the university and the School of Art and Design witnessed their greatest era of growth in the years that followed. In the early 1970s the School the McKnight Art Center was built and the Ulrich Museum was created. (See also section 1.1 of Appendix B, and section 1 of Appendix D.)

The Ulrich Museum is a key component of the visual arts at WSU. It boasts an outstanding outdoor sculpture collection that enriches the entire campus (about 80 pieces) and offers programs and exhibitions that are the centerpiece for contemporary art in Wichita. Administratively, the museum is distinct from the school, and not described in any detail in this study. It does, however, provide an exposure to contemporary art through visiting artists and exhibitions that greatly enriches the educational experience of our students and the community.

B. The Size and Scope of the School

The School of Art and Design now offers three undergraduate degrees, a certificate program in Decorative and Ornamental Painting and Design, and the M.F.A. degree in Studio Arts. Enrollment is approximately 350-400 undergraduate art and design majors, and 17-21 graduate majors in a typical school year. The faculty currently numbers 14 full-time and 3 part-time members, while the number of adjunct instructors (4-8) varies from semester to semester, with a greater allocation to the Fall. With a total instructional FTE of 24.3 the current faculty to student ratio is about 1:14. Pages 4-8 list program review data from 2002-2008 that are referenced throughout the following sections of the study. Program data from 1997-2001 are derived from the last KBOR program review that occurred in 2003-04.

Enrollment and graduation history

The number of undergraduate majors in the school has been stable in recent years, sustaining a substantial increase that occurred 8-10 years ago when the total rose from about 300 in 1997 to 372 in 2000. Total fluctuation from 2002-2007 has been about 7 percent.

Enrollment (credit-hour production) is the most significant variable in the overall university budget and a statistic that is monitored very closely. Credit-hour production in the school has declined about 12 percent since 2002, and at the present time is about equal to the 5-year average from FY98-FY02. There are various factors, described below, that contribute to a changing enrollment pattern. In aggregate, the statistics point toward an increasing number of students making their decisions based on the costs of higher education.

Over the past 10 years there has been a substantial shift in the numbers of upper classmen as compared to freshmen/sophomores. In 1997 the numbers of majors in the two groups were about equal. From 2003-2007 the average number of upperclassmen outnumbered the freshman/sophomore group by almost 50%, while the total numbers of lower classmen remained about the same as they were 10 years ago. In addition, greater numbers of underclassmen enrolled as majors appear to be taking required General Education courses at local community colleges. The causes of both factors appear to be economic. The increase in transfer students also requires that we respond appropriately in our advising and work to make the transition as seamless as possible (as required by the KBOR).

About 26% of the credit hours currently derive from non-majors as compared to 33.5% in 2002, and 45% in 1998. Since non-major enrollment is in large part a reflection of the numbers of lower-division students enrolled in a General Education Fine Arts course, the lower numbers are, in part, explained by the same factors described above. We need to monitor the numbers of non-majors enrolled in the various courses we offer, and perhaps create more courses designed specifically for non-majors.

Graduation rates are low, following the pattern for the university as a whole, but have substantially improved in recent years. In 99-01 the average number of baccalaureate degrees awarded was 36, from 01-04 the average was 43, and from 05-present the average has been 53. This increase appears to be the result of the increase in transfer students and the introduction of a more flexible B.A. degree option. In FY 07, of the 60 undergraduate degrees awarded, 29 were the B.F.A. in Graphic Design, 10 were the B.F.A. degree in Studio Arts, 4 Art Education, 3 Art History, and the remainder the B.A. in Art (14). Students enrolled in the B.A. program often focus on studio art, with students combining different areas of study within the school, but it also includes students pursuing a second major or minor in another discipline within the university. Unfortunately, program statistics that differentiate between art and studio art majors are not currently available, and a more in-depth analysis needs to be pursued.

Based on the relatively low composite ACT score of students in all majors it can be inferred that, in part, low graduation rates may be a reflection of the students' lack of preparation for higher education. Only about 60% of majors with junior and senior standing report an ACT score and, of those, the composite score averages 21.5. The student population of the

SECTION	DISCIPLINE	DESCRIPTION	2002	2003	2004	2005	2006	2007	2008
Section I: Part A: Academic Instruction Expenditures		1. Salaries/Benefits	\$1,194,310	\$1,232,221	\$1,178,910	\$1,302,776	\$1,340,771	\$1,394,961	\$1,414,143
		2. Other Operating Exp.	\$57,103	\$42,131	\$44,599	\$41,947	\$26,863	\$25,737	\$54,646
		3. Total	\$1,251,413	\$1,274,352	\$1,223,509	\$1,344,723	\$1,367,634	\$1,420,698	\$1,468,789
Section I: Part B:									
Student Credit Hour Production		1. Lower Division	5,241	5,124	5,031	4,209	4,486	4,277	4,250
		2. Upper Division	3,348	3,282	2,907	3,139	3,593	3,303	2,960
		3. Masters	414	437	331	348	317	327	286
		4. Doctoral	0	0	0	0	0	0	0
		5. Total	9,003	8,843	8,269	7,696	8,396	7,907	7,496
Section I: Part D:									
Percentage of Departmental SCH taken by:		1. Their Undergraduate Majors	61.7	62.2	68.1	73.0	71.2	69.3	69.0
		2. Their Graduate Majors	4.8	5.3	3.9	4.0	4.4	4.9	4.1
		3. Non-Majors	33.5	32.5	28.0	23.0	24.4	25.8	26.9

Section I: Part E: Departmental Faculty		9	12	12	13	14	14	13	13
1. Tenured/Tenure Track Faculty Head Count		9	12	12	13	14	14	13	13
2. Tenured/Tenure Track Faculty with Terminal Degrees		9	11	10	12	13	13	11	11
3. Total Tenured Faculty		8	8	8	8	8	8	8	8
Total Instructional Faculty FTE in Department		14	15	14	14	15	14	14	14
Section I: Part F: Actual Instructional FTE		9	12	11.5	13	14	14	13	13
1. Tenured/Tenure Track Faculty		9	12	11.5	13	14	14	13	13
2a. Instructor of Record (IOR)		3.6	5.6	3.49	2.1	2.96	2.96	2.88	4
2b. Not Instructor of Record		0	0	0.72	2.16	2.52	2.52	1.98	0.8
3. Other Instructional FTE		11.16	10.82	7.65	6.83	6.5	6.5	8.74	6.5
4. Total FTE		23.76	28.42	23.36	24.09	25.98	25.98	26.6	24.3
5. SCH generated by Tenured/Tenure Track Faculty		1,605	2,430	2,294	2,420	2,713	2,713	2,363	2,369

	6. SCH generated by GTA's (IOR)	384	291	444	252	321	384	435	
	7. SCH generated by Other Instructional Faculty	2,145	1,541	1,250	1,068	951	1,177	897	
	8. Total SCH	4,134	4,262	3,988	3,740	3,985	3,924	3,701	
	9. Average SCH per Tenured/Tenure Track Faculty	178.33	202.50	199.48	186.15	193.79	181.77	182.23	
	10. Average SCH per GTA (IOR only)	106.67	51.96	127.22	120.00	108.45	133.33	108.75	
	11. Average SCH per Other Instructional Faculty	192.20	142.42	163.40	156.37	146.31	134.67	138.00	
	12. Average Overall SCH per FTE	173.99	149.96	170.72	155.25	153.39	147.52	152.30	
Section II: Part A: Majors in the Discipline	ART/STUDIO ARTS								
	1. Freshmen/Sophomores (optional)	67	78	70	79	84	86	127	
	2. Jrs., Srs., 5th Year Majors	96	99	112	121	116	122	133	
	3. Master of Fine Arts	28	27	24	21	23	20	17	
	*includes the Creative Writing emphasis								

GRAPHIC DESIGN	1. Freshmen/Sophomores (optional)	101	106	90	73	70	80	46										
	2. Jrs., Srs., 5th Year Majors	102	117	108	129	117	105	75										
ART/STUDIO ARTS																		
Section II: Part B: ACT Scores of Undergraduate Jrs.,Srs	1. Average ACT Composite	20.8	20.9	21.1	21.2	21.9	21.7	21.6										
	2. Low ACT	12	12	9	15	14	13	13										
	3. High ACT	31	31	33	33	33	32	31										
	4. Number Reporting an ACT Score	45	40	58	60	64	75	81										
	5. Percent Reporting ACT Score	46.88%	40.40%	51.79%	49.59%	55.17%	61.48%	60.90%										
GRAPHIC DESIGN																		
	1. Average ACT Composite	21.7	21	20.4	20.8	21	21.2	21.4										
	2. Low ACT	7	7	7	7	13	13	15										
	3. High ACT	29	29	31	31	31	32	32										

		59	61	66	75	75	69	43
		57.84%	52.14%	61.11%	58.14%	64.10%	65.71%	57.33%
Section II: Part C: Degrees Conferred	ART/STUDIO ARTS	0	0	0	0	0	0	0
	1. Associate	24	20	21	26	34	30	31
	2. Baccalaureate	8	2	7	5	1	2	4
	3. Masters							
	GRAPHIC DESIGN	0	0	0	0	0	0	0
	1. Associate	21	20	24	24	19	26	22

* does not include Creative Writing emphasis

university also has a high proportion of non-traditional students, with the average age being about 26.

One of our goals is to maintain high-quality instruction. It has been a goal of the school to have full-time faculty teach at the introductory level (see Appendix III) but increasingly these courses, particularly foundations courses, have been taught by adjuncts and GTAs. Average credit hour production (per FTE) for tenured/tenure-track faculty is 182; for part-time faculty and adjuncts the average SCH is 138, and for GTAs the average is 109.

Our mission remains to provide a high-quality education for a very diverse constituency.

C. Finances of the School

The fiscal operations of the art and design unit are the responsibility of the Director as budget officer. The Dean of the College of Fine Arts functions as budget review officer under the responsibility of the Provost and Vice President for Academic Affairs and Research (see Administrative Organization Chart).

The general-use (GU) operating budget for the university is state allocated and has been following a long-term downward trend when measured as a percentage of the total university budget. Currently, the state allocation accounts for ca. 30% of the total university budget. Increasingly the university derives its income from tuition, student fees, grants and contracts, and its endowment. Another substantial portion of the budget is derived from a 1.5 mill levy from Sedgwick County. In the current fiscal year, based on declining state revenue, the university is experiencing a 2% reduction of its state allocated GU budget and has been charged to plan for an additional 5% for FY 2010. The State General Fund has, by law and federal mandate, fixed allocations amounting to approximately 63% of its budget, and the remaining budget areas (including higher education) are normally subject to greater amounts of fluctuation that depend on revenue. This fluctuation is important to the school finances – small budget reductions are normally apportioned among the various academic units, and larger reductions are seen as an opportunity for reapportionment of financial resources to meet the strategic goals of the university. We are currently in a period when the latter is taking place. A major challenge for all the academic units is to increase external funding.

Enrollment (credit-hour production) is the most significant variable in the overall university budget. The Provost has given the Dean of the College of Fine Arts a charge to increase credit-hour production by 8% in the next few years, and the school will be preparing plans to meet that goal.

Within the school, budget allocations are made to each program area to support classroom instruction, and the ongoing needs for basic equipment and supplies. Each program area functions somewhat independently within the allocation limits, subject to approval by the Director. With some exceptions, capital expenditures are normally beyond the school's resources. The university provides technology upgrades, primarily for classroom support, based on campus-wide planning.

The school's GU budget for OOE in 2007 was \$25,737, less than half the allocation of 2002. In FY 1999 the OOE budget was \$80,642. OOE has typically been reduced to meet budget shortfalls. The discrepancy has been made up for in course fees (RU funds), and increasingly the school is dependent on that source for most of its OOE. Rates for course

fees are set at fixed amounts for the various types of courses, ranging from a \$12 fee for 3-credit hour lecture courses to \$77 for courses that require purchases of large amount of supplies (such as sculpture and ceramics). In 2008, the GU allocation was increased to \$54,646, on a one-time basis due to the availability of funds from faculty retirements. The additional funds are being used to purchase various pieces of equipment for studio arts exhibition and classroom use.

D. Governance and Administration

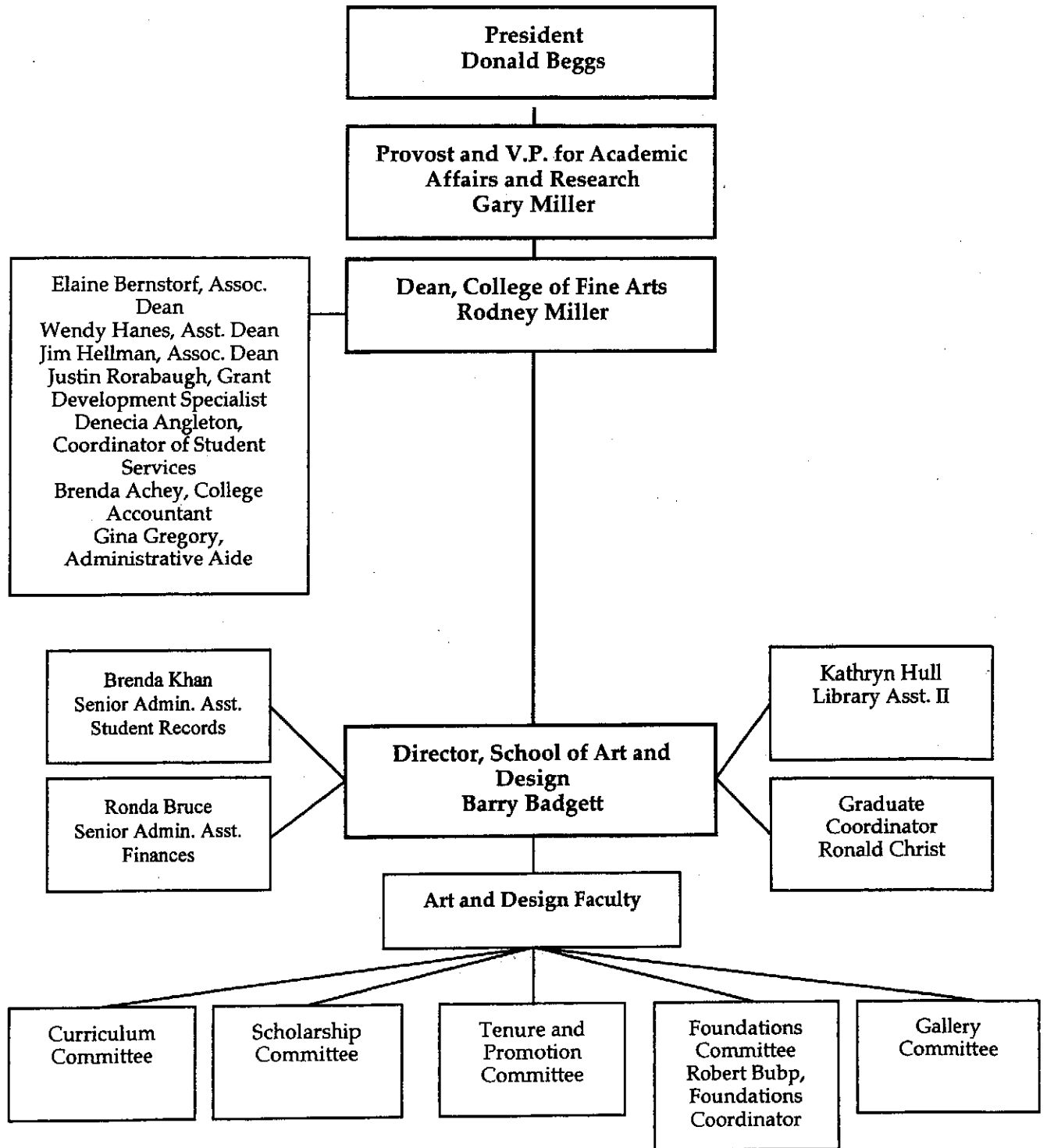
The Kansas Board of Regents governs the six state universities, and supervises the community colleges and technical schools. Their policies and procedures regarding academic affairs are reproduced in Appendix A. The most relevant portion of that document is section 7 that describes policies for academic programs. New degrees are subject to board approval and all programs are reviewed on a regular basis. In addition, accreditation is subject to board approval. The complete policies and procedures of the Kansas Board of Regents can be viewed or downloaded at <http://www.kansasregents.org/>.

The last program review of the School by the KBOR was conducted in 2003-04. The purpose of the periodic review is essentially founded in the economic feasibility of the degree programs and to avoid unnecessary duplication of programs among regents institutions. The Kansas Board of Regents has established minimum benchmarks for degree programs based on the number of students enrolled, number of degrees awarded, and the composite ACT scores of students in the major. Three degrees (Bachelor of Art in Art History F15B, Bachelor of Art in Art Education F23A, and the Master of Art Education) were suspended during that review, and the school is now grouping those programs under inclusive headings, as emphases within other degrees rather than as free-standing degrees (see Section II).

The Kansas State Board of Education controls teacher-certification and sets criteria for teacher education degrees in all Kansas institutions empowered to grant them. Adjustments to accommodate changes in certification requirements are made as required in order to maintain state certification. The Board of Education policies and procedures can be viewed or downloaded at <http://www.ksde.org/>.

The chief administrative officer of the College of Fine Arts is the Dean, who is responsible to the Provost and Vice President for Academic Affairs and Research. The management of the college is exercised largely through department chairpersons. The College policies and procedures are described in the *College of Fine Arts Faculty Handbook*. That document is reproduced in full in Appendix D.

Art and Design is administered as a Department within the College of Fine Arts. University governance policies are described in detail in the *Handbook for Faculty*, maintained by the Faculty Senate. Policies and procedures contained in that document are the result of consultation and review by the Faculty Senate and the Provost for Academic Affairs. The Provost regularly attends Senate meetings and consults frequently with the Senate President and Executive Committee. Both the Provost and Senate President, along with the President of the University and the chief Budget Officer, represent the university to the KBOR.



Although the chief executive of the school carries the title *Director* rather than *Chair*, the position carries the same duties and is governed by the same policies and procedures. The Director position is a 12-month appointment, with 80-90% of the time allocated to administration. The post carries no expectation of teaching, but the Director has traditionally taught an occasional class to maintain connections with the ever-changing student environment. Procedures for electing the director/chair, and the role of the position are described in Appendix B, section 1.5 of the *Handbook for Faculty*, and Appendix D, section 2.014. Currently the interim director was selected by the Dean. The complete *Handbook for Faculty* can be viewed or downloaded at <http://webs.wichita.edu/senate/handbook/>. There are three professional staff in the School of Art and Design that report to the Director. Brenda Khan is a Senior Administrative Assistant who manages student records and advising. Ronda Bruce is a Senior Administrative Assistant who manages the school's budget and purchasing. Kathryn Hull, Library Assistant II, is the coordinator of the school's digital image archives. Review of the staff is done annually by the Director, following procedures administered by the Office of Human Resources. The staff are, under state guidelines, Classified Employees. Position descriptions and merit review are done under guidelines that pertain to all state employees.

Administrative Problems

Administration of the school has some long-standing problems. Chief among them is the bottleneck at the director's level that, in part, is the result of the extensive responsibilities and reporting duties of the position. While communication between the faculty and director has been generally collegial, there is a long-standing problem of reporting on the progress of school affairs, the status of paperwork, and especially reporting between the college and school. Many of the faculty perceive that the preparation of reports, action plans, initiatives, etc, is done at the last minute, without careful deliberation, and often without their input. As a result of these long-standing problems, faculty, at their own initiative, often report to the Dean in an *ad hoc* manner. This has on occasion resulted in misperceptions, and perhaps one-sided opinions and characterizations of school affairs and the conduct of its faculty. As a result, the good conduct of school affairs has been hindered and has often arrived at an impasse. Similarly, the roles and responsibilities of faculty, as well as the evaluation of those activities, is subject to individual interpretation, and often communicated verbally rather than in documents that can provide the basis for evaluation. Communication between the current interim Director and the faculty is much improved, but it may take some time to resolve issues that have resulted from previous actions.

