FINE ARTS PROGRAM

Academic Program Review

Self-Study
Academic Program Review:
Self-Study

Submitted by:
Program Director, Associate Professor, Eric Hongisto
Associate Professor, Sergio de la Torre
Assistant Professor, Arturo Araujo, SJ
I. Mission and History

Mission

What is the program’s mission? Please include the program’s mission statement.

The Fine Arts program at USF is dedicated to providing students with traditional and contemporary skills in a studio setting under the guidance and mentorship of professional artists. Our intimate class settings balance group interaction and one-on-one teaching with exposure to galleries, museums, and events in the San Francisco Bay Area. Students graduate prepared for a variety of professional directions, with course offerings that include in-depth study in painting, sculpture, printmaking, and installation art.

From: https://www.usfca.edu/arts-sciences/undergraduate-programs/art-architecture/fine-arts

Is the mission clearly aligned with the University of San Francisco’s Mission and strategic priorities? How?

We offer and deliver courses that are aligned with the Jesuit liberal arts mission of educating the whole person. Our service learning courses provide students the
opportunity to work closely with professors creating community-based projects focusing on social justice and cultural diversity.

**History**

*What is the recent history of the program and what are the most noteworthy changes that have taken place within the program since the last academic program review?*

**Personnel:** Since 2009, Fine Arts has had several prominent faculty retirements, transfers and hirings. Emeritus Professor, Richard Kamler retired from USF in 2011. Assistant Professor, Father Arturo Araujo, was hired and joined the program in 2012. University Professor, Father Tom Lucas, was transferred to Seattle University in 2014. (He also taught in ARTM and other USF programs.) Eric Hongisto was granted tenure and promotion to the rank of Associate Professor in 2010. Philip Ross and Sergio de la Torre were granted tenure and promotion to the rank of Associate Professor in 2014. Jenifer Wofford was hired as a Sabbatical replacement, from the adjunct faculty, as a full-time term faculty for the SP16 semester. Professor Ross has been on leave from the Dept. for AY15 and AY16 following an AY14 Sabbatical.

**Curriculum:** Since 2009, Fine Arts has added the following courses to their checklist:
- Drawing for Non-Majors
- Painting for Non-Majors
- Fine Arts Internship
- Ceramics I
- Fabrication Lab
- Craft (First-year Seminar)
- Comics in the Margins (First-year Seminar)
- Murals in San Francisco (First-year Seminar)
- Woodworking I
- Illustration I
- Arts for Educators

Stained Glass and Visual Communication (formally Intro to Graphic Design) have been removed from the checklist.

**Facilities:** A detailed history of Facilities within Xarts is in the General front section of the Dept. APR Facilities section of questions.

Quick synopsis of major room changes (Xarts 001 and 008) since 2009. In 2012, Fine Arts removed the kilns in Xarts room 001. A new ceramic kiln space was established in 2013, next to the Gleeson Library. In 2013, Facilities built a permanent wall with 2 doors, in room 001, to create a safe, secure classroom. This wall functioned as a security barrier and had the added bonus of functioning as a critique wall. Also in 2013, We also closed
What is the relationship of the program to other programs and administrative units within the University (e.g., interdisciplinary programs, research centers, etc.)?

Fine Arts shares curriculum with other programs within the Dept. of Art + Architecture. We currently have FNAR (Fine Arts) students taking ART-101 and ART-102 (Surveys of Western Art History) that are coordinated by the ARTM program. Additionally, our Major students take the class ART-104, Fabrication Lab, with DSGN and ARTM Majors; this class is cross-listed with ARCD-104, which is the same class, but only enrollable for ARCD students. Fine Arts has ongoing relations with the Rare Book Room in the Gleeson Library. We also participate in the Thacher Gallery annual student exhibition, and faculty participate in the tri-ennial faculty exhibition.

There are no current programs (outside of the Dept.) at USF that overlap with Fine Arts with regards to personnel, curricular or facilities related connections. Fine Arts does offer classes in the first-year seminar program. These are scheduled and administered from Fine Arts. These FYS classes are:

ART-195, Craft
ART-195, Comics in the Margins
ART-195, Murals in San Francisco (later renamed, Mining Murals in SF, and now delivered by the ARTM program)

Does the program contribute to the Core curriculum? Does it service other majors, minors, or programs?

Yes, Fine Arts contributes to the Core curriculum with these classes that satisfy the Core F, Visual and Performing Arts credits:

Drawing for Non-Majors
Painting for Non-Majors
Craft
Comics in the Margins
Sculpture
Art of the Book
Scientific Illustration (upcoming course, SP17)

What were the main recommendations of the previous academic program review? How did the program and administration respond to the earlier findings and
recommendations? What changed after the last academic program review?

The main recommendations of the previous APR had various teaching, research and service concerns from professors. Student anxieties regarded scheduling problems and not having a breadth of regularly scheduled upper-division electives. The ‘lack of space’ was the largest area that was recommended to the Administration. To simplify this document, we have simply copy/pasted those recommendations from the previous review, highlighted below in yellow.

The University has not actualized the space recommendations.

Note: Since our last 2009 self-study, we have also witnessed the hiring of a new Associate Dean, Dean, Provost, and President.

From the Outside Reviewer Report, 2009:

• For Fine Arts, “the facilities are inadequate for the size of the program”.

• The department is losing students because of the lack of facilities. The reviewers felt the program was larger than the available space and this “limits pedagogical growth as well as the ability of the students to maximize their experience within the major”.

• There is a need for storage space (faculty and students) as well as additional gallery space.

How would you characterize the morale and atmosphere within the program?

There is sufficient enthusiasm, to conduct meaningful research, deliver quality teaching and perform satisfying service to the program/dept./school/university. However, long-term atmosphere is not healthy and has lost collegiality. There have been a series of lingering interpersonal issues in the program and dept. that have continued for years. Many of these problems stem from, and are prolonged by, teaching in one of the ‘nation’s smallest studio art facilities’.

Learning Goals and Outcomes

Please see Appendix for Learning Goals, Outcomes, Rubrics, Curriculum Map, Major/Minor Checklists,

II. Curriculum
General

What are the distinguishing features of the academic program?

The curriculum is designed to challenge young artists’ imaginations and creativity while providing them with the techniques and tools they will need to realize their career goals. Students explore progressive thinking, social and environmental practices, and learn to value traditional processes of art making. They are also introduced to important practical skills such as writing artist statements and grant proposals, and working in the collaborative process - with students in other departments as well as with community-based organizations.

From: https://www.usfca.edu/arts-sciences/undergraduate-programs/art-architecture/fine-arts

The Fine Arts Program currently offers a standard small liberal arts college Baccalaureate
of Arts. The Fine Arts Major consists of 13 required classes with 48-49 credits. We also offer a Minor that has 5 required classes at 20 credits.

The Major has a strong breadth of classes that cover foundations, mid-level offerings, upper-division electives, senior capstones in both service learning and thesis development.

Within the 6 foundation courses, we share resources with the Art History, Arts Management Program, utilizing their 2 course sequence: Survey of Western Art History, 1 and 2. We also offer a cross-listed class with Architecture, which is our beginning safety course: Fabrication Lab. Rounding out foundations are Art Fundamentals (2d and 3d design) and traditional Drawing I; these cover all aspects of mark-making, spatial organization.

Our mid-level electives cover the traditional breadth of any comparable art school that is only able to offer the BA in Fine Arts. These mid-level classes consist of Digital Photography, Painting, Sculpture, Ceramics and Printmaking. Upper-division electives have over 10 current choices that rotate with frequency and popularity. The Fine Arts senior capstones cover Senior Studio (Thesis) and Artist as Citizen (Service Learning).

The Core Curriculum for the Arts Majors in the College of Arts + Sciences is listed as an Appendix, alongside the current 2016/2017 Fine Arts Major and Minor checklists.

**How many declared majors, double majors, and minors have the program had in each baccalaureate and/or graduate program over the last 5 years?**

Majors:
- 2012: FNAR Majors: 63 (4 double majors)
- 2013: FNAR Majors: 55 (4 double majors)
- 2014: FNAR Majors: 51 (7 double majors)
- 2015: FNAR Majors: 54 (4 double majors)
- 2016: FNAR Majors: 35 (4 double majors)*

*includes 5 outgoing Seniors, but does not include incoming first-year students
Minors:
2012: FNAR Minors: 52
2013: FNAR Minors: 37
2014: FNAR Minors: 43
2015: FNAR Minors: 48
2016: FNAR Minors: 53
How many degrees has the program awarded in each of the last 5 years?

Fine Arts, BA degrees granted:
2012: 18
2013: 16
2014: 10
2015: 5
2016: 5 (SP16 graduation only)

For the period since the last review, indicate and interpret trends in enrollment, retention and graduation for your program. Based upon these data, what do you project enrollments to look like in the next 5 years? 10 years?

We have had a decrease with majors and graduating seniors over the past 3 years. We have seen an irregular drop from the average of 50 Majors, down to a low of 35 in SP16. Our incoming first year declared majors, for Summer ’16 show some improvement, but may not return the program to the average.

Minor numbers have remained on a healthy average at 50-60 students. The highest percentage of minor students remains interdepartmental; Design and Art History majors continue to add the minor, because of the nearness of subject matter, and to take advantage of a 2 class sharing between programs (double-dipping, is the vernacular used to describe this advantage).

Trends of lower enrollment are not yet apparent to cause. The dip in FA15/ SP16 numbers have been seen a few times over the past 14 years, so there is no data confirming a larger trajectory or pattern. In the post recession period in 2009/2010 academic year, most Dept. programs, especially Fine Arts and Performing Arts (different Dept.) suffered enrollment health. There has also been was a loss of students, generally, in the Arts and Humanities areas, as published in numerous education websites and journals.

In 5 years, we expect to have a mid-range of Majors, possibility around 40-50 students. In 10 years, the event horizon makes it difficult to make an educated guess. If another recession/depression disrupts the economy, we would expect a dramatic loss in students in Fine Arts. If continuing decrease of students in the humanities continues, we expect to be at the front line of this projection.

How does the program determine curricular content?

Scheduling:
Courses are maintained, organized and scheduled from the official major/minor checklists according to needed classes for students to successfully take the paradigm of classes in order to graduate. The full-time faculty have a list of classes they prefer to offer from their area of expertise; all share a crucial role delivering all parts of the curriculum. We rotate in the teaching of Senior Studio (thesis capstone). The remainder of
unscheduled courses, usually in Core F and foundations, are taught by adjunct faculty. The program director follows hiring protocols for part-time faculty in consultation with the Chair; the recommended hire must be approved by the Dean's office.

New courses:
Special topics classes are usually first to run, and then, if successful, added to the course catalog, if sufficient curricular need exists to maintain an offering.

Future:
There have periodic requests from part-time and full-time faculty with regard to adding to the program offerings. Through this process, we have added to the checklist and course catalog: Ceramics, Illustration, Craft, Comics in the Margins, Murals in San Francisco.

To work with summer and intersession semesters, we created the Drawing for Non-Majors and Painting for Non-Majors course to count as Core F classes, to help the University with alternative offerings. These classes help during normal Fall and Spring semesters to encourage new students to join the Dept. and in summer/intersession, these classes are taken in large proportions by international students.

**How are credit units assigned to courses? Do they meet the University’s Policy on credits?**

4 unit studios are the primary vehicle for all FNAR courses. We also offer variable credit (0-4): Directed Studies, Fine Arts Internship. They meet the current University Policy.

**How does this curriculum compare with other programs nationally and internationally?**

With a 12 course BA in Fine Arts, USF’s Fine Arts Program is comparable with the usual array of offerings: foundations, art history, drawing, painting, ceramics, printmaking, sculpture, photography and senior thesis. We have similar sized major and minor numbers, as compared to our Bay Area peer institutions that offer the BA in Fine Arts. We are similar in scope and size to Santa Clara University, with regards to faculty, courses offered, but are much smaller in physical lab space. With just 2 studio classrooms for Fine Arts, we may be one of the smallest (per square footage) art schools in the country; however, we are maintaining, on average, 40 majors, 40 minors, and also share classroom space with hundreds of other students in the Dept., taking foundations, electives, etc.

Comparing to peer institution curriculum, we could be seen as **lacking in advanced studio opportunities**, due to changing enrollment and severe space limitations. Also, we do not currently require upper-division art history, or critical theory class. Our professional practice classes are infrequently offered due to enrollment, and the overlap with service learning obligations, in the major, and with USF’s distinction in that area.
What is the program’s philosophy with respect to the balance between Core Curriculum courses, service courses for other departments, and major courses?

