

ASSESSMENT REPORT REMOTE/DISTANCE LEARNING

NAME OF YOUR PROGRAM/DEPARTMENT/MAJOR OR MINOR/CERTIFICATE
Fine Arts Major/Minor

ACADEMIC YEAR 2019 - 2020

I. LOGISTICS

1. Eric Hongisto, Program Director, Fine Arts
2. This is an aggregate report for the Fine Arts Major and Minor, written as a Reflections Document.
3. There have been no revisions to the Curricular Map in 2019-2020 academic year.

II. MISSION STATEMENT & PROGRAM LEARNING OUTCOMES

1. No any changes made to the program mission statement since the last assessment cycle in October 2019.

Mission Statement:

Department of Art + Architecture Mission

The Department of Art + Architecture at the University of San Francisco is situated within a vibrant liberal arts setting that provides an arts education without boundaries. Our mission is to teach historical, theoretical and practical foundations across disciplines with the common goal of critically reflecting upon the global condition while becoming local agents of change.

Program Learning Outcomes (Fine Arts Program)

Students who complete the Fine Arts (FNAR) major will:

1. Create original, expressive works of art based on comprehension of visual communication.

2. Demonstrate technical skills and critical thinking ability.
3. Acquire professional skills relevant to prepare for appropriate career pathways.

4. Articulate the critical role that artists use in developing positive social change through visual presentation of their work.

5. Analyze a broad range of works of visual art and architecture in their historical and cultural contexts.

Students who complete the Fine Arts (FNAR) minor will:

1. Create original, expressive works of art based on comprehension of visual communication.
2. Demonstrate technical skills and critical thinking ability.
3. Analyze a broad range of works of visual art and architecture in their historical and cultural contexts.

III. REMOTE/DISTANCE LEARNING

1. What elements of the program were adaptable to a remote/distance learning environment?

Fine Arts had mixed results for adaption for remote/distance learning.

The courses that had previous digital art components and assignments that were primarily two-dimensional art based had the easiest adaption to remote learning. A bright spot in the curriculum were the Drawing and Painting for Non-Majors sections; students were able to find space at home for the projects; digital pictures of analog artwork were uploaded and shared for review. Professors in most cases were able to share project tutorials in live format, or uploaded videos for students to understand the instructions.

2. What elements of the program were not adaptable to a remote/distance learning environment?

In SP19, the courses: Sculpture I and Ceramics I, were not able to adapt to remote learning. These classes require materials, processes that are not available in a student's home environment. A studio setting is required to complete the learning outcomes of these sections. (Sinks, kilns, drying racks were not available to the students.) Professors worked tirelessly to finish these 3-dimensional classes in SP19, and reduced long term assignments, made adjustments for available materials, and ensured student safety.

As a result of lessons learned in SP19, Fine Arts canceled sections of Sculpture and Ceramics for the FA20 semester. As a result, the program was impacted by the class reduction in SCH numbers, enthusiasm and student interest, as a whole.

3. What was the average proportion of synchronous versus asynchronous learning for your program or parts thereof? A rough estimate would suffice.

A rough estimate of proportion would be 50/50% synchronous/asynchronous. Some professors were asked to make sections more asynchronous to accommodate International students. These special sections, created by the Administration, made all project assignments asynchronous to allow students in different time zones, to participate in class. Fine Arts participated in this program in FA20 and will again in SP21.

4. For what aspects of learning is synchronous instruction effective and for which ones is asynchronous instruction more effective?

Projects and assignments that are spatially small and flat can be made at student home studios. These projects are low in the number of instructional steps, and able to be converted into asynchronous class structures.

Lectures and critiques in studio art will continue to be best in synchronous format. Asynchronous formats are suitable for Powerpoint assignment demonstrations, as they allow students to review and record for successful preparations. Additionally, studio artwork is best created during the best time of day for a student, not necessarily during the assigned class time.

5. As remote/distance learning continues in the current environment, what changes has the program instituted based on experiences with remote instruction?

Fine Arts has made requirements to use synchronous Zoom; use of Modules for potential asynchronous situations (health and travel); and better grading formulas. Several faculty have experimented in new teaching delivery methods; direct live tutorials, tape videos, step-by-step PowerPoints, all with associative language based instructional assignment 'sheets'.

Additionally, all faculty have reported success with creating new and better PowerPoints for the art historical requirements required in the program learning outcomes.

A positive result of teaching online has been enthusiasm with all Fine Arts faculty for extraordinary Zoom faculty meetings. We have been able to review digital software, and compare teaching ideas, create digital requirement documents for better teaching methods.