The other principle area of concern may be typical of many art and design programs that bring together a wide-range of disciplines. Too often faculty identify themselves with their sub-disciplines rather than the broad range of goals and constituencies that are represented in the school as a whole. The Graduate Coordinator has specific and well-defined areas of responsibility, and communicates directly with the Graduate Council and Dean. The administration of graduate affairs is, however, considered to be the responsibility of Studio Arts faculty and others, not directly involved, generally have little knowledge about the program. Studio faculty also have primary responsibility for the Foundations program and while this area in general receives more input than graduate affairs, the program is now staffed primarily by graduate students and adjuncts who are graduates of the MFA program. There is the perception among faculty in Graphic Design, Art History, and Art Education

that their disciplinary areas are peripheral to the school. Each discipline has an area head, but responsibilities, policies, and procedures for those positions, appears to differ between programs.

Faculty Governance

There are three standing faculty committees that have prominent roles in the administration of the school: the Curriculum, Tenure and Promotion, and Scholarship committees. Each is typically composed of 4-5 members elected by the faculty to serve annual terms. The chairs of these committees are elected by the members.

The curriculum committee reviews all proposals related to the undergraduate degrees and its chair serves on the College Curriculum committee. All revisions to degree requirements, new course proposals, etc., begin at the initiative of individuals or groups of faculty and are then reviewed and possibly revised by the committee. Curriculum proposals are put into standard university formats. The curriculum committee then brings the proposal to the full faculty for discussion and vote. If approved, the proposal is forwarded to the Director, then the College committee, followed by the Dean, and thereafter forwarded to the Provost's office. Depending on the type of proposal being reviewed, the Provost's office may then forward the proposal to other departments, the University General Education Committee, the Graduate School, or the University Curriculum Committee. New degrees, as well as new minors (and emphases) that are not encompassed by existing degrees require KBOR approval, and are reviewed by the Faculty Senate's Academic Affairs Committee (the current chair is a member of the school) and the full Faculty Senate. The Provost then reviews and makes a final determination on the proposal. Proposal forms for KBOR review are included in Appendix A. The University Curriculum Change Form is to be found in Appendix E (note especially the routing sheet on page 2).

The procedures and policies regarding Tenure and Promotion are referenced in Section I.E., and those of the Scholarship Committee in Section I.H.

In addition to those described above, faculty of the school serve by election or appointment on various committees and councils at the College level (Appendix D section 2.02). The function of the College Awards Committee is described in Appendix D, section 4.012.

At the university level, two faculty are elected to serve as representatives of the School on the Faculty Senate. Faculty may also be elected or appointed by the Senate to serve on its committees. The policies and procedures of the Faculty Senate are to be found in Appendix B, section 1.6. In sum, the faculty of the School have numerous opportunities to participate in governance at the school, college, and university level.

E. Faculty and Staff

The full-time faculty of the School of Art and Design is a group dedicated to teaching and scholarly/creative activity. Appointments are the result of national searches, but increasingly we appear to be at a competitive disadvantage, perhaps due to the low salaries we can offer.

Faculty are expected to have the terminal degree or equivalent experience and to maintain an active research/creative agenda. Service expectations for probationary faculty are limited and somewhat greater for tenured faculty. Matrix percentages are generally allocated as: 65% Teaching; 20% Scholarship/Creative Activity; 15% Service. The terms of appointment

are described in Appendix B, section 2.1. University Research Grants and Faculty Summer Research Awards are available by competition through the Office of Research and Sponsored Programs (Faculty Handbook, sections 6.11, 6.12). A limited amount of travel money is available on a competitive basis through the Dean's office (Appendix D, section 4).

Part-time Faculty

Three faculty have on-going positions on a fractional basis (0.5). These are treated in all respects as regular faculty appointments, with annual review and merit assessment, and voting privileges within the school, college, and university. They are eligible to serve on committees at all levels, but are ineligible for tenure and promotion. Their matrix allocation is normally: 85% teaching, 10% creative achievement, and 5% service. The 0.5 faculty occupy faculty rank (Assistant Professor) and participate in fringe benefits.

Adjunct appointments are fee instructors and/or lecturers. The category under which they are compensated is termed "seasonal and temporary" and is governed by the expectation that the employment is made necessary by unpredictable enrollments beyond the capacity of the regular teaching faculty. State policy does not provide fringe benefits and makes no demand in areas of scholarly/creative achievement and service. At the present time (F08) there are 8 adjuncts teaching a total of 16 courses. Three adjuncts teach 7 sections of ARTE 311 Art Education Curriculum in the Elementary School. Three others teach a total of 6 foundation courses, and the remainder teach courses in photography and ceramics.

Graduate Teaching Assistants

Currently, 15 of the 16 MFA students hold Graduate Teaching Assistantship appointments. The appointments provide supervised and evaluated preparation for a professional career as artist educator, as well as instructional support in art foundation and studio art courses. Each GTA appointment is .5 FTE with a maximum time expectation of 20 hours per week. Each GTA assignment is for two three-credit hour courses, one of which is considered the primary assignment, and the other secondary. The assignments can be made in various configurations - the primary assignment can be either as an assistant to a faculty member or as instructor of record. Every effort is made to have GTAs assist in a course before they teach it as instructor of record. The description of GTA Orientation and Seminars, as well as evaluation procedures, is described in Section II.B.xx.

Tenure and Promotion

Tenure and promotion policies and procedures are defined in Chapter 3 of the Faculty Handbook (Appendix C); section 3 of the College Handbook (Appendix D); and are supplemented by the more specific *College Art Association Standards for Retention and Tenure of Visual Arts Faculty* used by the School's Tenure and Promotion Committee (Appendix F, section 6). In addition, the University has a voluntary Full Professor Incentive Review (section 3.9 in Appendix C). All candidates from the School in the last 15+ years have had successful tenure and promotion reviews.

Salary Increases and Annual Performance Evaluation

In accordance with university and college policies (Appendix C, section 4.1-2, and Appendix D, section 3.02.) the School has established policies for annual merit review.

These School policies and procedures are found in Appendix F. The School's Tenure and Promotion Committee is responsible for annual performance evaluations.

The faculty annual report makes use of a form developed by the university (Appendix E). Each faculty member submits a report that describes Teaching, Research/Creative Work, and Service activities over the previous calendar year. Goals for the coming year, and a self-evaluation of goals for the previous year are part of the report. Faculty time is accounted for through the Accountability Planning Matrix that describes time devoted to the various constituencies of the university. The Committee provides a written evaluation of each faculty's performance in the various matrix categories and assigns a score on a 1-5 scale. Teaching evaluations are a required component of annual review.

These reports are forwarded to the Dean for review. Merit scores are converted to dollar amounts which, upon confirmation by the Kansas legislature, are added to the individual's salary for the subsequent year. The Dean also awards equity salary adjustments for promotion, special endeavors, etc., as appropriate.

University policy allows annual merit review to be conducted by either the Chair/Director or by a faculty committee. The School's review, by a vote, has been conducted by the Tenure and Promotion committee since 2001, and this is one of the most time-consuming tasks of tenured faculty. There are ongoing areas of concern including the following: consultation between the committee and the Dean is not part of the process; merit scores are difficult to make consistent from year to year; and some faculty perceive that there is a lack of sufficient explanation for the scores. In 2007, the Director conducted the annual reviews of tenured faculty while the committee conducted the reviews of untenured and part time faculty. This resulted in inconsistent merit scores between the two groups of evaluations.

Teaching Load

The normal faculty load is based on a state-wide expectation of teaching 4 courses per semester and reductions from that load are made for Scholarly/Creative Activity and Service. Since both Scholarly/Creative activity and Service are an expectation of tenured and tenure-track appointments, the normal teaching load at the university is 3 courses (sections) per semester.

Class sizes are based on the capacity of the facilities and the type of course, whether studio or lecture. Class quotas are established with the Registrar to prevent over enrollment, but these are sometimes bypassed for a variety of reasons, usually by the instructor to accommodate student demand. For studio classes the normal limit is 20 students, the exception being sculpture where facilities and the need to monitor the use of equipment limits class sizes to 15. For art history classes a quota has been established for introductory classes at 75, for intermediate classes at 35, and for advanced/graduate classes at 15. Particular courses are chronically over enrolled. These include Graphic Design classes at the introductory level, and Foundations classes.

The School does not have a comprehensive system for calculating the work loads of faculty. In particular, the time requirements for service activity are not carefully accounted for. Independent studies and graduate teaching are not specifically calculated as part of the teaching load. In addition, there appears to have been a rising expectation of Scholarly/Creative activity as the university has increasingly focused on its research mission

and the need for external funding. It also appears that wide discrepancies exist in the teaching and service loads from department to department across the university.

Teaching Evaluation

Teaching evaluation is a required component of the annual review for each faculty member, and two methods are available: the SPTE (Student Perception of Teaching Effectiveness) administered by the Social Science Research Laboratory; and IDEA (Instructional Development and Effectiveness Assessment). The SPTE is preferred for its ability to create a normed assessment, but many faculty also make use of IDEA for its focus on the instructor's individual teaching goals and the greater amount of feedback on those goals that it provides.

Appendix H reproduces a sample SPTE report. Note that data on both sides of the report must be reviewed by the instructor, and that the scores, scales, and percentiles offer kinds of different information that must be reviewed carefully. For example the Workload scale measures both the number of assignments and the amount of work – two very different components.

The goal is to provide instructors with constructive feedback. All instructors are expected to be actively engaged in improving their teaching effectiveness. In addition to the evaluations of teaching effectiveness, many faculty also invite peer review of their classroom performance.

F. Facilities, Equipment, Health and Safety

McKnight Art Center

McKnight Art Center houses Art History, 2D Studio programs, Art Education, the Ulrich Museum of Art, and the School of Art & Design Administration. The facility is composed of three buildings: "McKnight", "McKnight West," and "McKnight North."

The central building (McKnight) houses the Ulrich Museum of Art on the first and second floors and, on the third floor, the School of Art & Design administrative offices. The administrative offices are a suite of 6 rooms, all adjoining a communal space that contains the front desk (manned by a student assistant), the school's photocopy machine and the mail boxes. The Director and the two administrative assistants occupy three of the offices, and a vacant office is used for storing school documents. A storage room is located at the west end where tools and supplies are kept. The conference room (ca. 10 x 20 feet) is well suited for committee meetings and small groups but cannot hold school faculty meetings, and currently has no projection equipment. The planned seminar room (described below) is intended to serve as the future location for faculty meetings that are currently held in the Art Education classroom or in the Lecture Hall (Room 210).

In addition, there is one classroom in this building, Room 204, a narrow windowless room that can seat approximately 10-12 and is sometimes used as a critique or discussion room. The room is, unfortunately, so acoustically poor that it cannot be used as a classroom. The Ulrich Museum occasionally makes use of the space to temporarily store equipment, and as a cloakroom, during events.

McKnight West is arranged around a three-story atrium. All three floors have wall space and lighting for the display of student work. The general arrangement is that photography and graphic design classrooms are located on the ground floor, painting/drawing classrooms, the lecture hall, and the Clayton Staples Gallery are located on the second, and faculty offices are on the third. The atrium is a 20 x 40 foot space with skylights above and on the ground floor the atrium and surrounding space (40 x 60 in total) is a gathering place for students, critiques and school events.

Faculty offices on the eastern end of the south side of the third floor are approximately 140 square feet. Office/studios are provided for full-time Graphic Design and Studio Arts faculty. These are generally about 225 square feet. Those on the north side of the building include running water and skylights; ventilation is poor. South offices include operable windows, but are without running water. At the southeast corner (Rooms 321/323) are currently being renovated to house the Visual Resources Center. This space of ca. 340 sq. feet will house operations for the production and maintenance of the digital image archives, and provide office space for the Center librarian.

The second floor houses Painting and Drawing classrooms, the lecture hall used primarily for Art History classes, and the Clayton Staples Gallery. Drawing classrooms hold approximately 22 students with easels without significant spatial compromise; they include permanent lighting scaffolds, sinks, storage lockers, open wall space, and flat files. Room 213 includes supplies for figure drawing; Room 214 includes still-life objects and books/magazines, and is in process of receiving a data projector and playback/connection console. Painting classrooms, 206 and 207, include effective high-ceiling ventilation and north light skylights. Room 206 is subdivided into individual semi-private studios, and includes lockers and rack storage for students enrolled in undergraduate intermediate and advanced classes. Room 207 includes lockers and racks along with north light skylights and running water, but is an open (beginning) classroom. An ongoing leakage problem exists throughout most of the second floor.

Room 210 is a university-designated master classroom used by Art History (and much of the rest of the School) that includes two recent-model Canon projectors, and a media console including Mac computer, speakers, large landscape viewing screen, DVD and VHS player, microphone, and Elmo Digital Visual Presenter. The capacity of the hall, 75, establishes the enrollment quota for each section of the introductory lecture courses.

Room 211 adjacent to the lecture hall (currently the Visual Resources Center) will be renovated as a large seminar/conference/library facility of approximately 900 square feet. The new facility will have many purposes: to allow seminars to take place in a suitable environment, to provide facilities for conferences, to allow a small reference library to be established in the school and, in general, relieve the pressure on the adjacent hall that is currently the only room in the school that has a suitable lecture environment.

The first floor of McKnight West houses Graphic Design and Decorative Arts programs as well as photography, typography, and the computer lab. All classrooms are for about 20 students. Room 105 houses Decorative Arts and includes sinks, a multimedia projector and playback/connection console, and considerable storage.

The computer lab located in 112 McKnight is maintained by graphic design faculty. Graphic design student fees and a vacant graphic design faculty line have supplied funding to

periodically replace hardware on a rotational basis. Currently the 22 iMac (core 2 duo processor) computers are approximately one year old. All the machines are connected to the university's high-speed internet system and have wireless cards (not so high speed.) Each machine is equipped with Adobe CS3 (Photoshop, InDesign, Illustrator, Flash, and Dreamweaver); Macromedia Freehand MX; and Microsoft Office (Excel, Word, and Powerpoint). Three machines have FontLab (type authoring software) available. Font selection is supplied through the Monotype Font Library. The lab also makes available two Epson scanners, a 11 x 17 Hewlett-Packard 1500 Laserjet, and two Epson 1280 color inkjet printers. An Epson Pro 7800 color large format printer is located on the third floor and is available with faculty assistance. A dedicated digital projector with speaker system, viewing screen and CD/DVD player is available from the faculty station.

A majority of graphic design students have personal laptops and use the lab for peripheral needs outside of class hours. Currently school faculty are working on the details of administering a card swipe system for printing to help offset unfunded expenses created by students not enrolled in graphic design classes. The lab is open from 7:30 am to 5:00 pm. Monday through Friday. On weekends the hours are more restricted but typically it is open on Saturday and Sunday for about 4-6 hours, depending on lab assistance. Other hours are available on an *ad hoc* basis when faculty monitoring is available. Typically, the lab is not used for classroom instruction, but is used as a resource. The only classes scheduled for the lab are those involving direct computer/software instruction. All the school's faculty can reserve the lab for class demonstrations. Security is maintained by the university. In addition, the entire McKnight complex has wireless internet, and reception is generally good throughout.

Rooms 113 and 113B are Graphic Design classrooms, equipped with wood-top drafting tables, suitable for about 20 students; Room 113B is used for storage. The Graphic Design area reserves 9 E-Macs (previously utilized in the lab) for use in 113B (software is not current and there are no hardware connections to the internet).

The typography lab is a letterpress facility located in 106 McKnight. The lab makes handset typography and letterpress printing available to students for specific class work and experimentation. The equipment includes: two 10 x 15 Chandler & Price clam shell presses, two proof presses, a broken Linotype slug caster, and hundreds of trays of foundry type. The facility is augmented with faculty owned wood and steel type, a stamping press, two Vandercook proof presses, and a floor model paper trimmer.

The last facility to be described in McKnight West is the Photography area, located at the NE corner of the first floor. The amount of space is adequate but the entire facility needs a complete overhaul. It was adapted in a gradual, *ad hoc*, manner from classrooms and the wear and tear of decades of use, as well as the lack of maintenance now necessitate a major renovation. There has been no major funding for improvements to the area. The wet lab consists of a large printing/developing area with about 12 enlargers, and a row of small studio spaces along the north side of the complex has been adapted for various uses. A small area at the entrance serves as a supply area, for informal critiques, and for dry mounting. The adjacent classroom serves multiple purposes and contains a makeshift studio area as well as a few computers.

McKnight North houses Printmaking and Art Education areas. The 2nd floor, printmaking, houses three graduate studios, and one faculty studio-office in addition to two classrooms, one critique room, and one dark/damp room for papermaking & silk screens. The critique room includes six Mac computers connected to three large-format printers. The classrooms include three lithography and four intaglio presses of varying ages and sizes; they are generally in good condition. There are 18 lithography stones, which are not in very good condition; papermaking equipment, good condition; silk screening equipment, poor to unusable condition. There is adequate ventilation directly over plate baths but poor ventilation in the classrooms. Space is ample for critiquing and large-format work. Eye wash stations are included in pressrooms.

The Art Education area on the first floor of "McKnight North" houses three classrooms and a suite of faculty offices. The faculty offices have shelving but no light, sink, ventilation, or appreciable work space. Room 118 has ample storage, double sink, and a band saw; Room 121 includes flat files, looms, substantial storage, and double sink. Both rooms suit 20 student-classes. Room 123 is used for jewelry; it has wood-block tables for about 10-12 students. Tools include drill press, grinder, electric kiln, rouge wheels, lapidary arbor, and glass fuser. An eye wash station is also present.

Room 122 in McKnight North is a former small lecture hall suited to 20 or so students. It currently has wood-top tables in its most recent incarnation as a drawing classroom (though it has no natural light and no sink). Classes are not currently taught there.

McKnight North does not suffer from leakage problems and is in generally good condition throughout.

Henrion Hall: Sculpture, Ceramics, and Graduate Painting

The Sculpture, Ceramics, and Graduate Painting Programs are housed in Henrion Hall, formerly the athletics center prior to WWII. It was converted from two basketball courts, and at the eastern end, includes an area converted from the concrete bleachers of the former football stadium. The west gymnasium (occupied by sculpture) is 75 x 125 feet N-S (9,375 sq. ft.), and rises from walls 21 feet high to a height of 35 feet at the center. The former east gymnasium (50 x 98 feet, 4,800 sq. feet, total) is 27 feet high has been divided into two major spaces, hand building at the west and ceramics undergraduate studios to the east, with an intervening corridor 10 feet wide that provides access to all the spaces on the western side of the complex. To either side of the east gymnasium are rooms on two floors that accommodate classrooms, studios/offices, and on the second floor of the south wing, graduate painting studios. The bleacher area is arranged linearly from N-S with metal and wood shops at the north, then the plaster area, followed by a large ceramics classroom and critique space, and at the south end spaces are used for processing clay and slips. The only area in the building not occupied by the School of Art and design is the second floor north of the east gymnasium.

The building has media labs, individual work spaces for graduate students and undergraduate majors, and large open community work areas. Both the sculpture and ceramics facilities have dedicated rooms for specialized media. The sheltered outdoor work areas contain the foundry and atmospheric kilns. There are three traditional classrooms in addition to the lab spaces and two rooms set-up with data projectors.