We attempt to offer as many Core classes, as possible, with the limited time and space available in our classrooms. We also have limited availability of full-time professors, able and willing to offer Core F, to non-major students. As a general practice, part-time adjuncts have been available and willing to be scheduled to teach the majority of Core F offerings.

Artist as Citizen, one of our senior capstone classes, is designated as Service Learning and counts in the Core Curriculum and in our Major/Minor. We sometimes allow all USF students to join this, if there is any room after Program/Dept. students have enrolled. The Art History program allows Artist as Citizen to count in their checklist.

We would schedule more Core F offerings, but are hampered with scheduling into our 2 classrooms. There is compromise to offering Core F classes, from a Fine Arts perspective, in the general lecture rooms on campus. Most of our classes would have a studio/lab component, and with fixed seating and no tables, we have limited options to expand in this area.

1. Undergraduate Program

Please provide the Curriculum Map demonstrating the links between the learning outcomes and the courses in the program.

Please see Appendix for all Learning Goals, Outcomes, Rubrics, Curriculum Map, Checklist, Scheduling worksheets.

Are the major and minor requirements coherent or a collection of unrelated courses? Is the program structured in a logical, sequential and consistent manner?

The program checklist requirements are logical and structured with the standard ratio of 100-400 level offerings. There is also the reality of scheduling these classes in a sequential manner, holding a strict line of pre-co-requisites, without affecting students with advising problems, enrollment concerns, adding the major late in college career etc. There have been many sacrifices in recent years; we have been forced to open our 200-300 offerings to all USF students, to ensure high enrollment, just to run them for the limited majors. (From a peak of 60, we are currently at 35 majors in Fine Arts.)

Do students learn about the discipline’s historical roots and development, as well as current trends and directions?

Yes, students have strong emphasis on the technical and historical development in Fine Arts. Lectures, demos, practice, evaluation and critique are crucial to delivering a
curriculum that matches the long history of teaching studio art. Faculty cover history within each studio class, providing everything from the material origins in a topic, to how the medium is being used today. This classical to contemporary breadth is well represented in the Fine Arts offerings.

**What are the core requirements for the major and for any concentrations or specialty areas?**

Foundations: (Required)
- Fab. Lab. (0-1 credits)
- Survey of Western Art History 1 and 2
- Art Fundamentals
- Drawing I

Mid-level: (students choose 3)
- Painting I
- Sculpture I
- Ceramics I
- Printmaking I
- Digital Photography I

Upper Division Electives: (students choose 3)
- Craft
- Comics in the Margins
- Art of the Book
- Drawing II
- Painting II
- Color Theory
- Sculpture II
- Mural Painting
- Woodworking I
- Illustration I
- Installation/Public Art
- Special Topics
- Directed Studies
- Fine Arts Internship
- Printmaking II

Senior Capstone: (Required)
- Senior Studio
- Artist as Citizen

**How well is this faculty able to support any concentrations and specialty areas cited in the Catalogue?**
With limited space and low major numbers, faculty have not been able to offer our second level electives in recent years. (Painting 2, Sculpture 2, etc.) Instead, advanced students take Directed Studies, to offset this hole in the curriculum.

All full-time faculty have been able to offer Special Topics courses in areas of interest. These classes that may or may not become checklist classes, are places that can be experimental, or timely with an event or current topic. Most classes in the program began as Special Topics, and after being offered once (only once, Dept. by-laws), they are re-submitted as official classes to the faculty, dean’s office, provost, for official inclusion in the college course catalog.

**How frequently are core courses and electives offered and in what sequence?**

Core classes are offered every semester. Electives are attempted to be offered with a balance between 2-d and 3d dimensional areas. Our popular offerings, or classes that have the best chance of running, sometimes are offered more frequently, for example, Color Theory, Art of the Book, and Illustration, find more interested minors and students from nearby programs. Design, Architecture and Art History students taking our electives, help us with needed enrollment.

In recent years, we have tried to run Woodworking, Mural Painting, Sculpture 2, Fine Arts Internship, and have been forced to cancel several classes due to low enrollment or erratic scheduling times with limited spaces in the classrooms.

**Do students experience any difficulties in meeting graduation requirements for the program due to the frequency of course offerings?**

Yes, on average, Fine Arts majors who add the program late or begin USF in a transfer situation, face a numerical challenge. For instance, USF uses a 4 credit system, and students arrive from a 3 credit college; almost every transfer student ‘loses’ a class, on average. We have been relaxed in substituting classes in their checklist, so that students can find a suitable graduation timeline, especially when a student heavily exceeds the required USF 128 credits.

Normal students that add the program upon admission at USF meet their graduation timeframes, navigating the paradigm of sequential classes, and graduate in 4 years.

**What is the prerequisite sequence between lower-division and upper-division courses?**

Per the usual system, we follow a traditional numerical system:

100, 200, 300, 400

However, there are exceptions, such as international students taking Art History later, due to a highly functional prerequisite rule with the Rhetoric requirement. We also have
relaxed rules, to allow general non-major students to take our most popular, non-core classes, such as painting, printmaking, ceramics, without the typical pre-requisite.

**What is the proportion of lower-division to upper-division courses offered?**

Out of our 12 main classes for the Major, we have a somewhat disproportionate distribution of classes with more classes taken in lower-division than upper-division.

#4 100 level (+ Fab Lab, 0-1 credits)
#3 200 level
#3 300 level
#2 400 level

**What are the average class sizes in core courses, required major courses and electives? Are these class sizes appropriate for the learning goals/outcomes and learning objectives of the curriculum? How do they compare to those of other programs in the University?**

Our studio classrooms have a cap of 14 students due to space concerns. These are wonderfully sized and smaller than other programs at USF. Architecture has 12 students, due to their smaller, windowless classrooms.

**What is the mix of majors to non-majors enrolled in your program’s courses?**

The mix on average is 80/20, especially in the mid-level elective classes, such as Painting, Ceramics, Photography, etc. Other checklist classes are almost 100% majors only.

**What efforts are made to incorporate new perspectives, ideas and knowledge into the curriculum and to remove outmoded methodologies and viewpoints?**

The Program Director continually asked all faculty for new curriculum. With each course, professors are encouraged to adjust assignments, processes, demos, lectures, critiques to reinvigorate the Program.

**What courses have been deleted or substantially updated in the past five years? If you know what new courses are to be offered in the next five years, please include a separate list of such courses.**

Fine Arts has removed Visual Communication from the required foundation area in the Major checklist.

Due to inactivity, space, and lack of available professors, Stained Glass has been removed from the course catalog and checklists.
Classes to be considered and offered in the next five years:
Scientific Illustration
Ceramics for Non-Majors
Landscape Painting
Multicultural Art
Professional Practice and Internship (to possibly replace Fine Arts Internship)

**What policies and practices are in place to ensure a modicum of uniformity in terms of grading standards, course content, and learning outcomes across the curriculum?**

Fine Arts uses approved University standards, program learning outcomes and attendance policies to maintain uniformity between all of the checklist courses. Courses that are Core F and SL, follow additional Core Curriculum outcomes. First-year and transfer seminars (FYS) follow additional Mentoring components that are standard for that area.

**How much and what type of writing assignments does the department require?**

Fine Arts is almost uniformly a studio major, however, all courses use assignments that will utilize a written component. Usually, the sketchbook will be the required area for writing. Senior Studio, Craft, Illustration, etc. are our heaviest writing oriented classes, with thesis, papers, and reports.

**What does the program offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.?**

Fine Arts offers these 400 level capstones:
Senior Studio
Artist as Citizen
Fine Arts Internship

We do not have an honors track. There is a program award for highest GPA in conjunction with a service/community recognition. This prize is awarded to a student in May at our student awards ceremony at the opening of the Thacher Gallery student showcase.

**What opportunities exist to actively involve students in learning through internships, work-study, practicum, study abroad, etc.?**

Study abroad is highly encouraged, if available to interested students. We usually encourage the Junior SP semester as a time for exploration that matches maturity. This also has the lowest impact upon graduation requirements. Students have successfully entered into programs in the following countries:

England, France, Spain, Italy, Hungary, Mexico, El Salvador, Columbia, Japan
In what ways have you been able to involve undergraduates in research? How do you assess the results?

Students ‘create’ their own research in almost all of their upper-division courses. Results are assessed in critiques and portfolio grading, and in the case of thesis, students participate in a senior showcase gallery exhibit with their peers in Design Program.

Most full-time faculty have hired and maintained Faculty Research Assistants. These unique opportunities allow for mentorship and special learning connections.

How well prepared are majors for graduate study in the field?

Students are generally not ready for graduate study directly upon graduating from USF due to the short amount time (12 classes) to generate a body of artwork that would be ready, quantitatively, for a successful application in an MFA studio program. Advanced, prepared students would work outside of the classes, to prepare the 20 pieces of artwork; we have seen 1 to 2 students per year attempt this difficult move.

Are undergraduates interested in graduate programs in the field? What percentage are interested and what percentage actually go on to graduate studies? What other academic and non-academic fields are they entering upon?

Students are interested in graduate study with the typical MFA in Fine Arts area, however many students do not seem interested in further study directly upon graduating with their BA degree. Typically, in a usual year, only 1/10 students pursues application. In the past 5 years, students have successfully applied to:

SVA, CCA, Art Academy, New York Academy of Art

II. Admission and Transfer Policies

Are there any requirements for admission to the program?

No, all students that apply to USF and are granted general University acceptance can add the Fine Arts Major or Minor regardless of test scores, language abilities, etc.

Are there any internal procedures for accepting credit from elsewhere (advanced placement, transfer, study abroad, etc.)? What are they?

Yes, we accept 4-8 credits of AP Studio Art as direct transfer into the Major, if a student receives a 3, 4 or 5 score, we will consider substituting a foundation class such as Art Fundamentals or Drawing I.
All classes will be considered for checklist transfer from other colleges. The advisors (full-time professors) advise students upon adding the Major or Minor what classes can be transferred into the checklist. Study Abroad follows a similar advising process, which is started with a Petition to Apply at another Institution form that is signed off with multiple layers.

Are there any procedures for awarding credit to experiences other than traditional instruction (experiential learning, undergraduate research, internships, Previous Learning Assessment, etc.)?

Yes, internships taken outside of the checklist class, Fine Arts Internship, can be applied with a faculty sponsor, as Directed Study: Internship, to receive 1-4 credits for appropriate time and work. Students take advantage of this opportunity in all available semesters.

Students have successfully worked/interned in recent years at:

- Anthropologie
- Center for the Book
- San Francisco Giants Photographer
- Precitas Eyes
- Sharon Art Studio
- Crucible
- Gauntlet Gallery

III. Advising

How are students advised and mentored?

All Major and Minor students are individually advised from the full-time faculty. On average, each faculty member advises 10-15 students per academic semester. During sabbaticals and leaves, the remaining faculty will assume the extra students into their advising load.

Is advising valued and rewarded by the program?

How is advising organized and how is advising quality maintained?

Advising is a valued part of the program service.

Majors are equally distributed between full-time faculty members. After a general email from CASA and follow up from the Program Director, each faculty member contacts the Advisees by email and places sign up slots on their door for an individual advising
session. These sessions, each semester, usually last approx. 20 minutes. Quality of advising is not maintained, however, the Program Director will usually meet with every student prior to graduation to provide assurances of checklist credits. For example, some faculty will advise from the parking lot, on a bench, without their computer.

Minor advising is done on a case-by-case situation; some students do not require minor advising each semester. In the past, the Director handled all Minors, but since 2014, we have distributed students evenly across the full-time faculty.

The Program Director usually handles all graduating Senior cases, as the contact person with CASA, Registrar, etc., to ensure the completion of forms, etc.

**How is the advising process evaluated? If it has been evaluated, what were the results of this evaluation?**

There are no internal or external processes to evaluate the quality of faculty advising in the program. The Chair does not evaluate fellow faculty with their evaluations or monitor their Union distribution of workloads re: teaching, service, research. CASA and the Dean’s office does not seem to have any mechanisms in place to ensure proper advising and mentorship to students, outside of the successful, volunteer advising in the summer of acceptance. (Summer Webtrack) There are no ramifications for faculty that advise poorly or not at all. Students will eventually find the Program Director for emergency advising, usually in their senior year, to resolve issues of credits, transfers, graduation timeframes.

**Are there less formal opportunities for faculty/student interaction?**

Yes, there are group speakers, gallery exhibit openings and orientation, that allow for casual interaction. Additionally, some faculty will work on research projects in the Xarts space, encouraging students to observe, help etc. Several full-time faculty maintain student research assistants, to have extremely valuable mentorship.