The sculpture facilities provide the students with the opportunity to work with a variety of materials and processes. The metal shop has three Mig welders, a Tig welder, a plasma cutter, oxygen-acetylene torches, horizontal & vertical band saws, a chop saw, a natural gas forge, a drill press, various stationary grinders, a glass bead blaster and compressed air stations for pneumatic tools. The woodshop for the school is also overseen by the sculpture area. Four band saws, two miter saws, a table saw, a panel saw, two drill presses, a wood lathe, a jointer, a planer, and various stationary sanding machines are included. The foundry, west of the metal shop, has the capability to pour bronze and aluminum and use both standard investment and ceramic shell processes. There is also a separate wax room with a water-jacketed wax melter for making patterns. A 10'x10' spray booth was recently added in the west gymnasium. The main work area for sculpture is at the center of the west gymnasium, and is also used critique space. Surrounding the large work area there are individual spaces for undergraduate majors and graduate students.

The ceramics media area has facilities for throwing, hand building, and casting. There are two fully equipped throwing rooms, a hand building room with a slab roller and extruder, an isolated area for plaster and mold making, a clay mixing room with two Soldner mixers and a room dedicated for the use of slips and glazes. The three firing areas contain, a gas bisque kiln, a gas reduction kiln, a train style wood kiln, atmospheric salt, wood salt, and soda kilns and six electric kilns. The availability of this equipment gives the students the opportunity to experiment with many firing and clay-forming techniques. The undergraduate work area is 50'x44' (the east end of the east gymnasium) and is divided into individual studio cubicles. The graduate students are in a separate room with individual studios.

Graduate painting studios are located on the south second floor of Henrion Hall, adjacent to the east gymnasium. There are six private studios averaging 240 sq. ft. each, a critique room/work area and a communal area with sink, refrigerator and microwave. All studios have air conditioning, south windows with small ventilation fans, ceiling lighting, electrical outlets and some storage/shelf space. Two sinks are located in fully accessible areas.

Graduate painting students have 24 hour access to their studio space, which has adequate square footage and basic needs to support studio activity. The communal area provides a location for conversation and meals. The critique room provides an adequate location for critiques for graduate painting, and other media areas occasionally use the space for critique as well.

Maintenance Problems in Henrion Hall

The amount of space available in Henrion has made it possible for us to create a working environment not available at many universities, but because it is one of the oldest buildings on campus we are struggling with its state of disrepair. The building has the potential to be improved from a fair building, to a great studio facility.

At the present time leakage in some areas has caused mold problems, particularly in the ground floor classrooms. The ventilation is not adequate in several ceramic areas and in the graduate painting studios. Also the painting studios have drop ceilings that are in disrepair and their installation has lowered the ceiling height to a level that does not allow for large-scale work. The electrical system is no longer adequate for the building needs, and repairs have been done over the years that have left old wiring in place that is unsightly and confusing for maintenance. The heating system is a very real problem during warmer winter

weather and moderating seasonal weather, particularly in the painting studios. Hot water pipes run under the floors, and there is no way to lower the temperature or stop the flow of water. The entire graduate painting area can at times reach temperatures of 90 degrees or more. Insect and rodent infestation is an ongoing area of concern.

G. Library and Learning Resources

Overall Organization

The University Libraries are governed by the Wichita State University Policies and Procedures, <http://webs.wichita.edu/inaudit/tablepp.htm> , and the art/design collection is housed in the main library on campus. All monographs, serials, audio-visual materials, along with a reference collection relating to art and design are located here, and it is the policy of the University Libraries to purchase as many scholarly materials as are published each year within the constraints of the budget. *Specific statistics relating to LC classification 'N,' 'TR,' and 'TT,' will be in the next draft of the self study.*

The collection development policy for Art and Design was last revised in 2003. <http://library.wichita.edu/colldev/copyright/conspectus/art.htm> . Collection development policies are in place and available for all other areas of the University Libraries collections. Subject policies revised since 2000 are accessible at <http://library.wichita.edu/colldev/subjectpoliciesalpha.htm>

In 2006 “Supplemental Guidelines to the Wichita State University Libraries Withdrawal of Library materials Policy for materials in the Fine Arts” was created to establish criteria and methodology for strategic assessment of Fine Arts materials (currently ongoing). The Fine Arts librarian follows policies and procedures of the WSU faculty handbook, as derived from the WSU Policies and Procedures.

The University Libraries provides public policies on borrowing: <http://library.wichita.edu/circulation/circguid.htm>
computer use and networking resources:
<http://library.wichita.edu/circulation/computeruse.htm>
facilities use: <http://library.wichita.edu/facilitiesuse.htm>
as well as guidelines for community groups:
http://library.wichita.edu/reference/community_groups_policy.html.

Faculty are encouraged to request titles for the Library’s collection. Requests are taken from faculty, students and staff by a form available on the collection development webpage: or <http://library.wichita.edu/colldev/bookform.htm> or by any other form of correspondence with the Fine Arts Librarian. All requests are fulfilled for books or video materials as funds are available. Recommendation for new journal titles or database subscriptions are gathered and considered and purchased when feasible. Additionally syllabi have been consulted for comparison with the current collection and holdings are revised as funding allow.

The 2003 revision of the library collection development policy for Art & Design was undertaken in part by surveying all Art & Design faculty in person to help assess the strengths and weaknesses of the collection as well as provide direction for acquisitions in the future.

Governance and Administration

The Art & Design Library budget is provided by the general library and administered by the Fine Arts Librarian. As a member of the Libraries’ Reference and Research Services Department faculty, the incumbent reports functionally to the Director of Public Services.

The Director provides general guidance. The Coordinator of Collection Development guides the position's collection development responsibilities.

The Fine Arts Librarian has primary responsibility for providing consultation, reference, collection management and instructional services to students and faculty of the College of Fine Arts programs. The incumbent further participates in the creation of departmental web pages, provides information literacy education and tours, cooperates in general collection development and management efforts, assesses outcomes, and shares in overall Libraries and Reference and Research Services projects, programs and committees.

As a member of the Libraries' faculty, the incumbent is expected to engage in scholarship and perform service to the University, the University Libraries and, through professional association activities, the library profession as a whole. The responsibilities of the position are apportioned 80% librarianship, 10% scholarship, and 10% service.

The University Libraries are comprised of a main (Ablah) Library and 2 branch libraries; the Chemistry Library and the Music Library. All Libraries are administered by a Director of Public Services, Assistant Dean for Technical Services, Senior Associate Dean of University Libraries and the Dean of University Libraries.

Collections

The University Libraries contain well over 1 million volumes, over 1 million microforms, maintain subscriptions to over 150 electronic databases and over 47,000 serial titles, houses over 500,000 government documents, and holds over 4,700 linear feet of archives and manuscripts. *Specific statistics relating to LC classification 'N,' 'TR,' and 'TT,' will be in the next draft of the self study.*

An approval plan is in place with World Wide Books, now specifically focused on major exhibition catalogs. Direct orders are placed by the Fine Arts Librarian for titles found through prominent review studies, faculty and student requests. Faculty are routinely consulted with the creation of new courses or areas of study.

Acquisition is based on content. Though the collection is composed primarily of monographs and serials, videos, computer software and other non-book formats may be purchased on request and as important titles become available. Materials are collected without restrictions based on chronology, geographic focus, place of publication or language.

During 2007 and 2008 the Wichita Art Museum Library holdings were added to the Wichita State University Libraries catalog. Though the WAM collection is non-circulating, this resource is still available to Wichita State University students, faculty and staff.

The Library collections at the Wichita Public Library and the resource library at USD 259 provide additional opportunities to access research materials.

Personnel

Rachel Crane, Assoc. Prof., Music/Fine Arts Librarian is assigned as the Art & Design Librarian and liaison to the School of Art & Design. The librarian is available to students, faculty and staff for in-depth reference assistance or consultation as needed.

Services

During the regular semester Ablah Library is open for 92 hours per week. Extended hours are provided during the last five or six weeks of fall and spring semesters. Reference assistance is provided 73 hours per week at the general reference desk. Instant messaging reference service is also available. The Fine Arts Librarian is available for specialized assistance in person by appointment or by drop in and may be contacted by phone or e-mail.

Access to the library holdings in art and design are provided through the WSU online catalog, *American Council of Learned Societies (ACLS) e-book collection*, *Art Full Text*, *Art Index Retrospective*, *Design and Applied Art Index*, *Humanities Full Text*, *JSTOR*, *Oxford Art Online*, as well as many additional general and subject specific electronic databases with cross-disciplinary content.

WSU Libraries is supported by an electronic interlibrary loan system (Illiad), accessible through many subscription databases by way of *Serials Solutions* and *360 Linker*. An additional option for journal articles by desktop delivery is made available to faculty through the library *Infotrieve* system.

Library instruction is provided to all classes on an as-needed basis.

Facilities

Ablah Library provides access to group study rooms, seminar study rooms, a designated quiet study area, a 24-hour study room connected from the library lobby, a general learning commons area staffed with reference and technology assistance, as well as numerous and varied study furniture throughout the building.

The Libraries provides all manner of technological playback equipment along with microform units and computer terminals, along with wireless service and circulating laptop computers.

Monographs of all sizes as well as bound serials are found in the stacks of the building, primarily on the 2nd floor ('N' classification), but also on the 3rd floor (folios) and on the lower level ('TR' and 'TT' classification as well as items in compact shelving). Video materials, microforms, reserve materials, current periodicals and a reference collection are all located on the first floor, in close proximity to respective service points.

Finances

	Monograph Allocations	Serials Allocations	Total Allocation
FY 08	\$13,339.25	\$11,415.63	\$24,754.88
FY 09	\$13,033.21	\$19,495.05	\$32,528.26

The FY08 allocation was calculated to be 1.12% of the annual materials budget increasing in FY09 to 1.17% of the annual materials budget.

The Fine Arts Librarian consults regularly with the Director of Art & Design, along with faculty and students on the issues of collection content, database subscriptions and library services.

H. Recruitment, Admission-Retention, Record Keeping, and Advisement

Recruitment

The recruitment policy of the School of Art and Design is guided by the basic goal of identifying talented high school juniors and seniors who have an interest in the field and making them aware of art and design study and opportunities at Wichita State University. The objective is to be as encouraging as possible without implying unwarranted promises that may be outside the reach of the university. Since potentially talented high school may have limited experience in art at the high school level the school also identifies and encourages those who show academic promise through GPA and test scores (see Appendix I, recommendation sheets).

Typically student recruitment activities include tours of the facility and discussions with faculty. Generally these are arranged through admissions office. Faculty also attend the Scholastic Art Awards ceremonies to introduce the program to outstanding students attending the event. An extensive range of contacts in the region is the result of having many alumni teaching at the high school level. In addition the School holds a scholarship competition Portfolio Review (Appendix I). At the present time the school has approximately \$90,000 available to students of merit, but the majority of those scholarships are earmarked through the WSU endowment for upper division students.

Scholarships are administered by the Scholarship Committee. The chair coordinates Portfolio review and works closely with the School Accountant, Ronda Bruce, and the College Accountant, Brenda Achey.

Admission

Undergraduate students are admitted according to the Qualified Admissions Regulations, Appendix J. (KBOR Policies and Procedures, Section E.1.a, Article 88-29). This is essentially an open admission policy. All students entering the university may declare a B.A. in Art major in the School of Art and Design and are enrolled in Foundations classes. While taking these courses over the first year, and distribution requirements in the second year, students have the opportunity to judge their own interests and determination to pursue a career in art. In the second semester of the second year (or earlier for transfer students) students are required to enroll in Sophomore Review. The course is a directed approach to preparing an application to one of the professional B.F.A. degree programs. The goal is to help each student make appropriate career choices and each is required to produce a tentative plan of study leading to graduation. Many talented students remain enrolled in the B.A. in Art degree, which allows the flexibility to pursue an outside major or to combine their studies in art with other interests.

Retention

The University provides through the Registrar's office a process for mid-semester warning for all students. This "Early Alert" system focuses the attention of faculty on student progress and allows timely warning and counseling at the mid point of the semester. The progress of students enrolled in Foundation courses is more closely monitored. Attendance and all class assignments are required. The system demonstrates the concern of faculty and administration regarding the success of the student and alerts the student to potential difficulties of academic penalties, loss of scholarship, etc. Retention is a constant question,

and the School monitors the progress of students continuously, particularly in the first few semesters of enrollment.

Advising

All students enrolled as majors in the School are assigned an academic advisor. Consultation and sign-off by the advisor is required prior to enrollment. Degree progress is maintained through check sheets and the semester by semester advising appointments keep each student apprised of their progress. Degree check sheets are included in Appendix K.

All faculty advisors go through F.E.R.P.A. training before given access to computer student records (KBOR Policy and Procedures, Section E.3.). Student files are securely maintained in the office of the School's Senior Administrative Assistant, who is responsible for student records. At the present time the University is instituting a new computer system of maintaining academic records, C.A.P.P. (Curriculum, Advising, and Program Planning, see also Appendix K). The new system promises to allow faster, more accurate monitoring of student enrollment and degree progress. Since the system is only now being implemented in the College of Fine Arts, we will report further progress in the next draft of the self study.

I. Credit and Time Requirements

J. Published Materials and Web Sites

The web site for the School of Art and Design is entered through the College of Fine Arts web page at http://webs.wichita.edu/?u=fa_dean&p=/index . There a link is provided to the school web pages. On the main page for the school, links are provided to each degree program as well as to scholarship information, a calendar of events, and information about Shift Space, the school downtown gallery.

A selection of publications has been included in Appendix V. These include the College of Fine Arts Calendar that contains photographs of faculty art work; a guide to the campus sculpture collection; a brochure describing the School of Art and Design programs; and various flyers announcing events at the Ulrich Museum, Shift Space and the Rhatigan Student Gallery.

K. Branch Campuses, External Programs, Use of the Institution's Name for Educational Activities Operated Apart from the Main Campus or the Primary Educational Program

Wichita State University maintains satellite campuses in West and South Wichita, to be convenient for residents of those areas and in adjacent communities. The university maintains facility and safety standards comparable to the main campus. Typically the School offers one or more sections of studio art at these locations to support community art involvement and adult education. In Fall 08, Paul Wing, adjunct instructor, is offering a section of Introductory Painting at the West Campus.

The South Campus is located at 200 West Greenway, Suite 15A, Derby, KS 67037 Tel.: 316-978-8000. The web address <http://webs.wichita.edu/?u=wsusouth&p=index> offers complete information on classes held here.

Wichita State University's West Campus is located immediately east of the intersection of 21st Street North and North Maize Road. 3801 N Walker Ave Maize, KS 67101 (316) 978-6777. The web address <http://webs.wichita.edu/?u=westside&p=index> offers complete information on classes held here.

L. Community Involvement

Community involvement is documented in various places in this preliminary self study. In addition we've included the program listing from the Wichita Eagle that describes the most recent *Final Friday* (Appendix L). On the last Friday of each month the community turns out in force to celebrate the visual arts in Wichita. The local arts institutions and the numerous galleries open their doors late into the evening, often providing music and food to guests. The majority of the participating artists are graduates or currently enrolled students in the School of Art and Design.

M. Articulation with Other Schools

The KBOR seeks to maintain a seamless educational system, and articulation agreements are required among state higher-education institutions. Program to program articulation agreements are strongly encouraged. The KBOR transfer and articulation policy from the Policies and Procedures manual, Chapter IV, Section 22 is reproduced in Appendix M.

Transfer guides for each of the state community colleges are to found at <http://secure.wichita.edu/registrar/transguides.asp>.

Transfer equivalencies for individual courses can be found at <http://capitol.wichita.edu/sre1001/Default.aspx>.

N. Non-Degree-Granting Programs for the Community

The Certificate Program in Decorative and Ornamental Painting and Design is described in Section II.A. and in the Undergraduate Catalog, Appendix O.

The Division of Continuing Education offers non-credit courses for the public. These courses vary in cost and the number of sessions. Information is available at <http://webs.wichita.edu/?u=conted&p=/index>. Since 2003 Dr. Annette Lezotte has offered 8 sessions on a variety of topics. Her Fall 08 offering is listed below.

ART & LITERATURE: Art of the Christmas Season

This course will examine works of art depicting the Nativity of Jesus from the Renaissance and Baroque periods and will discuss the symbolism and rituals associated with them both during the Christmas season and throughout the year.

Class length: 1 evening, Thursday, December 4; Time: 6 – 9 p.m.

Instructor: Dr. Annette LeZotte, Assistant Professor of Renaissance, Baroque and Decorative Arts,

Fee: \$34 per person

Location: Hughes Metropolitan Complex, 29th Street at Oliver

O. Operational Standards for All Institutions for which NASAD is the Designated Institutional Accreditor

Not applicable

P. Operational Standards and Procedures for Proprietary Institutions

Not applicable

Section II: Instructional Programs

A. Non-Degree Programs

Certificate in Decorative and Ornamental Painting and Design

The 18-credit hour Certificate in Decorative and Ornamental Painting and Design includes foundation courses in color theory, drawing, and painting which lead to advanced and terminal project coursework in decorative and ornamental media. Students focus on the historical relevance, technical and stylistic influences, aesthetic value, and effective use of decorative and ornamental painting and design. Contemporary art, utilitarian art, faux painting, and historical restoration are studied. The certificate is recognized by the National Society of Tole and Decorative Painters, Inc.

The certificate offers each student a broad range of experiences in a variety of media and processes in addition to an understanding and awareness of design and conceptual concerns in decorative ornamentation. A terminal project is required of each student and provides the foundation for undertaking ornamental commissions after the certificate is completed. The knowledge and experience attained from these courses allow each student the flexibility necessary to pursue individual directions in ornamental design at a professional level.

- The 18-hour certificate requires:
 - ARTF 137 Foundation Design II
 - ARTF 145 Foundation Drawing I
 - ARTF 250 Introductory Oil Painting or ARTS 251 Introductory Watercolor Painting or ARTS 252 Introductory Acrylic Painting
 - ARTS 352 Decorative and Ornamental Painting and Design
 - ARTS 552 Advanced Decorative and Ornamental Painting and Design
 - ARTS 559 Terminal Project: Decorative and Ornamental Painting and Design

It is expected that students successfully completing required courses for the certificate will meet the following performance criteria:

Introductory Competencies:

1. Develop the ability to conduct research and relate it to a given design and painting problem.
2. Develop specific skills and techniques using a wide variety of tools and mediums specific to decorative painting history, traditions and the faux finishing industry.
3. Demonstrate a working knowledge of how to apply decorative and ornamental skills and techniques to public spaces and art objects using historical and contemporary models and methods.
4. Explore a variety of world cultures examining and interpreting pattern and decoration as design sources for multi-media applications.
5. Demonstrate control of color mixing and knowledge of color with an emphasis on special techniques and colors which pertain to the environment using advanced paint technologies.

6. Explore ancient applications of decorative painting traditions for contemporary interpretation.
7. Develop the basic series of test tiles, samples and decorative painting models for future business development or for enhancement of specialized areas in contemporary painting or as a tool for other disciplines.
8. Engage in visual and reading research that informs and advances decorative and ornamental painting for professional development and use.

Advanced Competencies:

1. Demonstrate competency in advanced skills and tool technologies pertaining to specific historical periods, styles and current Industry standards.
2. Explore and develop color sensibilities for the environment and be conscious of historical usage of color in architectural design and applied arts and particular skills such as marbleizing.
3. Demonstrate proficiency in the use of diverse tools and technologies encompassing knowledge of ground and finish preparations and technologies for diverse painted surfaces.
4. Develop the ability to demonstrate standard skills of faux painting techniques while interpreting existing styles and trends for personal expression and exploratory processes towards new decorative painting traditions and techniques.
5. Identify aesthetic interests through the examination of cultural decorative painting/design heritage and developing the means to interpret and develop this body of knowledge for diverse decorative and ornamental purposes.
6. Demonstrate an understanding of visual arts research procedures which leads to the development of a public presentation or applied /fine art work.
7. Apply advanced technical decorative painting skills to a wide range of projects with an emphasis on the painted environment or through collaborative art projects.
8. Develop commission proposals, maquettes, models and be able to visually and verbally express ideas and their consequent developmental process with clients using standard Industry business, aesthetic procedures and practices.

B. Degree Programs

1.a. General Education at Wichita State University

Wichita State University is an urban institution that serves a large number of non-traditional students. We have many minority, international, part-time, first-generation-to-go-to-college, and transfer students. Indeed, only a small minority of our graduates consist of traditional four-or five-year students who take all of their general education courses with us.

These facts of life have had a strong effect on the nature of our general education program and on the means by which we can assess it. At some institutions, the general education program consists of a limited number of courses so that there is a strong element of shared experience for students; that is not possible here. At some institutions, outcomes are measured by a single exam given to all; that also is not possible here.

The essence of our assessment program is that it is a means for providing feedback to ensure that we are achieving our goals to the fullest extent possible. It is based on the premise that our faculty members are professionals who are competent to judge outcomes in the courses they teach.

Nature of the program and its relationship to the mission of the university:

The mission of Wichita State University includes equipping our students “. . . with the educational and cultural tools they need to thrive in a complex world, and to achieve both individual responsibility in their own lives and effective citizenship in the local, national, and global community; . . .”

In the context of our general education program, we interpret this statement in terms of the skills and breadth of experiences needed for our graduates to succeed. The skills we emphasize are those involved in finding, assessing and analyzing information and formulating ideas so that they can be communicated orally or in writing, as appropriate. The diversity of intellectual exposure demanded by our general education program provides our students with the breadth they need to “thrive in a complex world.”

Goals of the Program:

- 1) to study and apply mathematical principles;
- 2) to study and apply principles of written and oral communication;
- 3) to study and apply basic library research skills including basic assessment of various kinds of sources;
- 4) to study the natural sciences, social and behavioral sciences, humanities and fine arts in order to understand how scholars in those fields work;
- 5) to study human diversity on a global basis and its implications for society.

Structure of the Program:

The first three goals are articulated in an across-the-(general education)-curriculum structure for writing, oral communication, mathematics and library research. Students are introduced to these skill areas in four Basic Skills courses – two in English composition and one each in public speaking and mathematics. They are intended not only to provide practice in library research, writing, speaking and the manipulation of abstractions but also to provide students with experience in thinking clearly so that they can argue clearly – in evaluating oral and written and mathematically-based arguments. Students are required to complete this part of their general education program in their first 48 credit hours.

The second tier of the program is an introduction to the major arenas of intellectual life: the humanities and fine arts, the social sciences, and mathematics and the natural sciences. Students are required to take at least one Introductory Course in the fine arts, and two each in the humanities, social sciences, and mathematics/natural sciences. Students may take Introductory Courses concurrently with the Basic Skills courses, subject to course prerequisites.

The third tier of the program allows students to follow interests developed in the introductory courses. They are required to take one Further Studies course (outside their major) in each of the three divisions. Both the Introductory Courses and the Further Studies courses are designed to enhance students’ skills in oral and written communication, library

research and mathematical manipulation of data. That is, within the General Education Program, we have an across-the-curriculum structure for library research, mathematical reasoning, writing and oral communication. Departments are encouraged to continue this emphasis in courses beyond the general education program.

Within this final tier, students are required to take at least one and at most two Issues and Perspectives courses outside their major. These courses substitute for one or two of the Further Studies courses in the general education requirements. They are a means of exposing students to certain valuable but non-canonical subjects and methodologies. The requirement ensures that students are exposed to either a problem that has emerged from contemporary conditions or an interdisciplinary discussion of an enduring topic.

Learning Outcomes:

Student learning outcomes for the introductory courses include:

- * Understanding of fundamental concepts used in the discipline,
- * Awareness of the kinds of problems addressed, and
- * Familiarity with methods used in the discipline.

Student learning outcomes in the Further Studies and I&P courses include those for Introductory courses plus

- * Ability to apply basic concepts to various issues,
- * Ability to apply some of the basic methods common to the discipline,
- * And the ability to write using the standards of the discipline.

Student learning outcomes for diversity courses include:

- * To acquire knowledge of the diverse cultures, communities and histories that comprise US society
- * To gain an appreciation of global cultural diversity
- * To attain an understanding of the depth of cultural differences and their implications for communication and interaction between groups.

The Assessment Process

Basic Skills Courses:

The departments responsible for designing and teaching the Basic Skills courses are also given the responsibility for assessing the outcomes in terms of individual students and for assessing the training provided to those who teach the courses. Statements from the three departments regarding how they accomplish such assessment are attached to this document. The General Education Committee reviews these procedures periodically, in discussion with the program directors from the concerned departments.

In addition, during the appropriate part of the assessment cycle, the three departments report summary statistics to the General Education Committee to aid in the assessment of the overall program. These include: number of students who have taken the courses, course grade distributions, exit/final exam grade distributions, and whatever other measures they have accumulated.

For instance, the Elliott School of Communications reports the results of their pre-test/post-test of students' self-reported attitudes regarding speech competency and both the instrument used and the cumulative scores for the persuasive policy speech required of all students in Communication 111.

The English Department reports numbers of students in the composition courses and the grade distributions in the courses and on the exit exams.

There is no required Basic Skills course for library research, but the librarians are developing means of assessing student skills using an on-line self-test. Librarians also provide in-class instruction at the request of course instructors.

Introductory, Further Studies and Issues & Perspectives Courses:

Assessment of the rest of the general education program (including further assessment of the basic skills courses) is accomplished through 1) program monitoring, 2) tracking outcomes, and 3) other institutional feedback.

Program monitoring

In order to determine the extent to which the various courses are contributing as they should to the general education program, we obtain information from the instructors of record regarding

- 1) the ways in which the course addresses all of the goals of the program
- 2) how the goals are reflected in course assignments
- 3) the percentage of the course grade that is derived from assignments directly related to general education goals.

Instructors are asked to provide this information in course syllabi.

One of the goals of the program, (to gain a basic understanding of the natural sciences, social and behavioral sciences, humanities and fine arts) is addressed in the structure of the program, which requires students to take Introductory and Further Studies courses in the various broad fields of inquiry. In addition, the General Education Committee uses a General Education Course Proposal Form and the course syllabi to determine the appropriateness of a course for the program and the extent to which the course addresses this goal. Since such courses will vary in the extent to which they can involve library research, public speaking, mathematics and writing, the general education committee is responsible for developing and maintaining a matrix that documents which general education courses at the introductory and further studies levels have components that require students to apply their library research, mathematical, and written and oral communication skills. Students and advisors use this matrix when planning courses of study to ensure that students obtain practice in applying their newly-acquired skills while completing the rest of their general education program.

Tracking Outcomes:

The outcomes of the program are determined in three ways.

- 1) Course grade distributions are a measure of the outcomes of the Basic Skills courses. This is appropriate because each department teaching a Basic Skills class has a rubric (that is shared with students) for evaluating outcomes. The departments teaching the courses

provide grade distributions, including withdrawals, and an analysis of problems encountered in ensuring that students are achieving the appropriate learning outcomes.

2) We interview a sample of graduating seniors who took all of their general education coursework at WSU to obtain both a student's perspective of the program as a whole and of their attainment of the skills and perspectives that the program is supposed to provide. Students who have completed the program can speak to all aspects of it and, by the time they are seniors, are more likely to be able to assess the value to them of the program. Interview questions include some that probe student behavior as an appropriate measure of outcomes.

3) Individual departments provide feedback to the general education committee as part of the regular program assessment cycle. Instructors who teach General Education courses are asked to provide appropriate assessment of student learning outcomes, including (but not limited to) pretest-posttest models. In the year that a given tier of courses are assessed by the General Education committee, instructors of those classes will be asked to provide statements of how they assessed learning outcomes and the nature of the results.

Institutional Feedback:

In order to monitor and improve the program, we have designed a set of feedback processes that allow all parts of the university that affect general education to learn from one another. Faculty members who teach general education courses will be asked to report outcomes once every three years. At the time when their input is requested, they will also be asked for comments on the strengths and weaknesses of the program.

The general education committee meets yearly with academic advisors to obtain feedback from them regarding the program and to provide them with whatever feedback the committee obtains from faculty. Similarly, the general education committee meets annually with representatives from Ablah library regarding students' library research skills. The committee also receives annual reports from exceptions committees so that it can review all cases that involve general education requirements. Any waivers of requirements made by deans will also be reported to the committee so that it can monitor them as well.

Schedule:

In order to mesh the assessment of general education with the other assessments at the university, we review the program in a three-year cycle. Since the program consists of three main elements – basic skills courses, introductory courses and further studies courses – each is reviewed in turn. In the fall semester, the general education committee gathers and assesses the data that has accumulated since the last review and writes a report to the Faculty Senate. In the spring semester, the report with any recommendations for change is presented to the senate early in the semester so that the senate has the time for thorough consideration prior to taking the recommendations to the general faculty later in the semester. Any changes approved by the general faculty will be instituted in the following version of the undergraduate catalog.

1.b. The Foundations Program

The quality of our entering students represents the general ability range of the larger student body. There is no portfolio review or selective admission based on artistic skills. Thus, the critical importance of the Foundation Studies Curriculum must be emphasized as the prime determiner of the quality of students moving into the Sophomore Review semester. The current Foundation Studies courses, especially Introduction to Art and Design, have been a positive motivation and influence on improving writing, reading, verbal communication, and art studio skills of freshman students.

First year begins with Foundation Studies that assist the student in developing their sensibilities, academic capacity, and, in particular, their strong sense of commitment. The courses are taken in blocks: the Fall semester combines ARTF 102/103 with studies in drawing (ARTF 146) and design (ARTF 136) to create a synthesis between the studio experiences and the vocabulary and concepts of art. In the spring semester students concurrently enroll in Drawing II, Design II, and 3-D Design. The purpose of the block schedule has several purposes: to develop camaraderie among new students; to help students synthesize information from all their art and design experiences; and to manage scheduling and enrollment in introductory courses.

The broad Foundation competencies are:

- Familiarity with 2D and 3D design principles: gestalt, composition, figure/ground/positive/negative, dominance/relief, symmetry/asymmetry, balance, line, shape, value, emphasis, color, rhythm, repetition, variety within unity, space, mass, volume, texture
- Familiarity with art & design vocabulary and concepts
- Ability to interpret art from historical & contemporary perspectives
- Ability to analyze in written and verbal forms
- Understanding of process of self-assessment
- Understanding of creative content and personal expression
- Familiarity with and exposure to multiple professional models
- Ability in visualized & observed rendering
- Familiarity with introductory tools and media

Specific Course Descriptions and Competencies

Art F 102, Introduction to Art, introduces fundamental concepts in visual art and resources that are available to students in the university and community. Enrollment is concurrent with Art F 136 Foundation Design I and Art F 145 Foundation Drawing I. Both lectures and experiential modes of learning are employed: written assignments introduce students to varied approaches to analyzing of works of art and to methods of determining meaning and value in art; required attendance at visual art activities in the university and community broaden student understanding through direct experience.

Students are expected to demonstrate visual literacy by the appropriate use of visual art terminology and their ability to interpret the intention(s) of an artist in a written description and analysis of one or more works of art. These include competence in organizing and constructing different kinds of essays; becoming familiar with different visual frameworks artists have employed throughout history; understanding the social, cultural, and historical

contexts that inform works of art and contribute to why they appear the way they do; and direct experiences with ongoing art discourse through attending art events and lectures.

Art F 103, Introduction to Art Lab, applies fundamental concepts in visual art in real-world ways. Students in Art 102 are learning about design principles, concepts in contemporary art and history, and how art can be interpreted differently based on culture and intent. Art 103 emphasizes teamwork, interpretation, basic drawing and assembly skills development, and creativity in contexts that explore the overlap in artistry and functionality.

Students learn schematic forms of drawing that are intrinsic to the idea generation of the creative process. They apply design principles and fundamentals of composition and materials. Grades are based on successful teamwork, timely completion of individual assignments, demonstration of technical and building skills, professionalism of presentation, and creativity of concepts. Group projects include student evaluations of team members that are factored into the grading process.

ARTF 136 Foundation Design 1 introduces students to the basics of two-dimensional design. Design elements and principles are introduced with a focus on composition.

Students are expected to:

- Develop strategies for seeing/expanding ideas formally and conceptually.
- Gain knowledge of the basic visual forces that activate a composition. The elements include: line, shape, value, space, texture, and mass. The principles include: unity, variety, balance, proportion, emphasis, rhythm and repetition, dominance and relief, and Gestalt principles.
- Develop visual literacy, cultural awareness and aesthetic sensitivity.
- Develop a design vocabulary.
- Develop design methodologies and judgment skills.
- Develop critical and conceptual thinking skills.
- Develop and understand the importance of technical skills.
- Acquire personal skills for presentation and critiques.

ARTF 145 Foundation Drawing 1 is an introduction to observational drawing processes and materials with particular attention given to certain areas: line, gesture, shape, contour, composition, pictorial space, perspective, and value. Other concepts are introduced along the way, including content, texture, and critical analysis. The semester begins with assignments that emphasize close, detailed “looking,” progress through line and gesture, then shape and its relationship to space, continuing with perspective. The second half of the semester is spent on value, composition, and content. The semester is concluded with open drawing sessions progressing toward expression and content. Students have the opportunity to do a body of work in a studio manner: choosing a style, materials, mode of representation, and imagery. Students are also assigned outside-of-class drawing assignments in addition to a sketchbook. The sketchbook serves as a visual diary, and students are required to make several entries per week in it.

ARTF 137 Foundation Design 2 focuses on 5 areas of development:

- Design Process. Develops the student's skill to follow an orderly process of creative problem solving.
- Concepts of Design. Develops the student's skills in using form, layout and visual communication.
- Vocabulary of Design.
- Tools of Design. Introduces basic drawing and art production materials: brushes, gouache, palettes, paint storage techniques, mixing techniques, color theory exercises, and their application to formal compositions.
- Professionalism. Promotes concern for craftsmanship in the production and presentation of artwork.

ARTF 146 Foundation Drawing 2 continues concepts learned in Drawing 1, with particular attention given to: intuitive processes (creative thinking and responses); composition and pictorial space; layering and mixing media; shape relationships; color; content; and critical analysis (critiques and writing about art). **The semester is divided into four units: Color, Materials and Composition, Theory and Process, and Independent Exploration.** The semester begins with an intensive exploration of color, enabling its effective use throughout the semester. The goal is to interpret imaginatively and go beyond traditional observation. Abstract space is contrasted with pictorial space, and the student makes use of layering, texture, shape relationships, rhythm, repetition, content, contemporary art, inventive processes, and individual responses. Computer applications are consistently utilized. Key competencies include:

- Enhanced vocabulary of drawing media and materials.
- Enhanced vocabulary of drawing sources.
- Enhanced vocabulary of drawing processes.
- Understanding and management of color relationships.
- Enhanced understanding of two-dimensional design & composition.
- Enhanced ability to manipulate and combine multiple media.
- Understanding of sophisticated conceptual strategies.
- Enhanced ability to think creatively.
- Enhanced understanding of creative process.
- Enhanced ability to articulate verbally.
- Enhanced comprehension of appropriate vocabulary.
- Enhanced familiarity with contemporary art & design forms.

ARTF 202 Sophomore Review is a one-credit-hour, pass/fail course assisting students in developing a plan of study for the remainder of coursework at WSU, including options such as exchange study and internships; selecting and applying to one or more majors within the School of Art & Design; and understanding requirements and expectations of the degrees conferred.

Course Objectives

- understanding of school majors and degrees
- awareness of school, college, and university curriculum

Section II: Instructional Programs
Degree Programs: Foundations Program

- awareness of school, college, and university non-traditional and extracurricular educational programming
- ability to analyze own work for purpose of portfolio-building
- understanding of organizational framework necessary for degree completion

2. Undergraduate Degrees

2.a.1. B.A. in Art F15A

The B.A. in Art is designed to give students the option to create a plan of study not possible in a B.F.A. The choices are in three categories, but each has a freedom that encourages a breadth of experience. The approach for planning the degree can follow a liberal arts, related discipline, or studio focus. The student pursuing this degree must work closely with an advisor to formulate a plan of study with specific educational goals, which are linked to their art course work. The first year of study for the B.A. is the same as the B.F.A, which requires completion of the Art Foundation Program. In the second year of study, the exploration of studio art courses begins. At this point the students should be investigating their studio art emphasis area. During Sophomore Review the student will work closely with an advisor to develop a plan for their degree.

1. Liberal Arts Focus

Determine a group of courses that include a wide range of subjects to create a broad knowledge base to relate to basic studio art skills.

2. Related Discipline Focus

The courses in this category are more specific and have a more direct link to an art discipline. Examples areas of study are: philosophy/studio art, creative writing/studio art, or dance/studio art. The requirements in the secondary area are similar to the minor requirements for that area.

3. Studio Focus

The studio focus gives the opportunity to create a plan of study that includes a broad range of studio courses not possible with the discipline-specific requirements of the BFA in Studio Art

The curricular structure of the B.A. in Art is as follows:

42 hours (35%) in General Education; 19 hours (15.8%) in foundations courses; 9 hours in 2-D, 3-D, and Design electives (7.5%); 15 hours in art history (12.5%); 9 hours in the art emphasis (7.5%); and 30 hours in electives planned with the advisor (25%).

It is expected that students will meet the following criteria:

1. Basic Skills

- Basic competence in applying principles of visual and spatial organization, achieved by completing the art foundation and art distribution courses
- Ability to express ideas through a range of media, with a specialization within one or more media. Achieved by completing art distribution and studio emphasis elective courses
- Familiarity with issues in art history and contemporary methods in art practice. Achieved by completing the art history requirements listed on the B.A. in Art-Studio check sheet

2. Presentation Skills

- Ability to produce work with attention to detail and resolution of both the content and formal concerns
- Achieved by completing the art distribution and studio emphasis elective courses listed on the BA in Art-Studio check sheet
- A basic understanding of the considerations in communicating creative ideas and presenting work to others both verbally and visually
- Achieved by completing the art history requirements, studio emphasis Elective and University Elective courses listed on the BA in Art-Studio check sheet
- A basic understanding of what is required to create and exhibit artwork in a professional manner
- Achieved by completing the art history requirements and studio emphasis elective courses listed on the BA in Art-Studio check sheet

3. Conceptual Skills

- Ability to creatively solve, and critically consider visual problems through a process of research, observation, analysis, and evaluation to generate unique solutions on a wide range of ideas. Achieved by completing the art history requirements, studio emphasis elective and university elective courses listed on the BA in Art check sheet

2.a.2. B.A. in Art (Art History emphasis) F15B

The Bachelor of Arts in Art degree with the Art History Emphasis has a liberal arts perspective and is the initial professional degree that prepares students for graduate study in art history. The introductory art history curriculum and the foundation courses prepare students for advanced-level courses in the concentration. In addition to the University's scholastic, residence, and general education requirements, candidates for the BA in art history must complete a Foundation Studies Curriculum (10 hours), Introductory Art History (6 hours), art history concentration (21 hours), and a reading proficiency in at least one foreign language to support research of primary source materials.

The curricular structure is as follows:

42 hours (35%) in General Education; 10 hours (8.3%) in foundations courses; 15 hours in a foreign language (12.5%); 27 hours in art history (22.5%); and 30 hours in electives planned with the advisor (25%).