**IV. Overall Academic Quality**

**What, in the opinion of the faculty, is the overall quality of the program?**

The quality of the program is ‘poor to good’, as it relates to the curriculum being delivered in the 2 classrooms at USF.

**How, in the opinion of the faculty, does the program compare with others nationally and internationally?**

We researched our peer-institutions for the 2009 self-study. At that time we were
improving but still behind in space, curriculum, and having our students prepared for real world expectations, employment or future study. Today, the same comparison is valid. After visiting most of our Bay Area peer institutions, in the past few months, we are falling further behind, especially with keeping up with facilities, and maintaining majors. Our main local ‘competition’, Santa Clara, St. Mary’s, Berkeley, etc. have made marked improvements in the past few years.

**Describe any special strengths and/or unique features of the program. Are there special research emphases that make a unique contribution to the program?**

The program is unique in the Bay Area of California, offering Mural Painting, Art of the Book, Artist as Citizen, and able to provide Fine Arts Internship opportunities in a major metropolitan area. These classes, offered together, within a checklist, distinguish Fine Arts from peer-institutions.

**In what areas has the program improved or deteriorated within the last 5 years? Please describe the evidence used to support these conclusions along with plans for eliminating any deficiencies (include expected timetables).**

The program could use an overhaul of the curriculum, as it realizes that new space, more classrooms, and a new building are not forthcoming. The program should reduce the offerings to actualize the 2 classrooms it can use to deliver a 20+ course checklist.

V. **Assessment of Student Learning**
What are the program learning outcomes? Please provide access or include as hardcopies Annual Assessment of Program Learning Outcomes reports.

Fine Arts Program Learning Outcomes:

1. Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.

   Outcome:
   Identify sources and tools for art historical research and produce formal analytic written papers or projects.

   Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.

2. Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific
objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.

Outcome:
Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.

Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.

3. Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.

Outcome:
Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change.

Propose and produce a meaningful service-learning project to a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.

4. Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.

Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.

Write and prepare applications for graduate study, grants, and other professional endeavors.

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Fine Arts is behind in participation with reports since 2014. From 2007-2014, the Program Director assessed at least 1 course per year.

**What are the standards by which you measure success in achieving the learning outcomes? Please include in the appendices any rubrics the program has designed and used in this regard.**
What are the methods by which the program assesses its success in achieving its program learning outcomes?

The methods include faculty review of:
- Studio artwork portfolios
- Art work individually and group critiqued.
- Artwork applications to exhibitions in galleries and museums.
- Senior thesis projects, exhibited.
- Papers, research projects, graded and evaluated.

To what degree have you achieved your stated program learning outcomes?

To all observable standards, all of our PLO’s have been achieved.

How does the faculty utilize evidence from the Annual Assessment of Program Learning reports to make changes and inform them of the quality of student learning that occurs in the program?

Faculty do not apparently use the reports of assessment.

How does the program determine whether individual courses are meeting their program learning outcomes?

Each class in the Major/Minor checklists are intended to have a thorough review according to the curriculum map edited in 2007, however, this was not able to be finished. The hope was that the workload would be shared by the full-time faculty in the dept. The Program Director reviewed 7 classes; courses assigned to other full-time faculty were not reviewed. The entire PLO’s, Curricular Map, Rubrics are due for an entire overhaul. The program was given an extension (Oct. ’16) to begin this process.

How does the program determine whether individual courses are contributing to overall program outcomes?

Syllabi reading and storage, observation of classes, evaluation of artwork critiques, exhibitions are used by the Program to determine if PLO’s are being achieved.

What factors have facilitated or impeded the program’s ability to meet its learning outcomes?

Some faculty (part-time and full-time) alter their outcomes, semester to semester, without informing the Dept. of changes. The program does attempt to remedy changes made by
part-time faculty, reviewing the syllabi, reminding them of the established Learning Outcomes, especially Core, etc. The program does not attempt to remedy changes made by full-time faculty. There is a hopeful area of trust that the faculty member has followed the Dept. by-laws, and subsequent rules of college review. However, upon syllabi inspection, faculty have erased established learning outcomes and re-written new versions. There is no administrative process to have a fellow faculty member reprimand another. USF, as a whole, does not have or follow internal Dept. peer-review. The Dept. has also adopted a weaker Chair model, whereas the Program Directors, have been given more administrative overview, in each subsequent year, since 2008. The Chair does not confer with any individual faculty member regarding teaching and meeting outcomes.

**What are the program’s reflections on the data on retention and persistence to graduation?**

Not enough data is shared between the program, admissions and dean’s office (casa), to make an accurate statement. We do know that Fine Arts has a reputation for having lowest retention on campus. Graduation rates were good, however, in recent semesters, several international students have prolonged their time at USF, sometimes graduating in 6 and 7 years, to extend their (visa) time.

**How are program expectations communicated to students? Are they informed as to their progress in meeting program learning outcomes?**

Syllabi, tests, quizzes, assignments, etc. all play a role in showing the students the expectations (PLO’s).

**Has the program participated in the evaluation of any of the Core areas? Please include in the appendices the report(s).**

No, our Core F offerings have not been evaluated specifically by any known individuals on the Core Curriculum Committee or internally by the Director or Chair.

VI. **Faculty**
Demographics

Please discuss, assess and evaluate the faculty demographic data.

Since our last APR, we have had one retirement, Professor Richard Kamler. We also had a shared program colleague, Father Tom Lucas, transferred from USF to Seattle University. We have added, Father Arturo Araujo to our faculty. We have also retained Professor de la Torre, Ross, Hongisto, since our last APR. For SP16, we are able to hire Professor Jenifer Wofford for 1 term as full-time faculty.

(Four caucasian men and three persons of color, one of whom was female)

Adjunct faculty have included dozens of professors, and for the sake of time, these are the continuing adjunct professors in Fine Arts:

Elli Shahideh
Mimi Sheiner
Frank Cole
Jessica Snow
Jenifer Wofford
Susan Wolsborn

(Three caucasian women, one caucasian man and 2 women of color.

Teaching

Please list for each faculty member in the program, the courses taught during the academic year along with the number of units and student credit hours.
Associate Professor, Eric Hongisto:
FA15/SP16:
Painting for Non-Majors, Painting I,
20 units (+ Directed Study hours)

Associate Professor, Sergio de la Torre:
FA15/SP16 (On full-year Sabbatical)
Typical semester: Dig. Photo I, Artist as Citizen

Associate Professor, Philip Ross
FA15/SP16 (On full-year Leave)
Typical semester: Sculpture I, Drawing I

Assistant Professor, Arturo Araujo:
FA15/SP16:
Senior Studio, Ceramics I, Printmaking I, Music and Art: Ceramics
20 units (+ Directed Study hours)

Assistant Professor, Jenifer Wofford (as full-time term faculty, SP16 only):
SP16
Drawing I, Illustration I, Digital Photography
12 units (+ Directed Study hours)

Do the faculty as a whole possess the appropriate background and expertise to deliver the current curriculum?

Yes, all have previous experience, MFA (terminal degree), and expertise in their field. All faculty teaching have the ability to teach more than one course, and deliver curriculum to majors and non-majors.

How are teaching assignments made within the program?

Program Director sets the schedule and assigns teachers to appropriate classes. This is done with consultation with full-time faculty.

With regard to interdisciplinary programs, how are teaching loads negotiated and balanced between the home department and the interdisciplinary program?

N/A

To what extent do faculty enjoy teaching the courses they teach?

Yes, faculty seem to enjoy teaching their classes. From time to time, adjunct faculty ask for rotation from continuous service in one area.
Do faculty wish they taught different courses or taught existing courses differently?

Professor Hongisto would like to teach more Special Topics, but would need to sacrifice teaching foundations, painting, and Seniors, in order to deliver new classes in fields of interest.

Is the curriculum flexible enough to allow innovation in teaching methods and the development of new courses?

Yes, there is room for introducing more teaching methods, such as 2 credit tutorial and material oriented classes. However, the amount of space in the rooms forces us to offer the most impact 4 credit offerings.

Has new technology affected the way in which courses are taught?

Very little. Some faculty have embraced the availability of smart phones, tablets and social media, while many have kept traditional methods of teaching in the analog sense.

Does the program monitor its overall teaching effectiveness? How?

Yes, the Program Director monitors the evaluations (BLUE) for all part-time faculty. With the Union by-laws, the Dean’s office handles evaluations with full-time faculty, and these are kept private, and not available to Directors and Dept. Chair. This impacts effectiveness with regards to improving most curriculum decisions; it is unknown if faculty are effective in their respective classes. No one inside a Dept. at USF is truly able to determine how effective a fellow full-time faculty member is performing on the standard evaluations.

(Exceptions are that members of Peer Review Committees and Administration are able peruse the Evaluations.)

The Program Director reviews all adjunct evaluations on a semester timeframe to evaluate scores in combination with teaching examples, classroom visits and supplementary gallery exhibition work.

What does the program do to help faculty, particularly junior faculty, improve student learning?

USF offers each full-time faculty a Mentor, to help them past their first year of teaching. After that period of introduction, there are no more formal mechanisms to monitor and improve student learning. Directors and Chairs do not perform classroom observations in the Dept., with full-time faculty colleagues, but are able to with part-time faculty on a case by case basis or invitation. The University has a College of Teaching Excellence program which has many great resources. It is unknown if faculty use this resource.

Other than classroom teaching, how is the faculty involved in student learning and
development (e.g. independent study, mentorship, advising)?

Most full-time faculty are heavily involved with Directed Studies each semester, and direct mentorship with student works, student research assistance, etc.

Research

What are the faculty’s research and creative interests and aims? Please describe the research and/or creative work of the program, focusing primarily on achievements since the last review.

Professor Hongisto:
Maintaining an active drawing and painting studio. Created a new body of work each year since last review, including drawings, paintings, sculptures, murals and installations. Additional work was created in collaboration with the community in the form of Service murals on campus and at local elementary schools.

Professor Ross: (No Response, requested information 2/1/2016)

Professor De La Torre:
Maintains an active art studio and a curatorial/research practice. As an artist in 2016 I participated on several art exhibitions including: the LA Biennial at the Hammer Museum, and the Gagosian Gallery in Beverly Hills. In 2015 my work was included at the Fotografisk Center in Denmark, and The Lab in San Francisco. In the same year, I was a finalist for the American Academy Rome Prize 2015-16. Out of 500 applicants, we were 9 finalists. During my sabbatical year FA2015 - SP2016, I decided to go to Rome to start working on a new project looking at undocumented immigration to Europe. This is work in progress.

In 2015, as a curator I was awarded The Warhol Foundation and The San Francisco Arts Commission for the photo exhibition “Existe lo que tiene nombre”. The exhibition includes the works of 23 photographers living in Mexico. This traveling exhibition opened at SF Camerawork and Galeria de la Raza in San Francisco. It then went to Arizona State University Art Museum and the Juanita & Ralph Harvey Midwestern State University, Texas. The exhibition will travel in 2017 to The Front Art Center in San Diego and el Centro de la Imagen in Mexico City. The exhibition includes a 150 page catalogue. I have been invited to present my work at the Montalvo Arts Center, Stanford University and the Wattis Institute. My work has been reviewed by KQED Visual Arts Review, the Arizona Republic and Times Records News. There is an upcoming book on my work by scholar Rebecca Schreiber, Associate Professor University of New Mexico.

Professor Araujo:
Araujo’s artistic research projects for the last five years have emerged from two different media, printmaking and ceramics. His work with those media imply different aesthetic attitudes: from the exploration of a large-scale print to the intimacy of a particular
narrative of a ceramic tile, or from an etched glass window to a seedpod. I have become familiar with many forms and techniques that allow me different voices and expressions in the printmaking and ceramics media. His artwork has being placed in the Library of Congress (LOC), Print and Photograph Division [2014], in the Bernalillo County Metropolitan Courthouse of Albuquerque, New Mexico [2010-12], and the Fred Hutchinson Cancer Research Center in Seattle, Wa [2008] 

In 2015, Araujo showed *Befriending Sacredness* at the Jundt Art Museum and Arcade Gallery in the context of the Jesuits And the Art Series: Visual Art in Spokane, WA. He spent more than a year consolidating the ideas and images for this show. He created thirty-four new prints for a large space gallery. He used Mathew Fox’ concepts expressed in *Original Blessing* and explored the visual forms of four different pathways of encountering the divine. His visual interpretation of these paths comes from his own historical context and surroundings.