Foundation Studies Curriculum – 10 hours

- ART F 102, Introduction to Art and Design
- ART F 103, Introduction to Art and Design: Lab
- ART F 136, Foundation Design I
- ART F 145, Foundation Drawing I
- ART F 202, Sophomore Review

Introductory Art History – 6 hours

- ART H 121&122, Survey of Art History I&II

Art History Emphasis – 21 hours

300- level, 4 courses

ART H 426, Seminar: Techniques of Art History

500-level, 2 courses

It is expected that students will meet the following competencies:

Introductory Levels

1. Introduction to formal analysis and visual literacy: e.g., compositional analysis, types of spatial representation, repertoire, modes of production, etc. Develop the vocabularies and tools required of students and scholars of art and design.
 - a. Measured by essays and examinations that require formal analysis of works of art; in-class discussions, as well as free-response examinations.
2. Introduction to historical, cross-cultural and stylistic frameworks for understanding art in its context and from multiple points of view: e.g., style and stylistic development, typological studies, seriation, corpus of information, etc.
 - a. Measured by essays and examinations that measure introductory knowledge of the styles and stylistic development of particular cultures – ancient through contemporary; sustained discussion of a manageable number of works.
3. Introduction to concepts that place the production and interpretation of art in a social context: e.g., convention, iconography, patronage, genres, classes of society, etc.
 - a. Measured by essays and examinations that require introductory knowledge of the artistic/social context of particular societies.
4. Reinforcement of concepts of critical thinking: objectivity, use of evidence, fair-mindedness, results and procedures, etc.

Intermediate Levels

- Students at the intermediate level are expected to work toward developing a thorough grounding in the 4 competencies listed above in their written and oral presentations.
- Deeper and sustained exposures to and analyses of works, theories, and concepts associated with particular periods in art history.
- Students are introduced to frameworks that enable the use of historical information in the analysis of contemporary issues and perspectives: e.g., the use of ethnographic analogy, an understanding of statistical analysis, an understanding of proper and improper historical reasoning (e.g., the difference between cause and effect), etc.
- Art, design and art history majors are expected to connect art historical issues and models to their own developing studio-, design-based, or art history-based interests and practices.

Advanced Levels

- At the advanced level students are expected to be thoroughly grounded in the 4 competencies listed above and to be able to easily distinguish between information that is or is not grounded in good methodology.
- Students are expected to develop the ability to assimilate, synthesize, and present well-organized information on a broad range of topics within the fields of arts and humanities.

- Development of connections between Western and non-Western art historical models and sensitivity to local/global issues' applicability to contemporary art historical studies (particularly vis-à-vis discussions of unfamiliar styles and sociocultural contexts).
- Students of art, design, and art history are expected to have a confident articulation of the applicability of current trends, debates, and theories to their own developing studio- and design-based practices, as well as evidence of incorporating these into their work.
- Particular focus is placed on independent research, and the ability to make professional oral and written presentations.
- Students are expected to use techniques of historical and art historical analysis in formulating research topics.
- Students are expected to demonstrate a high degree of critical thinking skills – employing them most or all of the time.

2.b. B.F.A. in Art (F16 A-D)

As an essential part of a dynamic and growing urban campus, the School of Art and Design at Wichita State University seeks to engage students through a broad-based program incorporating sustained scholarship and creativity. The environment of the School encourages professional intellectual development, critical awareness, and expressive excellence. In addition, the School aims to provide students with the tools necessary to be lifelong learners and creators. The Bachelor of Fine Arts Degree with emphasis in areas of the studio arts (Ceramics, Painting/Drawing, Printmaking and Sculpture) is the initial professional degree in preparation for graduate study in studio arts. In this intense program, the student becomes familiar with every aspect, technique and direction of their chosen BFA emphasis. The BFA student is expected to achieve the highest possible level of professional skill and demonstrate the following performance criteria:

1. Advanced competence in applying principles of visual and spatial organization to various medias or creative processes
2. Demonstrate advanced specific abilities to express ideas through a range of media and exhibit skilled specialization within one or more media.
3. Exhibit the capacity to generate work that reflects professional sensibilities and creative content
4. Maintain a knowledge and historical awareness of at least two methods of creative practices related to the chosen BFA emphasis
5. Exhibit advanced knowledge of issues in contemporary art history, criticism, and theory related to the BFA emphasis.
6. Ability to exhibit, compete, and participate in creative venues on the local, national, and international level.
7. Demonstrate the advanced capacity to present creative research in visual, written, and oral contexts. Including workshop presentations, artist talks etc.
- 8.

The Curricular Tables for Degree F16 are in Appendix IV

General Education, Foundation Studies, and Art History

The General Education Program and the competencies required in Foundations and Art History for all the degrees in art and design are described in Section B.1.

Assessment of compliance with NASAD standards – B.F.A. in Art

Curricular Structure

The curricular structure of the B.F.A. in Art is as follows:

22 hours (18.3%) in foundations courses plus the distribution elective in design; 15 hours in art history (12.5%); and 36 hours (30%) in General Education. The BFA art distribution courses (6 hours – 5%) and program studies (18 hours – 15%) are distributed among all the media of the program, and 23 hours (19.2%) are required in each emphasis.

The remaining 9 hours (7.5%) are electives chosen from courses offered in Studio Art at the 300+ level. Students must also meet the KBOR requirement of at least 45 hours of upper-division credit.

2.b.1. B.F.A. in Art, Emphasis in Ceramics (F16C)

It is expected that students successfully completing required courses for the BFA degree in Studio Art will meet the following performance criteria:

- *Functional competence in applying principles of visual and spatial organization*
 - BEGINNING: Understanding of basic visual and spatial organization, particularly as related to ceramics. Functional competency in resolving problems in surface/image application to 3-dimensional form (ARTS 270, 272)
 - Intermediate: A more developed understanding visual and spatial organization, particularly as related to ceramics.
- *Ability to express ideas through a range of media, with skilled specialization within one or more media. (ARTS 370[371], 372, 373)*
 - BEGINNING: Functional competency in basic use of tools and techniques of ceramic construction methods including: Wheel-throwing, Pinching, Coiling, and Slab-building. Understanding of the basic properties and origins of ceramic materials. Functional competency in the preparation of high- and low-fire clay bodies, kiln stacking procedures, and firing processes including bisque and glaze firing. (ARTS 270, 272)
 - Intermediate: Knowledge and skills in the use of a range of tools, techniques, and processes sufficient to produce work from concept to finished object. This includes knowledge of raw materials and technical procedures such as preparation of clays and glazes and their appropriate firing processes (Low-fire, High-fire Reduction, Wood-firing, Sodium Glazing, etc.). (ARTS 370[371], 372, 373)
 - Advanced: Command of techniques, materials, and processes relevant to individual creative research. (ARTS 570, 571[572])
- *Produce work that effectively conveys personal vision, content and creativity*
 - Beginning: Produce work that effectively conveys content, purpose, and creativity through solutions to formal and technical problems. (ARTS 270, 272)
 - Intermediate: Produce work that effectively conveys a depth of content, purpose, and creativity through solutions to design problems. Develop the ability to effectively articulate relationships between content and form. Develop competence in surface/image application to 3-dimensional form at various temperatures and in various kiln atmospheres (ARTS 370[371], 372, 373)
 - Advanced: Develop the ability to set artistic goals and work in a self-directed manner. Develop ability to generate ideas and develop concepts within a focused area of creative research. (ARTS 570, 571[572])
- *Awareness of contemporary methods in art practice*
 - Advanced: Develops an awareness of contemporary methods in ceramic studio practice and their relationships to other media. (ARTS 570, 571[572])
- *Familiarity with issues in art history, criticism, and theory pertinent to their field*

- Beginning: Some basic understanding of the history and cultural origins of ceramic art. (ARTS 270, 272)
- Advanced: Understanding of the place of ceramics within the contexts of art, design, and culture from both historical and contemporary perspectives. (ARTS 570, 571[572])
- *Ability to exhibit artwork in a professional manner*
 - Advanced: Develops the ability to exhibit artwork in a thoughtful and professional manner in a gallery context. (ARTS 570, 571[572])
- *Present creative research in visual, written, and oral contexts*
 - Beginning: Develops the ability to give and receive constructive criticism. (ARTS 270, 272)
 - Intermediate: develops the ability to give and receive constructive criticism. (ARTS 370[371], 372, 373)
 - Advanced: Develops the ability to present creative and scholarly research in visual, written and oral contexts, as well as the ability to give and receive constructive criticism. (ARTS 570, 571[572])

2.b.2. B.F.A. in Art, Emphasis in Painting (F16A)

- *Gain functional competence in applying principles of visual and spatial organization pertaining to painting and drawing.*
 - BEGINNING: Using both traditional and theme-based assignments, students learn to apply basic formal elements to painting such as line, shape, value, composition and color. Students employ and expand on their foundations level experience in color theory, and are able to paint from a variety of sources such as directly observed subjects, photographs or other 2 dimensional sources, and self-invented imagery. (ARTS 250, 251, 252)
 - INTERMEDIATE: Students experiment with and expand on the rich history of visual principles and conventions. Emphasis is placed on investigations regarding format, size, scale and context in relationship to the basic formal principles. Students will also become familiar with the possibilities surrounding painting's relationship to the third dimension. (ARTS 351, 354, 356, 358)
 - ADVANCED: At the advanced level students have a firm knowledge of formal principles, and are able to employ and customize them to their specific needs. An alignment of concepts and ideas with specific formal qualities is emphasized. (ARTS 553, 554, 556)
- *Develop technical and presentation skills through the expression of ideas in painting using a variety of subjects and approaches.*
 - BEGINNING: Students at this level are introduced to the basic language, conventions, and material concerns of oil/acrylic/watercolor painting, as well as related theories. Both traditional and non-traditional approaches are covered such as various ground options, under painting, limited palette use, wet in wet applications, glazing and the use of masking techniques. As these skills are gained, students will also become

familiar with major traditional themes in painting such as still life, landscape, the figure, and the meaning and use of abstraction. (ARTS 250, 251, 252)

-INTERMEDIATE: The intermediate level student will develop means for risk taking by pushing the boundaries of his/her medium. Experiments with various applications of the medium, as well as the use of multiple supports and mixed media combinations are explored. (ARTS 351, 354, 356)

-ADVANCED: Students will have familiarity with a wide range of technical skills, applications, supports and their appropriate uses, and will be able to use these skills for creative experimentation. Students will also understand the meanings inherent in, or associated with, the various materials and application techniques. (ARTS 553, 554, 556)

- *Demonstrate ability to engage in visual and reading research, and to utilize information in a creative and individualized manner.*

-BEGINNING: Students will become familiar with various ways to gather research materials for the completion of their assignments. Information gathering will involve research about artists of interest included in class lectures or discovered through independent investigation. (ARTS 250, 251, 252)

-INTERMEDIATE: Engage in visual and reading research that informs and advances an increasingly individualized painting practice. Students will also demonstrate the ability to create groups of related paintings suitable for critical evaluation. (ARTS 351, 354, 356, 358)

-ADVANCED: Engage in substantial and in-depth visual and reading research that both informs and advances a clearly defined painting practice, and places one's own work in context of historical and contemporary art. Students will also be able to develop a coherent artist statement in relationship to a body of work. (ARTS 553, 554, 556)

- *Gain awareness of the various movements, stylistic approaches, methods, subject matter and conceptual intentions in historical, modern and contemporary painting.*

-BEGINNING: In addition to the knowledge gained in a sequence of introductory art history courses, students develop a basic understanding of major themes, subject matter, methods, approaches, and conceptual intentions in historical and contemporary painting, through diverse and inclusive PowerPoint lectures in conjunction with theme-based studio assignments. (ARTS 250, 251, 252)

-INTERMEDIATE: A combination of art history courses and independent research based on the studio instructors' suggestions, the intermediate student is able to identify his/her interests in relationship to major art historical movements and artistic practices. (ARTS 351, 354, 356, 358)

-ADVANCED: The advanced painting student is aware of major historical and contemporary art movements, and is able to identify contemporary artists with whom he/she shares specific interests and/or research. (ARTS 553, 554, 556)

- *Develop the ability to analyze and contextualize creative work, and engage in critical written and oral discourse in relation to it.*

-BEGINNING: Through the use of specific writing exercises, individual and group critiques, students develop the basic ability to evaluate and analyze their own work,

as well as the work of their peers, in both written and oral formats. (ARTS 250, 251, 252)

-INTERMEDIATE: Students refine the ability to engage in meaningful oral and written discourse about concepts and ideas evident in their own work, in the work of their peers, and in works made by professionals in the field. (ARTS 351, 354, 356, 358)

-ADVANCED: Demonstrate the ability to engage in meaningful and critical oral and written discourse about one's own concepts and work, as well as those of other students, professional artists, and scholars. The advanced student should also demonstrate an informed ability to explain and defend his/her artistic intent, practice and product, in both oral and written formats, when requested, questioned or challenged. (ARTS 553, 554, 556)

- *Demonstrate ability to participate in academic or professional activities such as the exhibition of work, and the presentation of creative research in various forms and context.*

-BEGINNING: The beginning student will demonstrate fundamental abilities in self-direction and self-discipline in painting in preparation for work at the intermediate level. (ARTS 250, 251, 252)

-INTERMEDIATE: The intermediate student will have an awareness of the opportunities to participate in academic or professional activities such as the exhibition of work, presentation of research, published writing or critical review, study abroad, artist residencies and grant supported activities. Students at this level will also demonstrate growing self-direction, self-discipline and self-confidence in painting in preparation for work at the advanced level. (ARTS 351, 354, 356, 358)

-ADVANCED: Evidence of effort to participate in academic or professional activities such as the exhibition of work, presentation of research, published writing or critical review, study abroad, artist residencies and grant supported activities. Students will also demonstrate self-direction, self-discipline and self-confidence, evident in a body of work, in preparation for and appropriate to graduate level study or independent professional studio practice. (ARTS 553, 554, 556)

2.b.3. B.F.A. in Art, Emphasis in Printmaking (F16B)

- *Students develop the skills in the technical use of materials for a variety of printmaking technologies, including intaglio, lithography, relief, digital, screen-printing, and alternative media.*

-BEGINNING: Beginning students learn the basics of intaglio, polyester plate lithography, wood and linoleum relief, screen printing, and digital printmaking. The emphasis will be on making the connections between the drawing and basic design/color skills acquired in foundations and introductory printmaking. (ARTS 161, 260)

-INTERMEDIATE: Intermediate students will expand upon the techniques mentioned above while acquiring skills in stone and aluminum plate lithography, and the four color separation process. The student will learn to fine tune their printing skills through the introduction of editioning, and will further build upon their color theory skills through multi-plate color printmaking. Interdisciplinary printmaking, combining a variety of media, is introduced. (ARTS 360, 362, 364, 365)

-ADVANCED: Advanced students will seriously pursue one or a combination of different printmaking techniques. Students will understand the aesthetic qualities of each medium and, having a foundation of all techniques from Beginning and Intermediate courses, will be able to use the appropriate technique to express their idea. (ARTS 560, 561, 562, 563)

- *Functional competence in applying principles of visual and spatial organization*

Beginning: Continuing the knowledge gained in foundations, students develop their ability to organize the basic elements (line, shape, volume/mass, space, texture, color) and principles (balance, proportion, repetition, rhythm, emphasis, dominance and relief, similarity, unity) in order to create work that communicates effectively. (ARTS 161, 260)

-INTERMEDIATE: Students further explore the formal organization of space, and all of the formal elements mentioned above. Students begin to acquire knowledge about three dimensional formal qualities, as they begin to explore artist books, prints in space, and print-based installations. (ARTS 360, 362, 364, 365)

-ADVANCED: The advanced student has an in-depth understanding of formal elements, and is able to contextualize these in order to complete their own body of work. The emphasis is on tying formal elements to concepts and ideas. (ARTS 560, 561, 562, 563)

- *Gain an ability to develop and express concepts, ideas, and solve visual problems creatively using printmaking media.*

-BEGINNING: Beginning students will be working on projects that suggest a topic or present a problem and will therefore build upon the problem solving skills introduced in their foundation courses. Creative growth is fostered through approaching problems from a variety of perspectives and exploring a multitude of solutions for each problem. Students begin to experiment and take more risks in their approach to assignments, think critically, and ask meaningful questions. (ARTS 161, 260)

-INTERMEDIATE: Students will begin to incorporate their own ideas and concepts based on the problem solving abilities previously learned, and through personal research. Students will start to design their own assignments based on the printmaking techniques that are appropriate with their ideas, and explore the print outside of its' two dimensional context. Artist books, and print-based installations will allow the student to explore the print in space. Critical thinking is fostered through the introduction of contemporary critical theory in printmaking. (ARTS 360, 362, 364, 365)

-ADVANCED: Having a serious technical foundation in printmaking, and the tools to incorporate components of three dimensional media in their work, students will complete a body of professional, self-directed work based on a researched artist statement. Setting up their own program of study using the printmaking media of their choice, the student will be able to bridge printmaking with other fine art media, based on their creative intentions and aspirations. The focus at the advanced level is to make works of art that are technically and conceptually sound, so that the student uses a particular technique for its' aesthetic and conceptual possibilities. (ARTS 560, 561, 562, 563)

- *Gain a knowledge of the history of printmaking, and contemporary critical theory in print media, and be able to contextualize their practice using this knowledge.*
 - BEGINNING: The beginning student starts to learn the history of printmaking, terms/language that concern printmaking, and applies the knowledge in both class and one on one critiques. Students begin to view prints in person from a variety of collections, both on and off campus. The student builds upon the language and knowledge acquired in foundations courses, and applies this language and knowledge in both verbal and written assignments. Students write short essays about various contemporary and historical artists. (ARTS 161, 260)
 - INTERMEDIATE: Students will begin to write short artist/intent statements for each project and present their work to the class before every critique. The student is introduced to the three printmaking organizations that will be a resource for them, and will introduce them to contemporary international print artists. These organizations are: Southern Graphics Organization, Impact Organization, and Mid-America Print Organization. (ARTS 360, 362, 364, 365)
 - ADVANCED: Students will write a professional artist statement that is based on the knowledge acquired in both beginning and intermediate classes, combined with personal interests and research. This artist statement will complement their portfolio that will allow them to pursue an art career once they complete their degree. This statement will address their context within their chosen field. (ARTS 560, 561, 562, 563)
- *Develop the knowledge and practice of exhibiting prints professionally. (Exhibit) and present creative research in visual, written, and oral contexts.*
 - BEGINNING: The student is introduced to craftsmanship and attention to detail, which will be the very foundation for professional practice. The student will also be introduced to prints in galleries and museums, which will serve as a model for professional practice. (ARTS 161, 260)
 - INTERMEDIATE: The student will gain an ability to present their work to fellow students in critique situations, and is expected to seek involvement in student exhibitions. The student must create precise work that merges creative ideas with a strong attention to detail. Seeing their work outside of the studio provides the student with a clear understanding of the difference between finished and in-progress artwork, and therefore builds upon their knowledge in exhibiting work. (ARTS 360, 362, 364, 365)
 - ADVANCED: In this self-directed level, the student will seek opportunities for exhibits monthly. This will be done through juried exhibitions. The work must be gallery-ready upon completion, which includes a very strong commitment to craftsmanship, and detail. The student will possess the skills to put together a cohesive exhibition. (ARTS 560, 561, 562, 563)

2.b.4. B.F.A. in Art, Emphasis in Sculpture (F16D)

Sculpture students completing the BFA degree requirements in Sculpture will be competent in the following approaches to understanding and manipulating sculptural visual language and criteria.