Currently, Araujo is working in a new ceramic show at Manresa Gallery. The show is title: *Vessels of Memory: Earth Sounds in the Work of Arturo Araujo*. And it will be open on October 23, 2016 till January 29 2017. In this exhibition, Araujo explores the concepts of fragility, earthiness, ecology, and forgiveness through his diverse and community-based artistic practice. Through video, sculpture, sound, and interactive installation, *Vessels of Memory* prompts a multi-faceted contemplation of culturally specific death rituals, nostalgia, and global environmental crises. Connecting closely to Pope Francis’ second encyclical *Laudato si’*, I nuance and expand upon the spirit of an earthly tradition, pointing to contemporary religious, political, and cultural practices. This ceramic exhibition comprises four installations, one for each of the alcoves of the Manresa Gallery at Saint Ignatius Church.

**What is the recent history of research support, fellowships, grants, awards, contracts or commissions by members of the program? Please list by title and principal investigator any major research projects and include a brief description. For sponsored projects, list sources, amounts of funding and duration. (List all grant proposals made by the faculty whether funded or not).**

**Professor Hongisto:**
Faculty Development Awards, Research, Travel, 2009-2016 (too many to list individually)
Graves Award in the Humanities, 2009, $7000
Headlands Center of the Arts, Affiliate Artist Residency, 2009

**Professor Araujo:**
For the past six years, Araujo has worked as a freelance artist creating artwork by commission for private and public spaces. The topics, materials and social contexts of these commissions vary from street art with volunteer work to etched glass windows with
high-cost design, manufacture, transportation and installation. The three most important commissions he has done in this period are the etched windows of the Chapel of the Three Companions at Gonzaga Preparatory School in Spokane. The total cost of the project was of $150,000. The etched windows at Gonzaga Preparatory School required three years of work, from the drawing of the design to the installation of the four nine foot by eighteen foot glass panels. Each window was dedicated to one of the four weeks of the spiritual exercises of Saint Ignatius. The etched glasswork was commissioned by the Conrad Schmitt Studio, an architectural arts studio located in New Berlin, Wisconsin and one of the oldest and largest glass studios in the United States. I worked closely with the artists at Conrad, and as a result of this collaboration they tried for the first time a double-sided etched panel technique in order to realize my window design.

The mural installation in the hall of the Board of the College of Art and Science at Javeriana University in Bogotá includes a set of three more pieces that accompany the large one: two medium size prints and a ceramic seal of the Society of Jesus. For this work the Vice President for mission and identity of Javeriana University requested an artwork inspired by La Ceiba de la Memoria (The Kapok Tree of Memory), a historical novel by Roberto Burgos Cantor inspired by the life of Saint Peter Claver, a Jesuit who realized his mission of social justice with the African slaves in Cartagena. This commission required multiple photographic sessions with twenty-two models, a special trip to Cartagena to capture images of the fortress where Peter Claver worked, and a trip to Bogota to install the final mural print in the board’s office. The total cost of the project was of $5,000 and took a complete year from the signing of the contract to the final installation of the mural.

The tapestry for the student chapel at the Seattle Preparatory School represents a scene from the life of Saint Ignatius. Wounded by a cannonball during a battle and recovering at his brother's house, Ignatius discovered the presence of the Risen Lord in his life. After his initial conversion, he went to Montserrat where he spent two days making a confession of all his sins. After his confession, he spent the night in prayer - as a knight in arms - before Our Lady of Montserrat. At the end of his prayer, he left his sword with our Lady and decided to spend the rest of his life as a pilgrim doing penance. The tapestry was woven in Belgium in the workshop of Magnolia Editions, the same company that wove the tapestries of Chuck Close and the tapestries in the Los Angeles Cathedral. The total cost of the project was of $25,000 and took a complete year from the design to the final installation of the tapestry.

**Professor de la Torre:**

**2015**

Guggenheim Fellowship $65,000 I DID NOT GET IT

Often characterized as "midcareer" awards, Guggenheim Fellowships are intended for men and women who have already demonstrated exceptional capacity for productive scholarship or exceptional creative ability in the arts.
Rome Prize (American Academy in Rome) $26,000 **FINALIST**
Each year, through a national juried competition, the Rome Prize is awarded to about thirty artists and scholars whose work represents the highest standards of excellence, often at the early and middle stages of their working lives.

Art Program Facilitator for the San Francisco Planning Department $10,000
This grant engaged the Mission arts community to leverage past and existing efforts to promote art on the 16th and 24th Street BART plazas

**2014**
The Warhol Foundation $15,000
The San Francisco Arts Commission $15,000
I was awarded these two grants, one from the Warhol Foundation and the other one from the San Francisco Art Commission to co-curate an exhibition titled “Existe Lo Que Tiene Nombre: Contemporary Photography in Mexico”. The exhibition opened in San Francisco Camerawork, traveled to Arizona State University Art Museum, the Juanita Harvey Art Gallery Midwestern State University and The Front Gallery, San Ysidro, CA. A 150 pages color catalogue accompanies the exhibition.

**2013**
Headlands Center for the Arts, Sausalito, CA $2,500 **ART RESIDENCY**
Invited to be part of the ten-day residency “Other Histories” at the Headlands Center for the Arts. Other Histories invited ten artists to explore twin themes – “Knowing War” and “Global Human Movements: Migration”.

Headlands Center for the Arts Alumni New Works awards
Headlands Center for the Arts Alumni New Works awards project-based, month-long return residencies— with project grants of up to $2,500—to six noteworthy alumni each year.

**2012**
Art Matters, NY $4,000
Since 1985, Art Matters has assisted individual artists who make work intending to break ground aesthetically and socially.

**2011**
San Francisco Arts Commission Individual Artist Grant $10,000
Individual Artist Commission (IAC) grants offer up to $15,000 to support individual artists living and working in San Francisco for specific personal, artistic projects that, in turn, stimulate the creation and presentation of high quality, new works of art throughout the city’s neighborhoods.
Center for Cultural Innovation The Investing in Artists grants program, $10,000
The Investing in Artists grants program was established by the Center for Cultural Innovation (CCI) in 2007 to enhance the working lives and strengthen the creative support system for California artists working in all disciplines.

Carriageworks Artistic Program, Sydney, Australia $10,000 ART RESIDENCY
Carriageworks is the largest and most significant contemporary multi-arts center of its kind in Australia. The Carriageworks Artistic Program is ambitious, risk taking and provides significant support to leading Australian and international artists through commissioning and presenting contemporary work.

Professor Ross: (No Response, requested information 2/1/2016)

What has been the impact of faculty research in the field and more broadly over the last 5 years?

The faculty have had remarkable success in the fine arts field with numerous grants, exhibitions and awards. Please see the CV’s of Professors De La Torre, Hongisto, Araujo for the comprehensive lists of accomplishments within the field.

What are the primary areas of emphases and strengths within the program?

The faculty have a breadth of various skills and research projects. We cover book arts, photography, video, bio-art, murals, mixed media printmaking, ceramics, etc.

What factors have shaped and in future are likely to shape the areas of expertise in the program?

The continuing faculty are not likely to leave USF, and the future is set with our areas of coverage. Of course, faculty change, alter, and introduce new areas of research into their portfolio.

In what ways have changes in your discipline (paradigms, funding patterns, technologies, etc.) influenced research, scholarship and creative work in the program?

There have been no substantial changes in the field. Over the last 10 years, there has been a digital conversion for applications for grants, residencies, exhibitions.

Some programs are more heterogeneous than others. What variations exist among your faculty in terms of methodologies, paradigms, or subfield specializations? Do these differences create obstacles to communication and, if so, what steps have been taken to promote communication between different constituencies? How successful have these strategies been?

The faculty in the program all have overlaps into other fields, such as: design,
architecture, biology, media studies, film, communications, art education, etc. Faculty are very adept at finding and utilizing grants, calls for entry, and receiving exhibitions with this cross-disciplines.

**What impediments to faculty productivity exist and in what ways can these be reduced?**

USF is teaching oriented college with equal balance with service and research. This automatically reduces research to a smaller component of the job. A reduced teaching load and removal of academic advising would be the easiest, quickest solutions to renewed faculty production.

**What are the expectations for faculty research/artistic creation/performance in terms of quality and quantity? Are they being met, and if not, why not? How do the program’s expectations compare with the College as a whole and with similar departments at other colleges and universities?**

The faculty has been awarded with numerous national and international exhibitions, grants, awards, residencies. If equated to other USF programs, our achievements exceed expectations, if directly compared to peer colleges and universities, our faculty are on par or exceed the average for production, peer review, etc.

**Service**

**What are the major service contributions made by faculty to the college and university over the last 5 years? Please be selective and do not include or append faculty resumes or vitae.**

**Professor Hongisto:**
Program Director, Fine Arts Program, 2008--->
Chair, University Peer Review, 2014-2016
Chair, ARTS Peer Review, 2014-2016
Member of First-Year Seminar Committee, 2009-2014
Member of Dual Degree Program Advisory Committee, 2010-2014

**Professor Ross:** (No Response, requested information 2/1/2016)

**Professor de la Torre:**
2016 Sabbatical
2015 Co-chaired the USF Human Right Film Festival with Professor Pedro Lange
2014 Appointment to Media Studies Professor Search Committee.
Co-chaired the USF Human Right Film Festival with Professor Susana Kaiser
2013 Participated in the Faculty Immersion to El Salvador;
Organized with Professor Sandra Kelch the Senior Art Show at SOMArts.
Organized a campus wide lecture by award winning filmmaker Natalia Almada, as part of the Cine Acción Committee at USF.
Served as a judge for the USFtv Student Film Festival.
2012 Joined Cine Acción Committee at USF.
Participated in the KINO Border Initiative committee.
Appointment to service a one-year term as a Chair of the Film Studies Minor.
Joined the McCarthy Center’s Community Partner Steering Committee.
2011 Appointment to the Director for the Cultural Centers Search Committee at USF.

**Professor Araujo:**

In 2015, Araujo was invited to be part of a hiring committee for a tenure-track position for a professor of Asian Art History. his role in this committee was to read all the applications and preselect the ten top candidates, from which we chose four finalists to be invited for on-campus interviews. I also attended all teaching demonstrations of these finalists.

In 2015, he also participated in a hiring committee for a new Program Assistant for our department. My contribution to this committee was to read the finalist applicants’ portfolios of the two top applicants, then help conduct interviews to choose the finalist.

In 2015, the President of the University, Paul Fitzgerald, asked him and three other members of the academic community to be part of a steering committee for art donations to the university. Our work concerns studying, approving and installing four large art donations: a stained glass window that will be soon installed in the south wall of the Gleeson Library hall, a bronze statue of Saint Ignatius (previously acquired by Fr. Tom Lucas), a very valuable collection of thirteen original photographs of San Francisco by Eadweard Muybridge, and a Salvador Dali print.

In 2014-15, he participated in the first Ignatian Faculty Forum organized by the University of San Francisco. We met once a month for a year to read inspirational documents and discuss them from an open and inclusive pedagogical perspective, immersed in Catholic thought and Ignatian spirituality. Our meetings, lasting four hours, also included meditation and spiritual sharing.

In 2013, he became part of the Center for Teaching Excellence Committee. he participated in two meetings a semester for two years, in addition to attending meetings of the Teaching Effectiveness Committee. We evaluated and remodeled the orientation module for the incoming full-time faculty and created a survey to assess student engagement in various USF Schools. Later, we analyzed the survey data and explained the results using different pedagogical tools and approaches of the topics proposed by different educators---.

In 2013, Araujo was appointed by Dean Marcelo Camperi to the Curatorial Advisory Committee for the Thatcher Gallery. This board meets three times a year to decide future
exhibitions in the gallery according to the gallery mission. The gallery hosts up to five shows a year and two sculpture terrace exhibitions a year. Even though Dean Camperi only asked me for a two-year commitment, I chose to remain on the board until the end of 2016. In addition to my usual duties, he has also responded to requests by Glori Simmons, the Gallery Director, for advice on curatorial direction on exhibit content and resources for educational materials. Recently I gave my professional opinion on the University archive, specifically, on what to do with pieces with no historical value that have been in storage.

In 2012, he introduced a new ceramics course in our curriculum, initially offered as a special topic, and later formalized as ART 270. The class fulfilled the need in our Fine Art curriculum for middle range 200 level courses in a tridimensional art form. In order to secure the department’s approval, he created a new syllabus and met several times with the chair of the department for feedback. He also had meetings with representatives from Facilities Management in order to secure all the permissions for building the necessary equipment and to determine the proper location for the kiln He also negotiated the acquisition of new equipment including portable pottery wheels, table covers, clay, glazes and tools. This class is now one of our most successful courses and serves as a recruiting tool for our Fine Art program.