- *Visual communication and application of the principles of three dimensional form and content: the formal knowledge of conceptual modes, traditions, and evolution of the discipline.*
 - BEGINNING: The ARTS 280 Beginning Sculpture class is an introductory studio course designed to teach the basic approaches to three dimensional form and content. Emphasis is placed on expanding the knowledge gained in foundations and providing a general knowledge of tool and media manipulation to produce sculptural forms. Students experience structured classroom technical demonstrations, assignments and are encouraged to develop their personal concepts from the information presented during the course.
 - INTERMEDIATE: The ARTS 380 Sculpture Studio class is an intermediate upper level studio course. Designed to teach and develop specific knowledge and skills to manipulate various tools and media, emphasis is placed on students learning and developing individual approaches to manipulating the language and criteria of sculpture. Students are encouraged to think and work independently from private studio settings from skills and information presented during structured technical media demonstrations.
 - ADVANCED: The ARTS 580 Sculpture Studio is an advanced upper level studio course. Designed with special emphasis on teaching professional approaches to the independent study of various concepts and approaches to sculpture criteria. Students generate concepts in a private studio setting from structured assignments for critical class review.
- *An advanced knowledge of the preparation and execution of the media of drawing, including the production of working, layout, shop and finished sculptural drawings.*
 - BEGINNING: The beginning class expands the introductory knowledge of drawing learned in foundations drawing and design. Beginning sculpture students will learn the importance of organizing elements such as line, shape, volume/mass, texture and color in basic approaches to formulating and fabricating three- dimensional form. (ARTS 280)
 - INTERMEDIATE: The intermediate class teaches and requires the student to display an intermediate knowledge of the formal organization of sculptural criteria through the media of drawing. Students learn professional approaches to sculptural drawing including sketchbooks, working, layout and finished drawings designed for sculptural criteria. . (ARTS 380)
 - ADVANCED: The advanced class teaches advanced professional approaches of applications of the drawing media to sculptural visual language. Advanced students receive in depth instruction and demonstrations in various areas of professional visual presentations. Sketchbooks and drawing preparations accompany all projects presented during regularly scheduled critiques. (ARTS 580)
- *Demonstrate knowledge and skill in utilizing contemporary tools, materials, techniques and processes to work from concept to finished product.*
 - BEGINNING: The beginning course teaches basic approaches to establishing a functional knowledge of the safe operation and manipulation of tools and materials by expanding the exposure students received in foundations program. Students are

exposed to the safe operation procedures Table Saw, Miter Saw, Drill Press, metal fabrication tools and basic foundry practices during the semester. (ARTS 280)

-INTERMEDIATE: The intermediate course teaches advanced specific applications of various tools to a various sculptural media and criteria, Students are encouraged to develop professional approaches to accumulating a variety of personal, media specific, fabrication hand tools. Continued advanced exposure is provided through lectures and fabrication demonstrations. . (ARTS 380)

-ADVANCED: The advanced studio requires that students demonstrate advanced professional characteristics, approaches and techniques with tools and materials. Students are encouraged to develop and maintain a personal inventory of personal tools and exhibit the professional capacity to manipulate specific media in the studio laboratory setting. (ARTS 580)

- *Demonstrate basic development of professional sensibilities of the practicing professional, including the development of oral, visual and written presentation skills.*

-BEGINNING: Develops basic oral, written, and presentation skills, expanding the introductory criteria presented in foundations. Lectures and tours centered around the Wichita State campus sculpture collection, organized scheduled project critiques and project assessments. (ARTS 280)

-INTERMEDIATE: Emphasizes and teaches advanced oral, written and presentation skills. Individual oral and written studio presentations on selected contemporary artist, magazine articles and sculpture projects is required and assessed. (ARTS 380)

-ADVANCED: Requires students to exhibit and demonstrate professional sensibilities in the presentation of required research, project and visual studio presentations. Contemporary methods of media presentations are encouraged and required to supplement the development of professional sensibilities. (ARTS 580)

- *Proficiency and mastery of two or more sculptural processes and media.*

-BEGINNING: Exposes and teaches a formal basic approach to tools and fabrication processes. Emphasis is placed on providing a basic exposure to specific medias such as modeling and mold making, metal fabrication, foundry practices, Students are encouraged to consider alternative medias and resources during the course. (ARTS 280)

-INTERMEDIATE: The Arts 380 Studio Sculpture teaches and encourages the continued development of the professional application and execution of sculptural processes and medias. The advanced nature of the class provides opportunities for contact with specific medias such as metal fabrication, welding, ceramic shell, standard Investment casting, wood fabrication shop, spray paint facility and advanced exposure to rubber mold products and procedures. (ARTS 380, 381)

-ADVANCED: Places advanced professional emphasis on the students ability to demonstrate command, control and competence of tools, media and processes as a pre-requisite to Independent course study. (ARTS 580, 585)

- *Demonstrate the ability to think objectively and discuss work intelligently, including analyzing facts and composition, interpreting content, and judging results.*

-BEGINNING: Expands the significance of critical review and analysis that students experienced in foundations study. Critical project review is a required and assessed as part of the course of introductory study. During critical sessions students learn and discuss basic facts, and analyze the criteria that creates content and composition. (ARTS 280)

-INTERMEDIATE: Places emphasis on teaching advanced professional approaches to objective critical thinking and sculptural visual language. Students participate in regularly scheduled project critiques throughout the semester. The students ability to think and discuss the criteria of sculpture is required in areas of written research and assigned visual media presentations. (ARTS 380)

-ADVANCED: Requires professional approaches to the criteria of critical and objective discussion of sculptural visual language. Emphasis is placed on developing individual approaches to critical expressions and opinions evolved by the interpretation process. (ARTS 580, 585)

Assessment of the program: areas for improvement

Sophomore Review provides an initial review for entry of the best-qualified students into the B.F.A. program. However, faculty need to complete the establishment of a two semester senior level capstone experience to serve as a final comprehensive review before graduation. The number of credit hours in the two 500 level studio emphasis courses was increased from 3 to 4 several years ago. That was intended to be the initial step of establishing a capstone process that needs to be completed. It is anticipated that the capstone experience will include faculty review of a written final project proposal, presentation of studio work, and a request for entry into the second required 500 level studio emphasis course. The review would take place while the student is enrolled in the first required 500 level course. Preparation of materials and studio work for the review would be part of the course content. If the proposal is successful, requirements in the second 500 level course will include a professionally presented exhibition, technical writing within the major, digital documentation, and an oral defense of the final project. For the best of the seniors, the successful final review will become part of the application package for graduate school application.

Technology infusion within the concentrations in the B.F.A. in Art will need to increase. All art and design majors need to acquire the knowledge for creating websites and multimedia documentation and presentation of their professional artwork. Additional computer facilities and equipment will need to be established to accomplish this goal.

2.b.5. B.F.A. in Art, Emphasis in Art Education (F16E)

Students receiving the Bachelor of Fine Arts in art education (BFA) must meet the state requirements for pre-Kindergarten through the Twelfth grade in order to satisfy the preK-12 Art endorsement as defined by the Kansas State Department of Education (KSDE). H/she is recommended to KSDE by the Dean of the College of Education for teacher licensure after satisfying degree requirements identified in General Education, the School of Art and Design and in the Curriculum and Instruction Department in the College of Education.

The art teacher candidate must successfully complete the student teaching semester with a grade of B or better, have a 2.5 GPA, or better, have passed the common assessments for the seven KSDE Art Teacher Preparation Standards, have a minimum of 80% mastery on the Teacher Work Sample (a description of a comprehensive unit taught in an art classroom at the high school level during the student teaching semester), have passing scores on two national exams, the PLT and the PRAXIS and have submitted a completed licensure application and related paperwork. The student teaching year includes a fall semester course, pre-student teaching. Students spend one class period in an art room, meeting on a daily basis, in an approved middle school for twelve weeks. Their assignment is to plan and implement a unit of study for ten days to include assessments. They write a practice Teacher Work Sample (pTWS) that describes this unit. Two faculty in art education use eight rubrics to evaluate the pTWS. During the spring semester, students are placed in approved public schools for an entire semester (16 weeks). Half of the time is spent in an elementary school and half in a high school working with experienced art teachers. During the high school experience, a TWS is prepared by the art teacher candidate describing one unit they taught. The TWS is assessed by two faculty outside of art education. All placements are made in consultation with the student and the art education faculty. Formal recommendations for student teacher placement are made to the Coordinator of Placements in the College of Education, who makes arrangements with the principal of the respective schools. Wide varieties of public school settings are available in the Wichita urban, metropolitan, and surrounding areas. The quality of visual arts instructors in these schools varies even within the same school system. Art teacher candidates may be assigned outside of USD #259 (Wichita) or in certain private or denominational schools, if they wish. To insure the best placement for art student teachers, cooperating teachers are selected on the following basis: (1) willingness to allow students sufficient time for observation and teaching (2) teaching expertise as evaluated by art education faculty and public school supervisors (min. of 3 years of experience), (3) public school system approval of such participation. Art education faculty in the School of Art and Design supervise all visual arts teacher candidates.

The following identifies the five transition points for the art teacher candidate as h/she moves through the program to licensure recommendation beginning during/after the sophomore

A. TRANSITION I: ADMISSION TO TEACHER EDUCATION

1. Thirty-Five (35) Hours of General Education which may include 10 hours of Art Foundation courses:

- Basic skills course requirements and minimum grade requirement of C or better. Basic skills courses include:
 - 1) English Composition I

- 2) English Composition II
- 3) Basic Public Speaking
- 4) College Algebra or higher level mathematics course
- Other general education course requirements (passing grade required)
 - 1) General Psychology
 - 2) Elementary Statistics

2. Standardized Test Requirement

Note: A prospective teacher education candidate must meet only one of the following four standardized test requirements. The basic skills test used to fulfill his/her admission requirements must have been taken within ten (10) years from the date of his/her application to the teacher education program.

Pre-Professional Skills Test (PPST) and minimum required scores

Reading: 173 Writing: 172 Mathematics: 172

** OR **

American College Testing Program (ACT) and minimum required scores

Reading: 22 English: 22 Mathematics: 22

** OR **

College Assessment of Academic Proficiency (CAAP) and minimum required scores (Cowley County transfer students only)

Reading: 56 Writing: 55 Mathematics: 53

** OR **

College Basic Academic Subjects Examination (CBASE) and minimum required scores Reading/Literature: 235 Writing: 235 Mathematics: 235

3. Introduction to the Teaching Profession Course

Prospective candidates must complete an introductory to the teaching profession course (e.g., CI 271/ 272) with an earned grade of B or better in the course and a "satisfactory" grade in the corresponding field experience component.

4. Grade Point Average (GPA) Requirements

- a. Overall GPA: 2.5
- b. GPA in 35 hours of general education coursework: 2.75
- c. WSU GPA: 2.5 (if applicable)

B. TRANSITION II: ADMISSION TO STUDENT TEACHING

- 1) 2.5 or better Content GPA
- 2) 2.5 or better Overall GPA
- 3) 2.5 or better WSU GPA
- 4) "B" or better in the program ISAM courses (Instruction, Assessment and Management)

- 5) Completed Application for Student Teaching made available on the COE website:
<http://webs.wichita.edu/?u=ESS&p=/studentteaching/studentteachingapplication/>
 - a. Application
 - b. Attestation of Eligibility
 - c. Student Health Certificate/Physical
 - d. Completes all courses that are prerequisites for Student Teaching
 - e. Student Teaching Autobiography (signed by advisor)
- 6) Completes all courses that are prerequisites for Student Teaching and has the approval of the Art Education faculty.

C. TRANSITION III: EXIT FROM CLINICAL PRACTICE (STUDENT TEACHING)

- 1) Student Teaching Course – “B” or Better
- 2) Student Teaching Seminar – “B” or Better
(Candidates must receive a 3 or higher on each item of the Final Student Teaching University Supervisor Evaluation Form)
- 3) 2.5 or Better Overall GPA
- 4) 2.5 or Better WSU GPA
- 5) Successful Completion of All Degree Requirements
- 6) Final Student Teaching Supervisor Evaluation Form
(3 or better on each evaluation item)

D. TRANSITION IV: Degree Completion

- 1) Overall GPA – 2.5 or better
- 2) WSU GPA – 2.5 or better
- 3) Meets all degree requirements

E. TRANSITION V: Program Completion and Conditional Licensure Recommendation

- 1) Passes common assessments for all program standards
- 2) 80% mastery or above on each section of the Teacher Work Sample
- 3) PLT score (161 or better) (Principles of Learning and Teaching)
- 4) Praxis II content test(s) completed
- 5) Licensure application, fee, and related paperwork

Relationship of the program to the unit’s conceptual framework.

Wichita State University’s vision for preparing teachers and other school personnel is to prepare candidates who are competent, collaborative, reflective education professionals.

This vision includes six guiding principles, which are fundamental to the preK-12 art education program and the preparation of future art teachers. The six principles and their relation to art education teacher candidate preparation are as follows:

Professionalism and Reflection. Uses a reflective model (e.g., What? Why? So What? Now what?) for improving professional practice. Knows and implements the legal and ethical practices of the profession.

Human Development and Diversity. Knows basic theories of human development and learning and understands diversity (e.g., ethnic, racial, socio-economic status, gender, exceptionalities, language, religion, sexual orientation, and geographic area). Applies this knowledge to learning, teaching, guiding, and clinical situations.

Connection of Teaching Experiences and Assessment. Understands the cyclical and interactive processes of good teaching (e.g., analysis, preparation, instruction, assessment [qualitative and quantitative], and adjustment). Applies this understanding to learning, teaching, guiding, and clinical situations.

Technology. Demonstrates skills in the use of technology appropriate to the respective disciplines. Uses technology to enhance professional productivity in planning, teaching, learning, and assessment.

Content: Knowledge, Pedagogical Content Knowledge, and Alignment with Standards. Knows the content and continues to build knowledge in the disciplinary field(s). Applies this knowledge to teaching within the structure of the standards.

Collaboration. Knows processes to work and advocate collectively and professionally with students/clients and colleagues from different positions and/or organizations toward mutual goals. Collectively plans, builds, and gathers resources to create innovative solutions to existing problems.

Dispositions for all teacher candidates are also included in the conceptual framework and are directly related to the six guiding principles. Wichita State University's teacher candidates:

- Value knowledge and continuous learning (to improve professional practice),
- Respect and hold high expectations for all learners.
- Advocate for students/clients,
- Value working cooperatively with colleagues and others (e.g., parents, community agencies) to advance the best interests of students/clients.

Candidates learn the content traditionally found in the art education curriculum, and they learn the pedagogy of teaching this curriculum within the structure of the preK-12 art education standards in methods courses and field experiences in area schools. Candidates learn to recognize developmental and cultural differences among learners and the differences in teachers and learners to select strategies that support development of all learners. Within the professional education coursework and the field experiences, students address issues of professionalism and reflection, human development and diversity, connection of teaching experiences and assessment, technology, content, and collaboration.

Candidates' knowledge, skills, and dispositions are subject to continuous assessment and are periodically reviewed with the intent to revise the program as needed.

Relationship of the program's unique set of assessments to the unit's assessment system

The unique set of assessments for the art education program's standards is described in Art Education Table 2, which is attached. Table 2 lists each of the art education standards and which assessments are used to determine whether candidates have met the appropriate standard. Each assessment is numbered in the first column of Table 2 according to the guidelines described in the KSDE Program Report Format, e.g., assessment #2 is the plan for instruction. Table 2 also describes the criterion for each assessment, where in the program the assessment is administered (e.g., course number and title, freestanding), transition point where it is used, the conceptual framework predominant proficiency or disposition, and the predominant type of knowledge (per NCATE Standard 1). The art education program committee developed its set of assessments. All program assessment plans were reviewed by the Undergraduate Teaching Programs Committee, the Assessment Coordinator and the Unit Head. The Assessment Coordinator supplied feedback to the committee.

The Unit Assessment System (UAS) for the Professional Education Unit at Wichita State University consists of a review cycle and implementation mechanisms for the collection and examination of data/information about program candidate performance and unit operations to make judgments about and guide candidates, programs and the Professional Education Unit. Data and related data reviews in the UAS have two foci – one on program, the other on the Unit. In program level assessment, data relevant to individual candidates are reviewed in order (a) to make decisions and provide feedback to candidates on their program progress as well as (b) in the aggregate, to judge the efficacy of specific programs and guide program improvement. Unit level assessment utilizes data on overall unit operations and aggregate candidate performance to examine overall unit effectiveness and guide unit improvement.

Although conceptualized as a single assessment system, program and unit level assessments exist as interrelated subsystems that share data on candidate performance and unit operations. The results of program level assessments serve also as input for unit level assessment, and the results of unit level assessment may be directed toward individual programs. The unit's Assessment Coordinator (in concert with the Unit Assessment Committee) reviews/monitors program assessments, both to ensure program assessment quality and to provide constructive feedback. Besides facilitating program and unit level assessments, Assessment Coordinator responsibilities include ensuring that unit and program assessments are in place and operational; providing support in the development and revision of program assessment plans.

Section II: Instructional Programs
 B.F.A. in Art (Art Education)

KANSAS STANDARD	APPLICABLE ASSESSMENTS FROM SECTION II
1. The teacher of art demonstrates a strong scholarly foundation in art education and has a clear conception of how art links students to the broad experiences of life.	<input checked="" type="checkbox"/> #1 <input type="checkbox"/> #2 <input type="checkbox"/> #3 <input type="checkbox"/> #4 <input type="checkbox"/> #5 <input type="checkbox"/> #6 <input type="checkbox"/> #7 <input type="checkbox"/> #8 <input checked="" type="checkbox"/> #9 <input type="checkbox"/> #10 <input type="checkbox"/> #11 <input type="checkbox"/> #12
2. The teacher of art demonstrates knowledge, competency and teaching ability in the content of art, including aesthetics, art history, art criticism, and studio performance.	<input checked="" type="checkbox"/> #1 <input checked="" type="checkbox"/> #2 <input type="checkbox"/> #3 <input type="checkbox"/> #4 <input checked="" type="checkbox"/> #5 <input type="checkbox"/> #6 <input type="checkbox"/> #7 <input type="checkbox"/> #8 <input type="checkbox"/> #9 <input type="checkbox"/> #10 <input type="checkbox"/> #11 <input type="checkbox"/> #12
3. The teacher of art creates an environment where individuals, art content and inquiry are held in high regard and where students can actively learn and create.	<input checked="" type="checkbox"/> #1 <input type="checkbox"/> #2 <input checked="" type="checkbox"/> #3 <input type="checkbox"/> #4 <input type="checkbox"/> #5 <input checked="" type="checkbox"/> #6 <input type="checkbox"/> #7 <input type="checkbox"/> #8 <input type="checkbox"/> #9 <input type="checkbox"/> #10 <input type="checkbox"/> #11 <input type="checkbox"/> #12
4. The teacher of art selects and adapts a variety of appropriate resources, materials and technologies in order to design a curriculum which enables students to learn, make, and respond to art.	<input checked="" type="checkbox"/> #1 <input type="checkbox"/> #2 <input checked="" type="checkbox"/> #3 <input type="checkbox"/> #4 <input type="checkbox"/> #5 <input type="checkbox"/> #6 <input type="checkbox"/> #7 <input type="checkbox"/> #8 <input type="checkbox"/> #9 <input checked="" type="checkbox"/> #10 <input type="checkbox"/> #11 <input type="checkbox"/> #12
5. The teacher of art demonstrates knowledge of collaborative and promotional strategies for working with colleagues, families and community groups to achieve common goals for enriching the art program, enhancing students' learning and improving schools.	<input checked="" type="checkbox"/> #1 <input type="checkbox"/> #2 <input checked="" type="checkbox"/> #3 <input type="checkbox"/> #4 <input type="checkbox"/> #5 <input type="checkbox"/> #6 <input checked="" type="checkbox"/> #7 <input type="checkbox"/> #8 <input type="checkbox"/> #9 <input type="checkbox"/> #10 <input type="checkbox"/> #11 <input type="checkbox"/> #12
6. The teacher of art understands the purposes, principles, and design of assessments, as well as the importance of regular monitoring, analysis and evaluation for assessing student and program improvement.	<input checked="" type="checkbox"/> #1 <input type="checkbox"/> #2 <input checked="" type="checkbox"/> #3 <input checked="" type="checkbox"/> #4 <input type="checkbox"/> #5 <input type="checkbox"/> #6 <input type="checkbox"/> #7 <input type="checkbox"/> #8 <input type="checkbox"/> #9 <input type="checkbox"/> #10 <input checked="" type="checkbox"/> #11 <input type="checkbox"/> #12
7. The teacher of art demonstrates knowledge of professional art organizations, continues professional development, and shows responsibility to the field of art.	<input checked="" type="checkbox"/> #1 <input type="checkbox"/> #2 <input checked="" type="checkbox"/> #3 <input type="checkbox"/> #4 <input type="checkbox"/> #5 <input type="checkbox"/> #6 <input type="checkbox"/> #7 <input checked="" type="checkbox"/> #8 <input type="checkbox"/> #9 <input type="checkbox"/> #10 <input type="checkbox"/> #11 <input type="checkbox"/> #12

Section II with applicable assessments

Assessments and Their Alignments

Approved 8-22-05, Revised 3-9-07, Approved by UTPC on 4-19-07, Revised 5-14-07, Last Revised 2-18-08

NOTE: The Attachment to Figure 1 lists additional assessments used to evaluate this program.