In 2012, in association with Fr. Tom Lucas, S.J. and Glori Simmons, Araujo negotiated the donation of the Henry Evans print studio, including Henry’s Washington Press, type press, ink and paper. This donation has fostered the advancement of print media in our facilities since the quality of the registration (the capacity to keep printing in place) of the Washington Press has elevated the quality of the prints produced in our studios. The paper supplies donated by Marsha Evans also helped lower the cost of student supply expenses.

In 2012, the President of the Iberoamericana University, Tijuana, P. Ruben Arceo, S.J, invited him to be part of the Board of Trustees of the university. My role as a board member was to attend the regular meetings of the board and serve as a bridge to connect our academic programs at USF with the academic programs of Ibero Tijuana. We were also able to provide external reviewers for the Ibero English program through the generous support of Professors Matthew Motyka, S.J. from USF and Melinda Erickson from the University of California, Berkeley. Furthermore, we were able to provide external review of Iberoamericana’s nursing program thanks to the support of USF Professor Timothy Godfrey S.J. My role in these events was to serve as a liaison between the two institutions and raise the necessary funding to transport the two USA delegations to Tijuana and to bring the entire board of directors to USF. Thanks to my negotiations, the California and Oregon Jesuit novices study Spanish at Ibero Tijuana every year.

In 2012, The Interfaith Meditation Room at the University of San Francisco started as an initiative of the director of University Ministry. The purpose of the Interfaith Meditation Room is to provide a sanctuary where people of all faiths and religious traditions may retreat for prayer, meditation and spiritual activities. The challenges of the project were to create, with a very small budget, a meditation room in the location of a small paper
storage room. The project required the participation of three Fine Arts students and Fr. Tomas Lucas, S.J., who assisted. The Interfaith Meditation Room involved the design in clay of 21 bells from different religious and cultural traditions, the sandblasting of images of the “Tree of life” on the entrance window, the painting of the edging for the main wall, and advising on the furnishing of the room.

In 2012, Don Dodson, Provost Pro Tempore of the Jesuit Liberal Arts College of Hong Kong, requested support from our Provost Jennifer Turpin in developing proposals for the initial five majors of the Jesuit Liberal Arts College in Hong Kong. Provost Turpin asked me to be part of an international task force. His participation was active and focused specifically on the Design curriculum. This work helped me better understand what we have at USF in our Fine Art and Design programs, as he contrasted our own curriculum with the ideas and perspectives of other schools. This international project is still under study, pending the donation of a campus by the Chinese government.

In 2011, Bishop Robert McElroy created a program at Boston College for faith formation titled “Forward in Faith.” This program was organized around an array of topics concerning doctrine, spirituality and leadership. Bishop McElroy called me and three other priests of the Archdioceses to translate the series talks into Spanish; however, my work has been as more of an interpreter than a simple translator. I put considerable effort into maintaining the tone and content of this adult conversation about faith in this different cultural context, as he had to account for the different educational level of the Hispanic audience, the relative lack of power of the Latino Catholic community in the structure of the church in North America, and the diverse questions and doubts about faith of the Hispanic audience. These talks were then given in three areas of the Archdioceses of San Francisco: Marin, San Francisco and San Mateo.

What are the major outreach programs that faculty have been involved in since the last review?

Faculty did participate in several programs, many are in the paragraphs above.

In what ways are the faculty linked to the community (paid and unpaid consulting, faculty service on community boards/commissions etc.)?

Professor Hongisto continued as an Art Docent for the Petaluma School District. This is a volunteer art teaching relationship where qualified artists go into elementary school classrooms and deliver an art historical project.

VIII. Relationship with other Departments and Programs

In what ways does the program collaborate with other departments and/or programs at USF?
We share many classes and resources within the Dept., such as program overlap with these Fine Arts classes:
Fab. Lab. (cross-listed with ART and ARCD)
Art Fundamentals (students in DSGN and ARTM program requirement)
Artist as Citizen (students in ARTM, allowed to count SL in program requirement)

Additionally, Professor Araujo, maintains an active relationship, cross-listing or directly teaching studio classes for the USF St. Ignatius Program. He is also slated to teach a new offering: Ceramics for Non-Majors (Core F), in Spanish language, for the Modern and Classical Languages Program.

Professor de la Torre has also taught History of Photography, in Spanish language, for the Modern and Classical Languages Program, History of Photography, Special Topics, for the Art History/Arts Management Program, and was also the Program Director of the Film Studies Minor, which is originates and is housed in Media Studies Dept.

Professor Hongisto has worked with Student Life on several occasions. These successful collaborations have resulted in permanent murals in 4 dorms across campus. He has also worked with University Ministry to create murals and installations for display during conferences and major University events, such as portrait mural of Salvadoran Archbishop Oscar Romero’s 30th anniversary of his death. Additional collaborations include murals for the USF Organic Garden, temporary artworks for construction fences, and the curation of student paintings for Admission, President and Dean’s offices.

What is the program’s assessment of the successes and disappointments of those collaborations?

The faculty cherish collaborations across campus. Successes include permanent artwork, temporary projects, and visual literacy. Disappointments include not having spaces allocated for the arts. The lack of student art galleries need to be addressed by the University.

Are there any impediments to developing interdisciplinary research or connections to other programs?

No, USF is an open place for development.

How could the University aid you in strengthening and developing such ties?

The University can help the Dept. by showcasing the arts on campus. They can help by moving the Dept. from a basement into the inner campus.

For Interdisciplinary and Online Programs
Fine Arts doesn’t not participate in any Interdisciplinary and Online Programs. Faculty, individually, teach in other programs, such as Spanish, Saint Ignatius Institute and the Film Studies area.

VII. **Recruitment and Development**

In what areas and specialties does the program wish to hire in the future? What is the rationale for recruitment in these areas?

There is a need for a full-time hire in foundations/painting/printmaking. Within foundation classes, there is a need to have a full-time presence teaching Art Fundamentals and Drawing I; recent years have seen the majority of these classes taught by continuing part-time faculty. Additionally, the area of painting/printmaking could use help, as Professors Araujo and Hongisto do not have enough scheduling availability to consistently offer these popular classes on a regular basis.

What are the anticipated retirements that need to be taken into account in long-range planning over the next five to ten years?

No anticipated retirements.

In what ways does the program help foster professional development and growth of the faculty?

The program provides exceptional freedom to faculty to pursue their own teaching, research and service. There are no restrictions on new course offerings. There are no redundant sub-committees or extra service requirements. The Faculty Development Funds at USF provide for excellent funding of research, travel and teaching improvements.

How are junior faculty members mentored with respect to their teaching, scholarship/art, and service?

With the exception of Assistant Professor Araujo, all continuing full-time faculty are tenured and promoted to the rank of Associate Professor. Professor Araujo received a faculty mentor, Father Lucas, during his first year of teaching at USF.

Are information and expectations communicated effectively, especially to junior faculty?

Yes, the Program Director and Chair use faculty meetings, email and in person conversations to communicate expectations regarding teaching and service within the Dept.
VIII. **Departmental Governance**

How is this program organized? Describe the program’s governance structure and include in the appendices the existing governance documents.
We use the Dept’s by-laws. See General Dept. APR Appendix.

There is an expectation of faculty participation in governance, how do faculty members in the program meet this expectation?

All Fine Arts faculty attend most Dept. meetings. There are occasional sub-committees for larger projects and situations.

What is the term of the chair and how is he/she elected?

See General Dept. APR Appendix.

How well is the program governed?

Each Chair has brought new energy and dedication to governing the Department. Program direction has become the new normal for the Dept. with more and more responsibilities on the Director. The goals of the program are almost being achieved. More energy is needed in sharing governance responsibilities to ensure program success.

How is the work and administration allocated among individual faculty members?

Professor Hongisto has been Program Director for 8 years, and do not seemingly have an opportunity to step down from this position. No other faculty have requested the 3 year renewable term directorship. Hongisto was forced to direct program even while on Sabbatical. There needs to be an equitable solution for sharing the administrative workload in the Fine Arts program.

Do all faculty members feel included in decision-making? How is participation in shared governance encouraged and valued?

There are scheduled Fine Arts program faculty meetings. Our group became fractured with decisions at this level and has since been reduced to yearly events. The current mode of operations is now using hallway meetings, and using email as a group voting consensus on many issues. Advising decisions, curriculum changes, scheduling, hiring adjuncts, etc. have largely been left to the Program Director to make decisions in the best interest of the Fine Arts program.

How is leadership encouraged and developed, particularly among junior faculty?

All faculty, regardless of rank, are encouraged to step into leadership roles that are fitting with their interests, experience. There needs to be more of a willingness to serve the program and dept. Unfortunately, our Dept. had a majority of junior faculty at an earlier historical point and many not-yet-tenured faculty had to step up as Chair or as a Director. This has led to concern that faculty have not stepped up for leadership. The teaching and
service load at USF is treated equally on paper, and many junior faculty have been forced to sacrifice research time and opportunities, to keep the programs running.

IX. Students

What is the program looking for in its students?

Curious, engaged, hard working, students from all parts of the world, from as many different social and economic backgrounds as possible.
What kind of students is the program well suited to serve?

All do well in the program, from over the 12 year + history. We are suited to serve students coming directly from Catholic high schools, and students that have had at least some high school art experience. Students with AP Studio Art credit have been increasing over the past several years.

How does the program define “quality” in terms of admission to the program where relevant?

Admissions does not qualify students into the program, we receive students with very low and very high test scores. In recent years, with the matriculation of international students, the program has had high number of students with high TOEFL scores, but had lower English proficiency levels.

Are there striking ethnic, racial and/or gender disparities among majors and non-majors taking courses in the program and USF students as a whole? If so, are there ways to attract those not normally attracted to the program?

Yes, in the Major and Minor, there is an approx. 90/10, female to male ratio, similar to the national averages. Non-major students taking our Core classes are much closer to the USF averages in ethnic, racial and gender breakdown. We have attempted to create more classes that would attract non-white female students. This is a work in progress. As mentioned previously, Professor Araujo is slated to offer a Ceramics for Non-Majors, in Spanish language. These types of racial and ethnic outreach are possible solutions to our disparities.

What efforts are made to create an intellectual and social climate that fosters student development and supports achievement of the program’s objectives (e.g. clubs, student chapters of professional organizations, etc.)?

There are no current clubs or organizations within Fine Arts. We previously had the unique student art club, SPLAT, mentored by Professor Hongisto, but this energetic and creative group of students floundered with the standard rules with maintaining the USF club, officially speaking. The club did not follow through with continuing leadership and was disbanded.

Do students affect policy and operations (e.g. student membership on program committees, representation at faculty meetings, etc.)?

No, students do not participate in the operations of the program. We actively listen to students, asking for course ideas, suggestions, etc.

How are program expectations communicated to students?
Periodic emails from Program Director, Program Assistant, Studio Manager, and occasionally Dept. wide communication from the Chair etc. are our most effective methods to communicate Curriculum, Advising, Rooming, etc.

**Are students kept informed of their progress in meeting intended learning outcomes?**

Yes, from the faculty members in class assignments grading and critiques.

X. **Staff**
XI. **Diversity and Internationalization**

Please see Departmental self-study front section.
Diversity

Describe the inclusion of underrepresented groups for students (by entering cohort), faculty (by academic rank), and staff.

The overwhelming majority of students in Fine Arts are white females from California, Hawaii and the pacific northwest. Approximately 20% of the current majors are International students from China, mostly females.

The continuing full-time faculty, as of FA16 are 2 white males and 2 males of color.

The Dept. staff is consists of 3 white females, and 1 white male.

What steps has the program taken to ensure an environment that values diversity and supports all faculty, students, and staff?

All the faculty have deep respect and care for inclusion, diversity and breadth that would extend to any workplace in a University, especially a Jesuit institution.

No formalized steps have been taken to create an environment beyond the normal support for all current students, staff and faculty.

What factors facilitate or impede efforts to recruit members of underrepresented groups?

Historical evidence shows a Program and Departmental pattern with hiring white males. Many searches have included underrepresented groups, even in the finalist stage. There is conversation and true earnest to consider people of color and to create a Dept. that has
balance of gender, and in recent years, the Design, and Art History/Arts Management programs have spearheaded this welcomed change. At one point in 2008, the Dept. had 12 males and 2 females, in the full-time faculty. It has almost reached equality, as of AY16.

**What factors facilitate or impede the program’s ability to retain students and faculty from underrepresented groups once they have been recruited?**

A long standing obstruction in Fine Arts or studio arts, is the historical underrepresentation of people of color in the field. Museum collections, almost universally around the world, still represent white males as the dominant paradigm in the outward showcased exhibitions, group or solo. Auction houses, galleries, and financial institutions purchase, trade and value white male painters as the highest available commodity. These inherently historical biases may play a role in attracting and retaining underrepresented groups, as students do not see a financially attractive future, with either secure jobs in the field, or remuneration for artwork sold in the marketplace.

**Is there anything the University can do to help with recruitment and retention?**

Yes, the University can do a better job advertising and showcasing the arts on their brochures, admission outreach and website/social media. The more the Dept. is visible to underrepresented groups, the more majors/minors will find their path to the arts.

Space issues need to be addressed. This is the primary reason for low enrollment and continuing retention issues in the program.

**Internationalization**

**How have international issues been integrated into course content and the curriculum?**

Classes, such as History of Photography, Ceramics I, Craft, Illustration I, and Artist as Citizen have all taken international issues into their projects, lectures, readings.

**Have students in the program taken advantage of study-abroad programs organized by USF or other institutions?**

Yes, there has been a student involved with a study-abroad program, every semester over the last 10 years.

**Have faculty participated in international programs sponsored by USF or other institutions?**

No.
Does the program recruit and retain international students, faculty and staff?

No, there is no program based advertisement or recruitment of international students. However, 10% of our majors are now comprised of international students. Retention of these students is usually performed at the mentor/advising meetings with full-time faculty. Students are given extra time and attention to work with the more complicated graduation plans, due to late transfer or loss of time in the English as a second language classes, that most of these students are required to take upon admission to USF.

Does the program have any international partnerships and collaborations with educational institutions and public or private sector organizations?

No.

What are the goals, priorities and challenges of the program in this area?

No future goals in this area. It would be worth exploring the idea to include a summer course or program in a nearby Latin American country, where students could gain their SL or CD Core Curriculum coverage. Class ideas could include considering Mural Painting, Ceramics, or Printmaking.

XIII. Technology and Informational Resources
Technology

How well do the university’s computer hardware and software policies and campus support for technology meet the program’s needs?

Support is always available. All hardware and software requests have been met.
What technical computing skills are required in the discipline?

Minimal skills for overall Major. Digital Photography and Senior Studio are the 2 most technological oriented classes in the program. Both require minimal prerequisite skills in Photoshop, printing, social media outreach via digital archiving.

How does the program provide students with training in appropriate technology and online skills?

None, except in tutorial based assignments in the above classes.

Describe how technology is used for curriculum delivery in the program.

N/A

Does the program plan to increase the use of technology in the classroom (e.g. online courses, distance learning, CD-ROM, Internet, computer software, clickers, etc.) and in what ways?

No, the program does not anticipate more technology in the classroom.

How effective has the program been in integrating new technology and pedagogy?

The program is lagging behind similar peer institutions with use of technology in pedagogical applications.

Distance Learning or Online Learning

In what way is the program involved in distance learning or online programs?  
What is the purpose and scope of the distance learning efforts?  
What is the faculty involvement in distance learning education? How many faculty are involved and what is the percentage of total faculty teaching time devoted to this?

The program does not utilize any Distance or Online Learning.

Library

What is the program’s assessment of the library’s holdings and services?

The library continues to improve the art book section!
What are the special strengths in available resources as they relate to the current program?

None.

How has the program utilized its library liaison and its library budget?

Vicki Rosen, our liaison, has been wonderful, accepting most new requests from Fine Arts. We have seen a notable increase in the overall holdings, especially with the breadth of large, oversized studio art books. We have also added new dvds that are great for class usage.

XIV. Facilities

Please describe the current instructional and research/creative work facilities.
I. **Conclusions**

What are the program’s strengths? What examples of long-term excellence, recent accomplishment, or improvement characterize the program’s recent history? In what ways could the program be considered a leader in its field?

The strengths of Fine Arts is in the tenacity of the faculty, staff and students, who remain dedicated to the creation of wonderful projects and artwork in a difficult studio situation. Students have been able to apply successfully to competitive internships, have been juried into gallery and museum exhibitions, and acceptance into top tier graduate programs.

What are the program’s weaknesses? Where could the program most improve? What challenges or obstacles make it difficult to overcome these weaknesses? What further challenges to the faculty foresee in the coming years?
The weakness of the program revolves around the lack of space. There are no further opportunities to expand curriculum, consider a Post-Bacc. or MFA program. The checklist of courses are limited due to size of enrollment. Our overall Major numbers seem to be maxed at 60 students, no matter how well we advertise, recruit and retain students. In any exit interview with students, the usual concerns are limited spaces, limited class options in electives, or inadequate advising/mentoring. The obstacles to the program’s weaknesses will be exacerbated if we have even a minor economic downturn or if the continued student enrollment trajectory, from the humanities continues. Future challenges will also revolve around motivation from faculty to continue teaching in a depressing environment.

What changes have occurred in teaching, research and service in the field(s) over the past five years that have influenced the program’s view of its role in the University and the field?

The largest change in the field has been the potential relationship that the Dept. could have with STEM/STEAM. Fine Arts has a long relationship embracing new technology, but traditional tutorial based Bauhaus education models, Fine Arts have always presented difficulties with how to best utilize computers and supplemental technology changes within the field.

What changes have taken place in the relationships between the field and other related fields? What has been the impact, if any, of interdisciplinary studies, international studies, area studies, experiential and service learning, distance learning, and technological change?

There has been a renewed effort to combine hybrid teaching models between Fine Arts and many similar fields. However, these interdisciplinary classes, which would need support from multiple Departments or Programs, is not encouraged, especially with cross-listed classes in the Arts + Sciences being ‘removed’ from future scheduling. This simple fact, would prevent Fine Arts from designing a class that would be best supported by Computer Science or Media Studies, and count towards both Dept’s checklists. Core curriculum classes might be one of the only paths forward, such as First-year seminars, open to all students, such as our Comics, Craft, Scientific Illustration courses, with the hope that enrollment would allow some spaces for Majors/Minors. (Reserving spaces in certain classes also remains a difficult challenge, as there is some support from the dean’s office, but this ‘hand enrollment’ would constantly need to be handled by the Program Director, with much more local support from interested faculty in the program.)

The lack of direct jobs in the path of studio art will always influence the program’s need to offer some classes in practical areas. Illustration, Scientific Illustration, Comics, Woodworking, Color Theory are attempts to use interdisciplinary methods that share one or more ideas with neighboring fields or programs. We hope these new classes will positively impact relationships within USF, such as Media Studies, Advertising, ‘Science’, and renew enrollment for the Major and Minor from students that may have
wanted to study art, but entered a potential Major, because of other influences (family, job, peers).

Are there differences between the program’s view of its role and College/School and University expectations for the program?

How would the faculty describe the morale and atmosphere within the program?

Does the program enjoy the kind of collegial relationships between its members that are conducive to sustaining and enhancing its excellence?

All of the Fine Arts faculty are professionals and attempt to project an upbeat, positive atmosphere in the studios. In reality, the students know that everyone is working with less than ideal workplace conditions. The students and faculty are stressed from the sharing conditions, and work very hard to create a place that can be a positive force for good. Since the Dept’s physical founding in this converted parking garage, in 2002, students have made wonderful art in our subpar facilities.

11 years ago, there was much conversation regarding active participation with preparations and planning a new space for the studio programs. All the newer faculty felt that in just a couple years, right around the corner, we could begin introducing new curriculum at USF. With each passing year--scheduling, teaching and maintaining our 2 classrooms has become a depressing situation. We are now participating in our second APR with the same space configurations.

II. Comprehensive Plan For The Future
Please indicate the program’s integrated plan for improvement over the next 5 years (curricular, research, facilities, faculty recruitment and development, diversity goals, etc.

Without new space and changes to existing classrooms, the program is in a constant maintenance mode; making sure that we can deliver current curriculum in the 2 classrooms. Other plans include the active attempt to maintain enrollment through new offerings, summer/intersession classes, off campus outreach, on campus advertising.

Faculty are always trying to find time outside of balanced service/teaching loads to create research that will enable, empower and inspire our students, advertise the program/dept. The Fine Arts needs to increase diversity, especially with gender in the full-time faculty. The hiring of additional people of color to the full-time and part-time faculty is an ongoing priority.

What are the core objectives and priorities and what is the sequence of action to be taken for each item?

Objective 1: Attempt to increase enrollment back to minimum of 50 Majors. Maintain 50 Minors.
Action plan: Create in house advertisement brochure, re-do Fine Arts website photographs, start a social media presence.

Objective 2: Increase diversity and breadth of student body.
Action plan: add new courses that speak to issues of diversity, inclusion, multiculturalism. Ideas have started, including Ceramics for Non-Majors (Spanish), and adjunct faculty proposals, such as Multicultural Art.

Objective 3: Maintain, add, support a diverse adjunct faculty.
Action plan: if/when there is an opening in the part-time area (that follows union rules with the preferred hiring pool) there will be an opportunity to add persons of color. This will be another solution to goal #2, as a diverse faculty increases the chances for students to join the program.

How will the program position itself, given the changes likely to take place within the discipline over the next 5 to 10 years?

Again, in maintenance mode, the program will be fighting numbers (enrollment and financially) with science, health and education areas. USF has administrative, creative and bureaucratic differences between the Schools of Education, School of Management, College of Arts and Sciences, and School of Nursing and Health Professions. There are not ever-present ideas of collaboration with these schools, however, the program is considering classes that are offered, as Core F, that could be intended and enrolled by these special areas.

Within its own school, the program will also need to find ways to position itself as needed by Arts and Sciences, and especially within the sub-section of Arts and Humanities. There is future room for collaboration between the ever popular (graphic) design, architecture, communications/advertising fields.

Within the discipline, as more California and regional art schools, liberal art colleges, and state research universities, expand curriculum, renovate facilities, Fine Arts will need to adapt to this challenge. Professors Araujo and Hongisto have considered adding a unique Post-Baccalaureate Studio Program, during summer months, to grow, expand, and make USF competitive in the arts education fields. (Other bay area post-bacc programs include Berkeley Extension and SFAI.)

We have also had ongoing discussion of a unique MFA program to Fine Arts, with focus on the public sphere, through community and public art and theory. Support for these programs would need to matched and anticipated by the Administration, especially with regards to more space to offer such new revenue streams to the University. (CCA is a bay area model for the public arts oriented MFA program.)
What opportunities exist to extend and build on present strengths and what are the major obstacles that impede the program’s progress?

Adding to the program’s breadth of process oriented studio classes (printmaking, ceramics, woodworking) the program has within this core strength, an opportunity to pursue more process-oriented craft classes. These classes, if developed simultaneously as studio checklist offerings and Core F curriculum would be well received. These classes could theoretically be offered in the summer and intersession offerings, adding additional enrollment/revenue to USF.

Space remains the largest obstacle to making progress within the Major and Minor. These problems also include an aging full-time faculty presence, which is a great unit, but one that will likely not be adding to the programs’ offerings, as associate and full professors have usually added their areas of expertise, and need to maintain those classes that have already been added to the course catalog.

What improvements are possible through reallocating existing resources?

Outside spaces would be welcome, although satellite classes have been tried in the far past, or connecting to other Art Schools IE joint BFA program with CCA that failed, or having heavy materially oriented classes taken at outside spaces IE traditional B/W photography was explored 2004-2008, downtown. This additional strain on the faculty (traveling, set-up, clean-up) and on the staff, particularly the Studio Manager, who already maintains more classrooms than many Bay Area manager counterparts.

What improvements can only be addressed through additional resources?

Space, as a resource, might solve all of the large scale problems with the program. Space will unify the Department, help USF with future fundraising opportunities, and allow the Arts to become a showcase area that most other Universities utilize in brochures, websites, social media, etc. Space will allow interpersonal problems between faculty and staff to mend and improve.
FINE ARTS

APPENDICES

Academic Program Review
Self-Study
Full-time Faculty

Professional Biographies

Philip Ross, Associate Professor: FNAR Program:
Professional Biography:

Philip Ross is an interdisciplinary artist, curator, and educator who has been working in the Bay Area for the past twenty years. Philip makes research based artworks that place natural systems within a frame of social and historic contexts. Much of this art is literally
grown into being over the course of several years, creating works that are at once highly crafted and naturally formed, skillfully manipulated and sloppily organic.