NOTE: If program standards have been adopted that are not KSDE standards, they are preceded by an asterisk (*).

NOTE: Summary assessments that are reported to KSDE are preceded by a number in the first column.

Transition Points in this Program:

I: Admission to Teacher Education

II: Admission to Student Teaching

III: Exit from Student Teaching

IV: Degree Completion

V: Program Completion and Conditional Licensure Recommendation

Section II: Instructional Programs
B.F.A. in Art (Art Education)

Common Assessment	Criterion	Course Where Assessment is Administered	Transition Point Where Used	Conceptual Framework Predominant Proficiency/Disposition	Predominant Type of Knowledge (Per NCATE Standard I)
Standard 1: The teacher of art demonstrates a strong scholarly foundation in art education and has a clear conception of how art links students to the broad experiences of life.					
1. Portfolio: Philosophy statement about teaching art Rubric	4 or higher on each dimension	ART E 414—Instructional Strategies, Assessment, Management: Secondary Art Education	II	PR2	Content Knowledge
2. Portfolio: Art Education History Artifact Rubric	4 or higher on each dimension	ART E 410—Instructional Strategies, Assessment, Management: Middle Level Art Education	II	HDD2	Content Knowledge
3. Teacher Work Sample: Contextual Factors Subscore	80% or higher	Freestanding	V	HDD1	Professional and Pedagogical Knowledge and Skills
Standard 2: The teacher of art demonstrates knowledge, competency and teaching ability in the content of art, including aesthetics, art history, art criticism, and studio performance.					
1. Formal Analysis Essay Rubric	4 or higher on each dimension	ART E 514—Aesthetic Inquiry	II	PR2	Content Knowledge
2. Unit and Lesson Plans Rubric	4 or higher on each dimension	ART E 414—Instructional Strategies, Assessment, Management: Secondary Art Education	II	PR4	Professional and Pedagogical Knowledge and Skills
3. Historical Works of Art Oral Presentation Rubric	4 or higher on each dimension	ART E 410—Instructional Strategies, Assessment, Management: Middle Level Art Education	II	PR2	Content Knowledge
Standard 3: The teacher of art creates an environment where individuals, art content and inquiry are held in high regard and where students can actively learn and create.					
3. 1. Final Student Teaching Supervisor Evaluation Form: Instructional Planning and Design, Item 4	3 or higher	Instructor Reported in ART E 459— Student Teaching in Elementary Art AND	III	CTAI	Professional and Pedagogical Knowledge and

Section II: Instructional Programs
B.F.A. in Art (Art Education)

Common Assessment	Criterion	Course Where Assessment is Administered	Transition Point Where Used	Conceptual Framework Predominant Proficiency/Disposition	Predominant Type of Knowledge (Per NCATE Standard 1)
		ART E 462—Student Teaching in the Secondary School: Art			Skills
6	4 or higher on each dimension	ART E 303—Stimulating Creative Behavior	III	CKS1	Pedagogical Content Knowledge
Standard 4: The teacher of art selects and adapts a variety of appropriate resources, materials and technologies in order to design a curriculum which enables students to learn, make, and respond to art.					
3	3 or higher	Instructor Reported in ART E 459— Student Teaching in Elementary Art AND ART E 462—Student Teaching in the Secondary School: Art	III	T1	Pedagogical Content Knowledge
10	80% or higher	Freestanding	V	CTA5	Professional and Pedagogical Knowledge and Skills
Standard 5: The teacher of art demonstrates knowledge of collaborative and promotional strategies for working with colleagues, families and community groups to achieve common goals for enriching the art program, enhancing students' learning and improving schools.					
7	4 or higher on each dimension	ART E 410—Instructional Strategies, Assessment, Management: Middle Level Art Education	II	CKS1	Content Knowledge
3	3 or higher	Instructor Reported in ART E 459— Student Teaching in Elementary Art AND ART E 462—Student Teaching in the Secondary School: Art	III	C3	Dispositions
Standard 6: The teacher of art understands the purposes, principles, and design of assessments, as well as the importance of regular monitoring, analysis and evaluation for assessing student and program improvement.					
1. Portfolio: Variety of Assessment Strategies Rubric	4 or higher on each dimension	ART E 410—Instructional Strategies, Assessment, Management: Middle Level Art Education	II	T1	Student Learning

Section II: Instructional Programs
B.F.A. in Art (Art Education)

Common Assessment	Criterion	Course Where Assessment is Administered	Transition Point Where Used	Conceptual Framework Predominant Proficiency/Disposition	Predominant Type of Knowledge (Per NCA TE Standard I)
11	80% or higher	Freestanding	V	CTA2	Student Learning
3	3 or higher	Instructor Reported in ART E 459— Student Teaching in Elementary Art AND ART E 462—Student Teaching in the Secondary School: Art	III	CTA4	Student Learning
4	80% or higher	Freestanding	V	CTA4	Student Learning
Standard 7: The teacher of art demonstrates knowledge of professional art organizations, continues professional development, and shows responsibility to the field of art.					
8	4 or higher on each dimension	ART E 310—Instructional Strategies, Assessment, Management: Elementary Art Education and Literacy	II	PR2	Professional and Pedagogical Knowledge and Skills
3	3 or higher	Instructor Reported in ART E 459— Student Teaching in Elementary Art AND ART E 462—Student Teaching in the Secondary School: Art	III	PR5	Dispositions

2.c. B.F.A. in Graphic Design

The Graphic Design Program contributes to the overall mission of the university by providing instruction in the arts for those interested in visual communication. This program graduates trained professional designers most of whom work in the Greater Wichita area. The program provides a base for an active cooperative educational relationship with business and industry. Wichita has a large concentration of national corporations and graphic design firms that hire designers. The Graphic Design Program provides a continuing resource for the professional community that contributes to the economic base of the area. The program's urban location and relationship with firms in this geographic area provides a unique opportunity for both the industry and the university to work together in meeting the needs of the profession.

The Bachelor of Fine Arts Degree in Graphic Design is organized to achieve the following curriculum objectives:

1. An understanding of visual forms and their aesthetic functions, particularly as related to visual communications.
2. Develop skill in the use of basic tools, techniques and processes to produce work from sketch to finished object.
3. Achieve the ability to solve communications and design problems. Develop a working knowledge of such areas as semantics, information theory, and symbol theory.
4. Develop the ability to determine design priorities and alternatives; research, refine and evaluate criteria and requirements; coordinate project elements; and communicate with other personnel at all stages of the design process.
5. Acquire functional knowledge of basic business practices and the history of graphic design.

The Curricular Table for Degree F17A is in Appendix IV

General Education, Foundation Studies, and Art History

The General Education Program and the competencies required in Foundations are described in Section B.1. Elective considerations are described in the document "Elective Options and Minors," found in Appendix R.

Assessment of compliance with NASAD standards – graphic design curriculum

Curricular Structure

The curricular structure of the B.F.A. in Graphic Design is as follows: 36 semester hours (30%) in graphic design; 25 hours (20.8%) in foundations courses and the 2-D and 3-D distribution electives; 15 hours in art history (12.5%); and 36 hours (30%) in General Education. The remaining 15 hours (12.5%) are electives chosen from an approved list that includes courses in graphic design, studio arts, communications, marketing, or a mix of courses to meet the interest and need of the student. The KBOR requirement that all students attain at least 45 hours of upper-division credit, requires that most of the electives must be taken at the 300 level or above.

Competencies

a. Basic Formal Skills

Sophomore graphic design students are working to establish a consistent ability to organize the basic elements (line, shape, volume/mass, space, texture, color) and principles (balance, sequence/hierarchy, proportion, repetition, rhythm, emphasis, dominance and relief, similarity, proximity, unity) of design in order to create effective visual communication. *Typography 1* begins to establish an understanding of basic typographic form (history, classification, appropriateness) and details (kerning, tracking, leading, column structure, punctuation, proper use of special characters) and how type can be used to create effective visual solutions to a variety of problems. *GD Studio 1* and *Materials and Graphic Processes* start students working with and understanding how the tactile qualities of materials and the visual qualities of various media will affect final visual solution(s). Basic proficiency with current hardware and software issues and an understanding of the necessity of keeping up with new technologies as they arise are initiated in the foundation design as well as the sophomore graphic design classes.

b. Basic Conceptual Skills

Typography 1, *GD Studio 1*, and *GD Studio 2* start and expand the process of developing students in their ability to critically consider visual problems, ask relevant questions, analyze information, convert research into strategy, and judge the merits of creative ideas are connected to the ability to creatively solve problems through a process of research, observation, analysis, prototyping, testing and evaluation. The two studio classes stress the generation of solutions for a given problem exploring a wide range of ideas to generate graphic, typographic, photographic and illustrative approaches. All three classes include lecture and assignments that establish an awareness of historical design theory and applications.

c. Basic Presentation Skills

All sophomore graphic design classes stress the professional need to produce clean and precise work with attention to detail in both the content of the design and finish of the produced work and require students to communicate creative ideas and present work to others, both verbally and visually during critiques.

d. Advanced Formal Skills

The junior and senior classes build on the foundations in form, concept, and presentation initiated in the freshman and sophomore experience. *GD Studios 3-6* continue to push the formal elements (line, shape, volume/mass, space, texture, color) and principles (balance, sequence/hierarchy, proportion, repetition, rhythm, emphasis, dominance and relief, similarity, proximity, unity) of design in order to create effective professional visual communications. Advanced understanding of how the tactile qualities of materials and the visual qualities of various media affect the final visual solution(s) are promoted and proficiency with current hardware and software issues and an understanding of the necessity of keeping up with new technologies continue through the assignments. *Typography 2* encourages an advanced understanding of typographic form and details (kerning, tracking, leading, column structure, punctuation, proper use of special characters) and appropriateness

in the creation of effective visual solutions to a variety of problems including type design. *Drawing for Visual Communications* builds on drawing skills and understanding of the structure of objects and the human figure for idea generation, spot illustration, and symbol creation.

e. Advanced Conceptual Skills

GD Studios 3-6 and *Typography 2* refine skills to develop concepts utilizing research, observation, analysis, prototyping, testing and evaluation along with an understanding of social environment and historical design theory to generate multiple solutions for problems based upon a wide range of ideas and visual approaches.

f. Advanced Presentation Skills

GD Studios 3-6, *Typography 2*, *Drawing for Visual Communications*, *Junior Portfolio Review* and *Senior Exhibition* contribute to the student's ability to produce clean and precise work with attention to detail in both the content of the design and finish of the produced work. Communicating creative ideas and presentation of work to others, both verbally and visually is primary to these classes but critical to *Junior Portfolio Review* and *Senior Exhibition*. *Junior Portfolio Review* and *Senior Exhibition* are both connected to a specific class that terminates in an event. *Junior Portfolio* utilizes professionals and the faculty at a terminating event to give verbal and written criticism to each student. *Senior Exhibition* meets weekly to review progress toward the presentation of a senior portfolio at an event at which professionals are invited to recruit students for employment. Written criticism is performed by graphic design faculty for each student.

Evaluation of the results

Within the School of Art and Design, Graphic Design is the most assessed curriculum. Design faculty challenge students to professionally present their best problem solutions in portfolio reviews at the sophomore, junior, and senior levels. Students unable to pass their review with a high rating are required to repeat a design course, take a substitute course, or independently re-work projects and re-apply. Practicing designers from local firms attend the Junior Review each year to acquaint students with rationales and objectives of the graphic design workplace and to give them feedback concerning their ability to meet those professional objectives. Students who participate in coop education or seek an internship receive feedback as part of the job seeking process and written and verbal feedback midway and at termination of the coop or intern experience. The written feedback is shared with all faculty and discussed to assess how well goals and proficiencies are being met.

Assessment of the program: strengths, weaknesses, and challenges

In 2003, the faculty approved to have all undergraduate majors pass a Sophomore Review to qualify for admission into the B.F.A. program. The number of students accepted into the program is now established at 20 per year. This has lowered classroom enrollments, numbers of graduates and credit hour production. As a result faculty are able to give more attention to students and are able to offer more electives and cover more foundations courses. By being involved in foundations

students will have more contact with area faculty and their understanding of the subject matter. Offering more electives may serve to meet student's technological needs and to broaden opportunities to explore areas of graphic design and printing modes that are more peripheral (e.g.: letterpress printing, book design, silkscreen, illustration, television/movie design and titles, production, and exhibition design). The demands of the high number of students interested in design as a major or minor continues to be a challenge in advising, scheduling, and teaching. Evolving technologies and student interest in the "newest and fastest" challenges the abilities of faculty to keep up financially and in skill set. With such challenges the danger of losing sight of the real objective—design—becomes a slippery slope.

A strength as well as a weakness of the area has always been its emphasis on design and problem solving above style. Style takes less time and produces portfolios that look good but mask a limited experience. While teaching graphic design holistically requires more effort and time than may be available, and sometimes the student may not mature until after graduation, this dilemma might be remedied with additional faculty. This would enable more one-on-one instruction with weaker students. In addition, faculty would have more time to conduct research and become eligible for academic advancement.

3. Teacher Preparation Programs

The teacher preparation program is described above under the B.F.A. in Art, Art Education Emphasis.

4. General Information: M.F.A. in Art (G13)

a. Titles of Graduate Theses completed within the last three years

Spring 2008	Daniel Brown, Ceramics, "To Tame a Land" Kevin Kelly, Painting, "In Through the Out Door" Paul McKee, Sculpture, "Trophies of the American Home" Ryan Olsen, Ceramics, "The Utility of Beauty"
Fall 2007	John Hammer, Painting, "Fighting the Minotaur and other Fables"
Spring 2007	Dagan Sherman, Printmaking, "Waiting for the Worms"
Fall 2006	No Graduates
Spring 2006	Deborah Kaufman, Printmaking, "Transposition"
Fall 2005	Morgan Price, Printmaking, "Physical Education" Shoko Teruyama, Ceramics

- b.** Preparing graduate students for careers as practicing studio art professionals is the primary responsibility of the MFA program. To fulfill that responsibility, program faculty are expected to have academic qualifications and a proven and continuous record of studio production and recognized professional engagement in their discipline. All current faculty in studio art have terminal degrees from recognized academic institutions and are active in the profession, thus providing a practicing model for graduate students. The faculty also have proven abilities as successful teachers.

Because the MFA program is small in scale, each student receives generous and continuous instructional contact. Two forms of organized critique are used in the program. Each emphasis area has scheduled group critiques that consist of all students and the faculty member or members in that emphasis. The program also has an individual critique process. All studio art graduate faculty and MFA students are required to participate, and other graduate faculty are encouraged to participate. This process allows one-on-one critique with faculty in the student's emphasis, another studio emphasis, and art history and other disciplines in the School. Regular grade and written evaluation of student progress is completed through semi-annual evaluation, terminal project/thesis evaluation, thesis exhibition review and thesis oral defense evaluation. (See Appendix P: Semi-Annual, Terminal Project Proposal, Terminal Project Progress Evaluation forms, Request to Schedule Oral Defense form, Recommendation for Degree form)

Expectations within emphasis areas as well as the required Professional Practices in Studio Art course ensure that related professional skills are also developed. These include career opportunities and planning, exhibition of work, membership and participation in professional art organization, grant and fellowship opportunities, business aspects of a practicing studio professional, oral and written skills, and the use of current technologies in documenting, presenting and promoting studio practice research.

Currently, 15 of the 16 MFA students hold Graduate Teaching Assistantship appointments. (See Appendix P: Fall 2008 MFA GTA Assignments, WSU Policies and Procedures-Graduate Assistantship Policy) The appointments provide supervised and evaluated preparation for a professional career as artist educator, as well as instructional support in art foundation and studio art courses. Each GTA appointment is .5 FTE with a maximum total time expectation of 20 hours per week. Each GTA assignment is for two three-credit hour courses. One course is considered the primary assignment, and the other course is considered the secondary assignment. The assignments are either primary: assist instruction and secondary: assist instruction, or primary: direct instruction and secondary: assist instruction. Every effort is made to have GTAs assist in a course before they teach it as direct instructor of record. The program also makes an effort to provide multiple direct instruction opportunities for GTAs with proven teaching abilities.

Evaluation of GTA performance is conducted through faculty supervision, student evaluation of teaching (required for GTAs with direct instruction appointments) and written evaluation. (See Appendix P: GTA Evaluation form) GTAs are required to attend the annual fall semester Graduate School GTA Orientation at the first opportunity while holding a GTA appointment. They are also required to complete the annual spring semester School Graduate Teaching Seminar course at the first opportunity. Combined, the orientation and seminar inform GTAs on University, Graduate School and School expectations and regulations related to teaching, pedagogical approaches, research tools to improve teaching, syllabus preparation, use of current technologies for teaching, teaching philosophy statements, career options and job-search skills in studio art education.

The graduate coordinator gathers all evaluation information related to studio practice academic progress/career preparation and GTA performance/teaching preparation

and submits the annual MFA program assessment to the Graduate School. (See Appendix P: 2006-2007 Graduate Programs Assessment Plan, Graduate Programs Assessment Report)

- c. The required curricular distribution in the MFA program is structured specifically to develop a breadth of competence for MFA students (See 5.c.)