In the past years Philip’s work has been included in several national and international venues, including the Moscow International Film Festival and the Moscow Biennale, the Andalusian Centre of Contemporary Art, Ars Electronica, The Los Angeles County Museum and the Yerba Buena Center for the Arts amongst several others. This past year Philip was also an artist in residence at SymbioticA, The Headlands Center for the Arts, The MacDowell Colony, and The Oxbow School. Before coming to teach at USF Philip was a visiting lecturer at UC Berkeley and Stanford University, and was the inaugural Porter Fellow at UC Santa Cruz.

Sergio De La Torre, Associate Professor FNAR program:
Professional Biography:
Sergio De La Torre’s project work has focused on issues regarding immigration, tourism, surveillance technologies, and transnational identities. These works have been exhibited in a variety of venues both national and international. He has received grants from the NEA, The Rockefeller Foundation, Creative Capital, the Potrero Nuevo Fund, and the Creative Work Fund, among others. De La Torre’s latest project is MAQUILAPOLIS (City of Factories), an hour-long video documentary made in collaboration with film maker Vicky Funari and the Tijuana-based NGO Grupo Factor X. It has been screened at more than 50 international film festivals and has received many awards, among them the Outstanding Achievement Award at the Tribeca Film Festival in 2006.

Eric Hongisto, Associate Professor, FNAR program:
Professional Biography:
Eric Hongisto is an Assistant Professor and Program Director of the Fine Arts Program in the Department of Art + Architecture and has previously taught at the University of Delaware and Montana State University-Bozeman. He received his MFA in Painting/Printmaking from the Yale University School of Art, 1999 and previously his BFA in Painting from the Maine College of Art, 1997. Most recent awards include a 2006 Pollock-Krasner Foundation Grant, a 2005 Guggenheim Fellowship in Installation and a 2002 New York Foundation of the Arts Painting Fellowship.

He has attended numerous Residency programs such as the Fine Arts Work Center, Skowhegan School of Painting and Sculpture, Dieu Donne Papermill, Socrates Sculpture Park and the Lower Eastside Printshop. Recent exhibitions of his work have been shown at the Museum of the Rockies, Queens Museum, Bates Museum of Art, Drawing Center and the Boston Center of the Arts. His artwork and full CV can be viewed at (http://www.erichongisto.com)

Arturo Araujo, SJ, Assistant Professor, FNAR program:
Professional Biography:
Born in front of the Caribbean Sea, in the city of Barranquilla, Colombia in 1967, Araujo joined the Jesuits in 1986 and was ordained Catholic priest in 1999. He moved to United States in 2001 and earned a Bachelor of Arts from Seattle University, a Bachelor of Fine
Arts from Cornish College of the Arts, and a MFA from University of New Mexico. Currently he teaches art at University of San Francisco, and works in his own studio, “Inside River Studio”, located at University of San Francisco Campus.

Araujo’s artwork can be seeing in different venues as the Library of the Congress, the Library of Seattle University, the Bernalillo County Metropolitan Court House in Albuquerque, the Fred Hutchinson Cancer Research Center in Seattle, and Loyola University Chicago. Araujo combines ceramics and printmaking media, complex alliance of art, since they are one of the most demanding craft oriented media. Araujo’s intent is to create a deep work made on multiple layers to talk about the complexity of life and contemporary spirituality. Araujo’s work is a visual meditation that seeks reconciliation and identity, fundamental aspect of his own spirituality as a Jesuit Catholic priest and artist. His work has been shown in Colombia, USA, Mexico, Italy and Canada.

**Adjunct Faculty**

**Continuing Adjunct professors (AY 16/17) ordered below in rank of service at USF: (PHP = preferred hiring pool, ranked hiring and promotion in the Part-Time Union)**

**Frank Cole, Adjunct Professor, PHP**

**Professional Biography:**
Frank Cole is an Adjunct Professor in the Department of Art + Architecture and has previously taught at the University of California Berkeley, The California College of the Arts and The University of Arizona in Tucson. He received his BFA in Sculpture and Drawing from California College of the Arts and his MFA in the Interdisciplinary Fine Arts program at University of California, San Diego. While at UCSD his focus was on large scale painted installations. His work has been exhibited at, San Diego Museum of Fine Art, Gallery Paule Anglim, The Thomas Babeo Gallery, San Francisco Arts Commission Gallery and Site Los Angles. Awards include Art Matters Inc., Ford Foundation Grant and The Russell Foundation Grant.

**Elli Shahideh, Adjunct Professor, PHP**

**Professional Biography:**
Elahe Shahideh is an adjunct Professor of Fine Arts in the Department of Art + Architecture. She has a distinguished career as a fine artist, an educator at both the collegiate and high school level, and a museum manager/curator/exhibit designer. As a member of the USF faculty for the past 13 years, Shahideh has won numerous awards, including a Young at Art Dream Catcher Award 2010 for Teaching Excellence in Art Education; a Fund for Teacher Fellowship 2009, International Center of Ceramic Art in Tuscany; and a 2008 Teacher Grant, Florence Academy of Art summer program.

For more than two decades, Shahideh's art work has been extensively showcased throughout the Bay Area at many exhibitions and open studios, including the Kertesz
Shahideh Gallery, the Betty Weber Gallery, the Post Impressionist Gallery, the Ning Hou Fine Art Gallery in Locke, CA, the Annual Junior League of San Francisco exhibition, the University of San Francisco, the San Francisco Main Public Library, San Mateo County’s City Hall and Public Library, and the ArtSpan Yearly Exhibition. Two major collectors of Shahideh's paintings are the Koret Foundation and Heritage Trust Foundation. In addition to her teaching at USF, Shahideh has served as an art instructor at San Francisco School District and a member of the Advisory Board of the San Francisco Unified School District Arts Education Master Plan. As an advocate for minority and under-represented students, from 2000 to 2016 Shahideh has secured four Presidential scholarships and more than 100 pre-college scholarships for talented and deserving students from the Academy of Arts University in San Francisco. Prior to her arrival to the US more than three decades ago, Shahideh directed the Imperial Golestan Palace Museum in Tehran. In the US, she curated and designed several exhibits for the Museo Italo Americano in San Francisco, including "Una Storia Segreta," an exhibit that traveled to more than 40 locations including the U.S. Congress, where it was recognized by President Clinton.

Shahideh earned her Bachelor of Arts degree minor in painting from SUNY, and her Master of Arts in Museum Studies from SFSU, where she won the Distinguished Achievement Award. She earned her second Masters degree in Educational Technology, and her National Board credential in Teaching Art from USF. Shahideh's broad artistic training expands beyond Fine Arts into Museum Management, Archeology, and Draftsmanship at the International Archeology Center in Iran.

Susan Wolsborn, Adjunct Professor, PHP
Professional Biography:
Susan Wolsborn is a sculptor and printmaker teaching fine art at the University of San Francisco. Her work draws from a number of sources in scientific and anthropological fields. She finds inspiration in early childhood drawings, particle accelerator tracks, circulatory systems, and insect paths. She received a BFA in Sculpture and General Art as well as a BA in Sociocultural Anthropology from the University of Washington. She received her MFA in Sculpture from the Rhode Island School of Design and attended the Skowhegan School of Painting and Sculpture residency program.

Mimi Sheiner, Adjunct Professor, PHP
Professional Biography:

Jessica Snow, Adjunct Professor
Professional Biography:
Jessica Snow is an Adjunct Professor of Fine Arts at the University of San Francisco where she teaches painting, drawing, art appreciation and directed studies. She received her BA from UC Davis, her MFA from Mills College, and she also attended the Sorbonne and the Skowhegan School of Painting and Sculpture.

Jessica’s abstract paintings and drawings are characterized by playful geometric shapes
and patterns. Jessica's international exhibition record includes museums such as Sonoma Valley Museum of Art, Crocker Art Museum, Riverside Art Museum, UCSD Art Museum, Monterey Museum of Art, Waterland Museum, Indianapolis Museum of Contemporary Art, and the US Embassy in Montevideo. She has had solo exhibitions at several galleries, including Jen Bekman Gallery in NYC and Galleri Urbane in Dallas. Recently she participated in an international group show at LaKaserna Artspace in the Netherlands.

To see her work, please visit: www.jessicasnowart.com
II. Appendix

Program/Departmental Outcome Rubrics
Fine Arts Majors: Art + Architecture Dept., USF

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Very Poor Achievement of Outcome</th>
<th>Poor Achievement of Outcome</th>
<th>Average Achievement of Outcome [Benchmark Standard]</th>
<th>Good Achievement of Outcome</th>
<th>Very Good Achievement of Outcome</th>
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<tbody>
<tr>
<td>1a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.</td>
<td>Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.</td>
<td>Student is able to produce writing that is verbally competent and that demonstrates the student’s ability to conduct independent research.</td>
<td>Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.</td>
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<tr>
<td>1b. Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.</td>
<td>Students fail to express ideas or understanding of works of art and their contexts, either verbally and/or in group discussion. During class discussions, students do not speak unless asked by the professor.</td>
<td>Student is able to describe and compare different styles of art, artists, and movements in written form and while participating in classroom critiques and discussions.</td>
<td>Students can eloquently express connections between the formal, social, and cultural ideas in the arts of various places and historical contexts, in both written form and while participating in classroom critiques and discussions.</td>
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<tr>
<td>2a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</td>
<td>Students use limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.</td>
<td>Student is able to demonstrate aptitude using a variety of two-dimensional and three-dimensional skills, techniques, and processes.</td>
<td>Student is able to demonstrate masterful fluency and refinement using a wide range of two-dimensional and three-dimensional skills, techniques, and processes.</td>
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<tr>
<td>2b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</td>
<td>Student is unable to demonstrate fluency with conceptual development or compositional principles across a select range of project formats or media.</td>
<td>Student is able to demonstrate fluency with conceptual development and compositional principles across a select range of project formats or media.</td>
<td>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentations across a select range of project formats or media.</td>
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<tr>
<td>3a. Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</td>
<td>Student is unable to identify and describe the key concepts and working methods within the history and theory of social practice through their writing, class discussion, and project work.</td>
<td>Student is able to identify and describe the principle theories and movements within the field of social practice through their writing, class discussion, and project work.</td>
<td>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work, and is able to critically reflect and build upon this</td>
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<td><strong>3b.</strong> Propose and produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.</td>
<td>Student fails at forming a personal affiliation with a non-profit organization.</td>
<td>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization.</td>
<td>Student takes on a leadership role with a non-profit organization and engages that community with exemplary service in the arts. Student completes original visual or written project work that serves both the organization and the community.</td>
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<tr>
<td><strong>4a.</strong> Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.</td>
<td>Student is unable to complete independent research for their project work by using library collections, bibliographies, and digital databases.</td>
<td>Student is able to complete independent research for their project work by using library collections, bibliographies, and digital databases.</td>
<td>Student is able to complete sustained and comprehensive research for project work by using library collections, bibliographies, and digital databases.</td>
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<td><strong>4b.</strong> Write and</td>
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<td>Student</td>
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330
| prepare applications for graduate study, grants, and other post-graduate professional endeavors. | finishes their coursework at USF without the knowledge to further their access to resources within their respective field. | demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios. |  |  |
### Outcomes and Rubrics

<table>
<thead>
<tr>
<th>Outcome</th>
<th>Very Poor</th>
<th>Poor</th>
<th>Average [Benchmark Standard]</th>
<th>Good</th>
<th>Very Good</th>
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</thead>
<tbody>
<tr>
<td>1a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.</td>
<td>Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.</td>
<td>Student is able to produce writing that is verbally competent and that demonstrates the student’s ability to conduct independent research.</td>
<td>Student is able to produce writing that is verbally competent and that demonstrates the student’s ability to conduct independent research and to establish a personal thesis.</td>
<td>Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.</td>
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<tr>
<td>1b. Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.</td>
<td>Students fail to express ideas or understanding of works of art and their contexts, either verbally and/or in group discussion. During class discussions, students do not speak unless asked by the professor.</td>
<td>Student is able to describe and compare different styles of art, artists, and movements in written form and while participating in classroom critiques and discussions.</td>
<td>Students can eloquently express connections between the formal, social, and cultural ideas in the arts of various places and historical contexts, in both written form and while participating in classroom critiques and discussions.</td>
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<td>2a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</td>
<td>Students use limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.</td>
<td>Student is able to demonstrate aptitude using a variety of two-dimensional and three-dimensional skills, techniques, and processes.</td>
<td>Student is able to demonstrate aptitude and dexterity using a variety of two-dimensional and three-dimensional skills, techniques, and processes.</td>
<td>Student is able to demonstrate masterful fluency and refinement using a wide range of two-dimensional and three-dimensional skills, techniques, and processes.</td>
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<tr>
<td>2b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</td>
<td>Student is unable to demonstrate fluency with conceptual development and compositional principles across a select range of project formats or media.</td>
<td>Student is able to demonstrate fluency with conceptual development and compositional principles, and formal experimentation across a select range of project formats or media.</td>
<td>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation while creating finished works of art grounded in personal expression.</td>
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<tr>
<td>3a. Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</td>
<td>Student is unable to identify and describe the key concepts and working methods within the history and theory of social practice through their writing, class discussion, and project work.</td>
<td>Student is able to identify and describe the principle theories and movements within the field of social practice through their writing, class discussion, and project work.</td>
<td>Student is able to identify and describe the comprehensive theories and movements within the field of social practice through their writing, class discussion, and project work, and is able to critically reflect and build upon this knowledge through their community involvement.</td>
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<tr>
<td>3b. Propose and produce a meaningful service-learning project for a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both organizational and civic concerns.</td>
<td>Student fails at forming a personal affiliation with a non-profit organization.</td>
<td>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization.</td>
<td>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization. Student demonstrates an ability to reflect upon their experience in their visual, written, and oral coursework.</td>
<td>Student takes on a leadership role with a non-profit organization and engages that community with exemplary service in the arts. Student completes original visual or written project work that serves both the organization and the community.</td>
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</table>
### 4a. Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.