The 12 credits of studio minor electives require development of studio production, intellectual engagement and critical evaluation beyond the studio emphasis. Through regular academic and career advisement, students are encouraged to select elective courses that both inform studio practice in their emphasis and add breadth to their skills to provide a more diverse background for a professional career. Students are advised to select the 12 credits in art history, seminar or pertinent university lecture courses with similar consideration to add breadth to cultural, theoretical and analytical artistic awareness and competence. In particular, the following 500 level art history courses are strongly recommended:

Art Since 1990; Contemporary Theory and Criticism; Contemporary Art from Asia and the Pacific Rim

With permission of the instructor and expectation for additional course work, 500 level art history independent study enrollment for the following 300 level course is recommended:

Theories of Art History and Culture

Students are also advised to consider the constructive use of the 6 credits that can be taken in pertinent 500 level University lecture courses. In recent years, lecture courses from the following University programs have been selected:

Philosophy; Anthropology; Sociology; Women's Studies;
Creative Writing

5. M.F.A. in Art

- a. Master of Fine Arts in Studio Art
Emphases in Painting (G13A), Ceramics (G13B), Printmaking (G13C), Sculpture (G13D)
The Master of Fine Arts (MFA) degree, the terminal degree for studio art, is offered for qualified students planning careers as professional artists, either working independently or as artist-teachers on the college or art school level.
- b. Curricular Tables. (See Appendix IV)
- c. MFA program student competency expectations, degree structure and procedures reflect the professional intensity and high standards expected of all terminal degree programs. Degree requirements, course distribution, content and evaluation are designed to meet or exceed program expectations, Graduate School requirements, NASAD guidelines and College Art Association standards.

The degree requires a minimum of 60 credit hours. Distribution is 33 credits (55% of total) in the studio emphasis, 12 credits (20% of total) in the studio minor or minors, 12 credits (20% of total) in art history (6 credits required), art seminar or pertinent University lecture courses (not to exceed 6 credits), 2 credits in Professional Practices in Studio Art course and 1 credit in Graduate Teaching Seminar course (combined 5% of total). Of the 60 credits, 45 must be at the 800 level (75% of total). A 6 semester plan of study is recommended. Enrollment in 9 credits is considered full time. Students with Graduate Teaching Assistant (GTA) appointments are required by the Graduate School to enroll in a minimum of 9 hours each semester. Exceptions can be made during terminal project/thesis if approved by the school director, graduate coordinator and Graduate School. Students must maintain a minimum overall GPA of 3.0 to avoid academic probation, discontinuance of GTA appointment and unsuccessful progress toward degree completion.

(See Appendix P: Graduate Plan of Study form, Application for Exception form, Example MFA Plan of Study) Faculty that serve as studio art media area heads are the primary academic advisers and administrators for the MFA students in their media area. The graduate coordinator and other graduate faculty may also provide academic advice, as well as advice on professional and career development. The graduate coordinator is recommended to the Graduate School by the School and serves as oversight administrator for the MFA program, working closely with MFA advisers, other graduate faculty, school director and the Graduate School. The graduate faculty providing instruction, assessment and terminal project/thesis committee membership are also recommended to the Graduate School by the School. (See Appendix P: Graduate Coordinator Recommendation form, Roles and Responsibilities of the Graduate Coordinator, Art and Design Graduate Coordinator Responsibilities and Procedures, Recommendation for Appointment to the Graduate Faculty form, Procedures for Granting of Graduate Faculty Membership)

It is expected that students successfully completing required courses for the MFA degree in Studio Art emphasis areas of Ceramics, Painting, Printmaking and Sculpture will meet the following performance criteria:

1. Advanced competence in the studio emphasis demonstrated through an original and inventive vision in approach to studio practice, form and content as preparation for a professional artist career.
2. Additional competence in the studio minor or minors that enhance the studio emphasis and encourage inter-disciplinary studio practice, dialogue and critical thinking.
3. Awareness of major historical and contemporary developments and issues in art practice, theory and criticism, with particular awareness of information that is most relevant to the student's own work.
4. Developed facility in informed and meaningful written and oral presentation of ideas, issues and critical assessment.
5. Ability to conduct meaningful creative research in visual, written and oral formats, and ability to utilize current technologies in the creation (as applicable), documentation, promotion and presentation of such research.
6. Level of engagement, self-discipline and motivation appropriate for a terminal academic degree.

7. Evidence of ability to successfully engage in the profession through the exhibition of work, professional conference participation, presentation of research, grant or fellowship activity, artist residencies, etc.
8. Trained, supervised and assessed graduate teaching experience as preparation for a professional artist educator career.
9. Professional presentation of a cohesive body of work culminating in the thesis exhibition and oral defense.

Assessment of student academic progress is conducted through regular group and individual critique, course grade, semi-annual evaluation, terminal project/thesis evaluation, thesis exhibition review and thesis oral defense evaluation. Written information accompanies all evaluations. Assessment of GTA performance is conducted through faculty supervision, student evaluation of teaching (required for GTAs with direct instruction appointments) and written evaluation. GTAs are required to attend the Graduate School GTA orientation and complete the graduate teaching seminar. The graduate coordinator gathers all evaluation information and submits the annual MFA program assessment to the Graduate School.

All MFA students are provided with private studio space with 24 hour access. Printmaking studios are in McKnight Art Center. Ceramics, painting and sculpture studios are in Henrion Hall. Students also have access to the woodworking and metal shop in Henrion Hall.

The Ulrich Museum provides meaningful exhibition and visiting artist schedules. Most visiting artists conduct individual graduate student critiques. School and media area visiting artists may also conduct graduate students critiques. WSU Shift Space offers graduate students exhibition opportunities each year, and the Student Art Gallery in Rhatigan Student Center considers exhibition proposals twice each year. Some MFA thesis exhibitions are held in the Staples Gallery, and the Ulrich Museum also holds an exhibition by graduating MFA students at the end of each fall and spring semester. Other MFA thesis exhibitions take place at WSU Shift Space or other off campus art venues.

Program courses both strongly encourage and require student engagement in the studio art profession through the exhibition of work, professional conference participation, presentation of research, grant or fellowship activity, artist residencies, etc. In particular, the Professional Practices in Studio Art course includes graded assignments related to such activity, and studio emphasis courses also either strongly encourage or require such activity. Graduate School grants, awards and the annual Graduate Research and Scholarly Projects (GRASP) event offer students support for research, recognition of outstanding achievement, on campus research presentation opportunities and travel support for off campus research presentation.

- d.1. Admission without deficiencies requires a 2.75 GPA for the last 60 credit hours of course work and a 3.00 overall GPA in the major studio area (ceramics, painting, printmaking, sculpture). Also required is a Bachelor of Fine Arts (BFA), a Bachelor of Arts (BA), or the equivalent, which includes a minimum of 12 hours of art history, 15 hours in the major studio area, and 20 hours of related work in art studio. Students holding degrees from institutions where requirements differ from those at Wichita

State University may be required to take courses to make up deficiencies as determined by the graduate faculty and the Graduate Coordinator.

Transfer of Credit: A maximum of 24 credit hours from prior graduate study may be considered for transfer to the MFA program. Final determination of transfer credit will be made after the student has successfully completed 12 credit hours at WSU and the first graduate review. A maximum of 12 credit hours can be applied to the major field of study. Graduate courses started more than six years before the semester in which the MFA degree is completed may not be used as part of the degree program. Graduate non-degree work obtained before admission to a planned full degree status program will not be accepted toward completion of the 60 credit hour MFA. (See Appendix P: Admission and Application Information)

2. Not applicable.
3. During the semester in which the degree is to be conferred, the candidate must complete the Graduate School Application for Degree form and Exit Survey within 20 class days after the start of the semester. (See Appendix P) At this time, a final audit of the academic record is conducted to insure completion of program and Graduate School academic requirements. Two thesis committee reviews are conducted in advance of the thesis exhibition and oral defense to assess progress toward completion of program expectations. The dates, location, presentation plans and content for the thesis exhibition are discussed and evaluated. The date of the oral defense is determined. A Request to Schedule Oral Defense form is submitted to the Graduate School. If approved, the Graduate School returns a Recommendation for Degree form to be completed at the oral defense. The oral defense takes place at the thesis exhibition with the candidate and thesis committee. If the defense is successful, the form is completed and returned to the Graduate School to complete the comprehensive review process and approval for award of the MFA degree.
4. MFA candidacy requires successful completion of the Terminal Project/Thesis Proposal review prior to enrollment in Art S 800 level terminal project courses. The candidate submits a written proposal for terminal project, stating the conceptual intentions of current and/or anticipated terminal project work, pertinent technical and formal aspects of the work and awareness of major historical and contemporary developments and issues in art practice, theory and criticism most relevant to the work. A selection of current work is prepared for the review to provide evidence of the ability to carry out the proposed terminal project. The written proposal is distributed to all Studio Art and School graduate faculty, and the review takes place with the work. Following the review, the faculty evaluates the merits of the proposal and the candidate's ability to verbally articulate artistic intentions, respond to questions and carry out the proposal. If the review is successful, membership of the thesis committee is determined. The result of the review is recorded on the Terminal Project/Thesis Proposal Evaluation form. Final program requirements consist of the professional presentation of a solo thesis exhibition composed of a cohesive body of work that supports the terminal project, an artist's exhibition statement, successful completion of the oral defense and submission of the MFA Terminal Project report

(documentation of studio work, artist's statement and resume). Participation in the related Ulrich Museum exhibition of MFA graduates that takes place at the end of each fall and spring semester is also required, with the same level professional presentation. The purpose of the requirements is to insure that program objectives, competency expectations and Graduate School requirements are met.

The program competency expectations most closely associated with the candidacy and terminal project requirements are:

1. Advanced competence in the studio emphasis demonstrated through an original and inventive vision in approach to studio practice, form and content as preparation for a professional artist career.
3. Awareness of major historical and contemporary developments and issues in art practice, theory and criticism, with particular awareness of information that is most relevant to the student's own work.
4. Developed facility in informed and meaningful written and oral presentation of ideas, issues and critical assessment.
5. Ability to conduct meaningful creative research in visual, written and oral formats, and ability to utilize current technologies in the creation (as applicable), documentation, promotion and presentation of such research.
6. Level of engagement, self-discipline and motivation appropriate for a terminal academic degree.
9. Professional presentation of a cohesive body of work culminating in the thesis exhibition and oral defense.

The public display of the thesis and Ulrich Museum exhibitions also support the University mission as an urban-serving institution.

- e. The most tangible evidence that current MFA students and alumni are achieving program expectations is through external recognition of their studio work, academic record, professionalism and teaching ability. Forms of recognition include exhibition, grant or fellowship acceptances, exhibition awards, acquisition and published review of studio work and art-related employment. The level of recognition for MFA students and alumni is significant. Current students have been selected for juried exhibition, web based publication, exhibition and grant award and artist residency. As one of the earlier MFA programs in the United States (first MFA conferred in 1955), a history of recognition has been established. Unfortunately, no method or tool has been consistently employed to gather, disseminate, evaluate and archive this information. Plans are being made to do so. (See 5.h.) Statistical information provided by periodic survey of MFA alumni for program assessment, as well as information from the Graduate School Exit Survey are used for program planning and development.
- f. The graduate faculty providing instruction in the MFA program are qualified, dedicated and professionally active artist educators. The range of their backgrounds, areas of expertise and aesthetic viewpoints provides a level of diversity that is necessary for a viable program. The structure of the MFA curriculum insures a sufficient level of concentration in the studio emphasis, the opportunity to develop additional studio skills and interdisciplinarity, art history, theory and lecture courses

that enhance the studio practice, practical knowledge and skills to successfully engage in the studio art profession and methods for developing effective teaching approaches. Opportunities for GTA experience are available at all levels of the program, and the financial support associated with GTA appointments is significant. (See Appendix P: Financial Support and Responsibilities for GTAs) Program administrative structure, policies and procedures are well established and effective. Procedures for academic advising and documented evaluation of progress toward degree completion are sound. Opportunities for direct experience of contemporary art and critique from visiting artists are provided by Ulrich Museum programs, School and program activities and the combined cultural activity in Wichita. Exhibition opportunities on campus, WSU Shift Space and venues in Wichita are good. The program's geographical proximity to several larger cities allows for relatively convenient art-related travel to supplement resources in Wichita. The program is large enough to generate a sense of community among students and faculty, yet small enough to provide generous instructional contact and professional career advice. While studio and support facilities may not be ideal, they are more than adequate. All students have full access individual studios.

The program must improve visibility, recruiting and contact with MFA alumni by enhancing the present School website. The lack of an adequate website is increasingly detrimental to maintaining a fully viable program. This is being addressed by training a greater number of faculty in using Department Tools for website development and ongoing upgrades. A handbook for MFA students and faculty needs to be developed. This too is currently being addressed by the graduate coordinator. It is hoped that that the handbook will be approved by the School, College and Graduate School in time for distribution spring semester 2009. The School needs to build on recent facility and technology upgrades by developing and submitting a proposal for phased renovation of Henrion Hall and ongoing enhancements in McKnight Art Center. The fact that all studio instruction in the MFA program is taught in addition to the standard teaching load by studio faculty continues to be problematic. The smaller size of the program is a contributing factor since no emphasis area currently has sufficient students at any one time to justify a one course assignment for a faculty member. Currently, University financial support for additional GTA appointments to enable program growth seems unlikely, and graduate studio space for additional enrollment is very limited.

While GTAs receive substantial University financial support in the form of tuition waivers and some School graduate fellowship support, the salary/stipend support needs to be enhanced when opportunity arises. However, increases that risk reduction in the current number of GTA appointments available to the program must be avoided.

- g. Not applicable.
- h. In addition to plans for addressing program challenges listed in 5.f., the new graduate coordinator plans to meet with the School director and College and Graduate School deans on the development, funding and regular publication of some form of newsletter or information tool. The meetings will help determine if the project should involve the School or focus on the MFA program. Funding commitments will help

determine if it should be a paper, email or web publication. The School has created a newsletter periodically but not consistently. Some studio emphasis areas have periodically had some form of student and alumni news. Along with website improvement, a regularly distributed informational publication needs to be developed to improve visibility, recruitment, art patron support and contact with alumni. Such a publication will also serve as an archive of activity and accomplishment for regular program review, assessment and accreditation.

- i. Student competencies and program objectives will continue to be met through utilization and ongoing enhancement of current administrative, procedural and curricular structures for the MFA program. Expected student competencies themselves need to be reviewed on a periodic basis to insure that the program remains viable in the contemporary studio art profession. The program strengths in 5.f. need to be maintained and enhanced as opportunities permit, and areas for improvement in 5.f. and 5.h. need to be addressed.

D. Exhibitions

The Ulrich Museum of Art, the Rhatigan Student Center Gallery, WSU Shift Space, the Clayton Staples Gallery, and the McKnight Art Center Atrium are the School of Art & Design's exhibition spaces. Each plays a different role in pedagogical and programmatic missions of the School.

Adjacent to the School of Art & Design, the Ulrich Museum has a small but crucial role, as its primary mission is to exhibit and collect the best national and international modern and contemporary art; nonetheless, it exhibits a group exhibition of graduating MFA students (usually limited to a small selection of work for each student) and a faculty biennial exhibition. Both exhibitions provide a window to the School's activities for Museum clientele (university and community), displaying the most professional highlights of the School. It provides a professional context rarely available in the rest of the region (particularly useful for graduate students), and allows the School and College faculty and student body to see new, representative faculty artwork and research.

The Rhatigan Student Center Gallery is a small space in the heart of the student center on campus. Its small size—250 square feet—makes it best suited to undergraduates' first exhibitions or graduate student experimentation. Run by the WSU Student Government Association (with a dedicated gallery director), it hosts an annual university-wide call for entries and an interview-based review process in which applicants present the proposed work in person. The RSC Gallery is a valuable model for ambitious but untested undergraduates.

WSU Shift Space, initiated in 2005, is the school's downtown student gallery. It is financed through university-wide student fees that cover building rent, maintenance, and a half-time gallery director salary. At 1,600 square feet, the gallery is suited to graduate thesis shows, BFA senior exhibitions, class exhibitions, and professional group or solo exhibitions. The gallery's location enables it to reach a broader audience, and provides valuable local and regional advertising for the School and Wichita State. It also is large enough to support faculty curatorial projects on a limited basis. The gallery director teaches an elective gallery management class each Spring semester. In addition, the School is transitioning to require BFA senior exhibitions at WSU Shift Space that were not possible before due to size restrictions of the other galleries.

The Clayton Staples Gallery in the School of Art & Design has been used in nearly every one of the ways listed for the others. At about 500 square feet, it is too small for group exhibitions other than the smallest work, and the recent addition of WSU Shift Space has lessened its previous responsibility as a student gallery. Its future plan includes renovation to update fixtures and a transition to a solo exhibition space for regional professional artists. The School believes the Staples Gallery should be a part of a future program that includes more visiting artists and non-faculty critiquing opportunities as the Ulrich Museum changes its programming to offer longer-running exhibitions (with fewer visiting artists).

The McKnight Art Center Atrium is a large open space (about 1000 square feet) primarily used for undergraduate exhibition. It is used for guild sales (Ceramics and Printmaking) and has recently been used for sculpture exhibitions, drawing marathons, and scholarship

portfolios. Each semester it serves as an open-to-the public exhibition space for the work of graduating BFA Graphic Design students.

The School of Art & Design recognizes that its status as an urban-serving university inherently indicates there must be professional opportunities for burgeoning artists. The galleries create opportunities for student-artists to learn by practicing at each stage of the undergraduate and graduate experience. Each model offers different professional expectations; excellence is defined differently as a student moves through the program.

In addition, the galleries involve students in professional experiences related to organization, curatorial practice, and gallery direction. The Museum supports a program of undergraduate students that lead public tours of the outdoor sculpture collection, an undergraduate internship in museum exhibition installation, and classroom curatorial direction with the permanent collection. The other galleries include substantial student involvement in every aspect of the exhibition process from advertising to exhibition design to lighting design. WSU Shift Space, in particular, serves as a model for studio students to initiate their own exhibition spaces once graduated, overlapping with emphases in Art S 495/895, Professional Practices in Studio Art. Each BFA program promotes the integration of professional exhibition practice through specific classes and coordinates it with entry into the local and regional art communities through emphasizing, promoting, and expecting extracurricular opportunities in coursework.

Section III: Evaluation, Planning, and Projections

The preparation of this study has led us to a better understanding of the need, as well as the effort required, to prepare documents that describe the Policies and Procedures of the School. Administration and planning are areas that the School has struggled with, and the demands of the work have usually exceeded our good intentions. Day-to-day demands of teaching and the deadlines for our scholarly/creative activity press in on us. The sustained effort, which this work requires, has too often been lower among our priorities. Having passed this initial hurdle we believe that we have laid the foundation for productive work to follow.

The present effort has been aided by the fact that we were able to download documents onto BlackBoard and make them available to all. In fact, this is the first time that faculty have assembled such a large quantity of data. Our syllabi and many other school documents are now easily accessible for the first time. In addition, we've assembled a large quantity of comparative data on the policies and procedures of other institutions, as well as a library of documents that describe competencies and assessment tools that will aid us in carrying our efforts forward.

This draft of the Self Study is the first time the School has attempted to put their curriculum into a context that describes it in terms of competencies. While we certainly hoped to be farther along in the process, it is a good first step toward more rigorous assessment of our teaching and implementing a planning process that will become part of our annual cycle of activities. We believe that the process of planning and assessment needs to simply become part of our normal affairs.

We have included in Appendix Q, the College of Fine Arts Strategic Planning Document. It describes a set of goals, and proposals to achieve them, that parallel those within the school. While the two efforts have not yet been knitted together, the preparation of this study will enable that to follow.

This first draft of the NASAD Self Study has been prepared with the help of the other members of the Steering Committee: Barry Badgett, interim director of the School; Ronald Christ, graduate coordinator; and Jim Hellman, associate dean of the College of Fine Arts. Ronald Christ prepared the section on the MFA Program and its supporting documents. Jim Hellman prepared the Graphic Design curriculum and sections on the facilities. Rachel Crane, Fine Arts Librarian prepared Section I.G. Robert Bulp contributed sections on the facilities and exhibitions. The faculty as a whole contributed by preparing curriculum competencies for their areas and met frequently to work out the structure of these first drafts.