<table>
<thead>
<tr>
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<tbody>
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</table>

### 4b. Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>Student demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios.</td>
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</table>

#### Curricular Map

**Key**
- I = Introduced with minimal coverage
- M = Moderate Coverage
- C = Comprehensive Coverage

<table>
<thead>
<tr>
<th>Your Program/Departmental Goals/Outcomes</th>
<th>A</th>
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</tbody>
</table>
1. Students will gain solid historical knowledge of the objects of art and principal artists of all major periods, and their associated theories, analysis and criticism. This includes a broad understanding of the cultural diversity of art movements from prehistoric times through contemporary culture, both locally and globally.

   a) Identify sources and tools for art historical research and produce formal analytic written papers or projects.  

   b) Evaluate, compare and criticize different forms of art, architecture, and design representing diverse social, cultural, religious, and aesthetic contexts, in visual, written, and oral formats.

2. Students will gain an understanding of basic visual principles, concepts, media, and formats in the various fine art disciplines, and the ability to apply them to meet a specific objective. This includes an ability to think critically and propose creative solutions to aesthetic problems.

   a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.

   b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.

3. Students will gain a deep appreciation and knowledge of how to use their skills to work with diverse communities both locally and globally to create social change. This includes the acquisition of professional skills that will serve them as post-graduate students, professional practitioners, educators, and community leaders.

   a) Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change.

   b) Propose and produce a meaningful service-learning project to a local non-profit cultural organization, gallery, or socially engaged group, with active participation and leadership in addressing both
organizational and civic concerns.

4. Students will gain knowledge and skills in the use of basic tools, technologies, and processes sufficient to conduct advanced research or project work. This includes the mastery of bibliographic research and understanding of the digital tools and processes necessary to develop that research.

   a) Identify appropriate research-related resources to produce a final written or visual project, such as a thesis, portfolio, or exhibition, for presentation within a public context.

   b) Write and prepare applications for graduate study, grants, and other professional endeavors.

* Courses originate and is directed from the Art History/Arts Management Program

Revised June 2016

<table>
<thead>
<tr>
<th>MAJOR REQUIREMENTS CHECKLIST</th>
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<tbody>
<tr>
<td>COURSE NUMBER AND TITLE</td>
</tr>
<tr>
<td>Required Foundation Courses (16 Units)</td>
</tr>
<tr>
<td>ART-101 Survey Western Art History I (4)</td>
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<tr>
<td>ART-102 Survey Western Art History II (4)</td>
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</tbody>
</table>
ART-104 Fabrication Lab (0-1)  F 1
ART-120 Art Fundamentals (4)  F 1 or 2
ART-130 Drawing I (4)  F 1 or 2

**Required Capstone Courses (8 Units)**
- ART-470 Senior Studio (4)  SR Spring
- ART-488 Artist as Citizen (SL) (4)  JR/SR Fall

**Mid Division Electives (choose 3 classes for 12 Units)**
- ART-220 Painting I (4)  1 or 2
- ART-230 Sculpture I (4)  1
- ART-270 Ceramics I (4)  1
- ART-280 Digital Photography I (4)  2
- ART-375 Printmaking I (4)  1 or 2

**Electives—Upper Division (choose 3 classes for 12 Units)**
- ART-195 Craft (4)  {first-year seminar}
- ART-195 Comics in the Margins (4)  {first-year seminar}
- ART-241 Art of the Book (4)
- ART-310 Drawing II (4)
- ART-320 Painting II (4)
- ART-325 Color Theory (4)
- ART-330 Sculpture II (4)
- ART-360 Mural Painting (4)
- ART-366 Woodworking I (4)
- ART-367 Illustration I (4)
- ART-370 Installation/Public Art (4)
- ART-390 Special Topics (4)
- ART-398 Directed Studies (1-4)
- ART-465 Fine Arts Internship (1-4) Spring semester only
- ART-475 Printmaking II (4)

**Total Units Required for Major= 48**

**COMMENTS:**

<table>
<thead>
<tr>
<th>COURSE NUMBER AND TITLE</th>
<th>SEMESTER (F = 1ST YEAR)</th>
<th>WAIVER/SUB</th>
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<tr>
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<tr>
<td>ART-101 Survey Western Art History I (4) OR ART-102 Survey Western Art History II (4)</td>
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<td>ART-130 Drawing I (4) OR ART-103 Drawing for Non-Majors (4)</td>
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<tr>
<td>Total Units Required for Minor= 20</td>
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COMMENTS:

CORE CURRICULUM

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<th>COURSE TITLE</th>
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<td>Area A Foundations of Communication</td>
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<tr>
<td>1 Public Speaking (4)</td>
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<tr>
<td>2 Rhetoric &amp; Composition (4)*</td>
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Total Units=
### Area B Math & the Sciences
1 Math or Quantitative Science (4)
2 Natural or Laboratory Science (4)

### Area C Humanities
1 Literature (4)
2 History (4)

### Area D Philosophy, Theology, & Ethics
1 Philosophy (4)
2 Theology (4)
3 Ethics (4)

### Area E Social Sciences (4)
1

### Area F Visual & Performing Arts (4)
1 *Survey Western Art History I*

Total Units Needed = 44

Total Units Completed =

Additional courses taken to meet unit requirement:

Service Learning and Cultural Diversity**

1 Service Learning (SL)
2 Cultural Diversity (CD)

**Language Requirement**

1
2
3
I. THE MARY AND CARTER THACHER GALLERY AT USF

What is the Mary and Carter Thacher Gallery, and how does the gallery serve the Department of Art + Architecture and the University?

● A public art gallery in the University of San Francisco’s main library, the Mary and Carter Thacher Gallery at USF is a forum where creativity, scholarship, and community converge. Each year the Thacher Gallery presents a series of diverse, high-caliber art exhibitions that probe aesthetics, stimulate dialogue and reflect the urban Jesuit university’s commitment to social justice. With a focus on art from California, the Thacher Gallery shows emerging artists, Bay Area icons and major collections.

● In 2008, the University opened the Kalmanovitz Hall Sculpture Terrace, an outdoor exhibition space managed by the Thacher Gallery, which presents one or two additional exhibitions each year. Its mission and goals are directly aligned with the Thacher Gallery’s.

● The gift of Mary and Carter Thacher, the Thacher Gallery at USF mounted its first exhibition “Coyolxauhqui • Madre Cosmica” in the winter of 1998. Since its inception, the gallery has been committed to presenting a range of artistic mediums and expression, from Bay Area icons like David Lance Goines and Carlos Villa to emerging experimental artists like award-winning videomaker Desiree Holman and photographer Jamil Hellu, from the canonized Georges Roualt to AIDS-activist and survivor Rob Anderson. Recent exhibitions have introduced audiences to Native California basketry arts, early California landscape paintings, and Mexican folk art from The Mexican Museum in San Francisco. We also collaborate with the University’s Rare Book Room to feature important artists in that collection, such as Albrecht Dürer, Eric Gill, and Henry Evans.

● Along with its exhibition calendar, the Thacher Gallery presents free public programs, such as artist talks, craft demonstrations, and docent-led tours for all ages. The facility serves as a professional training laboratory for students interested in arts management, museum studies and fine arts.

Please describe the current instructional and research/creative work facilities of the gallery.

● The Thacher Gallery at USF as well as the Kalmanovitz Hall Sculpture Terrace serve as a research and creative work facility and resource for all of the Art + Architecture programs as well as various other programs on campus.
Thacher Gallery exhibitions often compliment University curricula across the disciplines. The gallery staff works with individual professors, classes, and departments such as Critical Diversity Studies, History, Theology, Media Studies, Rhetoric, the Lane Center, Performing Arts, and various University offices such as the Cultural Centers to link our programs with University and classroom topics.

Below is a list of the resources the Gallery currently provides the Art + Architecture Department programs and faculty.

**Programs:**

- The Gallery is a place of learning/research about art, artists and gallery techniques.
- The Gallery provides opportunities for employment (gallery assistants, graphic designers, installers, gallery siters, docents) and volunteer opportunities (installers, docents).
- The Gallery provides artist and curator lectures and demonstrations.
- The Gallery collaborates with the department for additional events.
- The “Thacher Practicum” class produces the annual student exhibition; the “Exhibition Design Practicum” collaborates to create major design elements for a single exhibition; students in “Museum Studies I” present Slow Art Day using the gallery’s exhibitions; students in printmaking courses often provide demonstrations during print exhibitions; various art practice courses have used the gallery for pop-up exhibitions and class presentations.
- The annual Thacher Student Showcase, a juried and prized exhibition, specifically invites all juniors and seniors to submit and exhibit project work from their Department of Art + Architecture courses.
- The Gallery is a venue for formal student gatherings such as the graduation breakfast.

**Faculty:**

- The Gallery collaborates with faculty to provide opportunities for students to tour exhibitions and interact with artists.
- The Gallery provides opportunities for exhibition in the triennial faculty exhibition as well as potential for solo exhibitions.
The Gallery provides artist and curator lectures as well as other opportunities to network with professionals in the arts field.

The Gallery invites faculty to guest curate, present scholarly presentations, and write for exhibitions.

The Gallery is finalizing a resource for faculty who are interested in using the gallery as a classroom to be shared through the faculty’s Center for Teaching Excellence.

Work directly with the Center for Research, Artistic and Scholarly Excellence (CRASE) on collaborative projects.

Describe the gallery’s inclusion of underrepresented groups for students (by entering cohort), faculty (by academic rank), and staff. How have international issues been integrated into course content and the curriculum?

The Thacher Gallery works closely with the Department of Art + Architecture and the larger University community to provide a broad range of programming, including all media, subject matter, and cultural perspectives.

In recent years, the gallery has presented a very diverse range of creative and cultural perspectives including exhibitions featuring local African American artists looking at gentrification and outward migration in the Bay Area, Xicano arts activists, Native American artists examining colonization, and a solo exhibition featuring an artist exploring queer and Arab identity. Through these exhibitions, the gallery examines California’s history of colonization and migration. For these exhibitions, we have collaborated with several programs in Critical Diversity Studies, specific classes and student groups to begin important conversations. With careful scheduling of exhibitions, we are able to link related topics for extended dialogue on campus. Last year’s exhibitions explored the history of the California missions, Native American arts and experience, and the environment. This semester’s exhibitions examine Arab identity and the human cost of the Iraqi war. Next year’s will focus on the Japanese American internment camps and Filipino culture.

In addition, the gallery has a history of featuring international art. An exhibition of Mexican folk art examined the impact of globalization on crafts and local culture, while an exhibition of Chinese ceramics examined China’s influence on the craft throughout the world. Over the years, the gallery has also exhibited international artists such as Claudia Bernardi of Argentina; Borbála Kováts of Hungary, and Manuel Rodriguez Sr. of the Philippines. Others include exemplary spiritual exhibitions such as Georges Rouault’s Miserere and Guerre and Sacramental Light: Latin American Devotional Art;
and innovative collaborations with groups such as the California Society of Printmakers, Women’s Environmental Artists Directory (WEAD), and the Faithful Fools/Kopanang Women’s Group from South Africa.

What opportunities exist to extend and build on present strengths and what are the major obstacles that impede the gallery’s progress?

- With its location in the Gleeson Library, the Thacher Gallery at USF has the opportunity to introduce art appreciation and concepts of visual literacy to the majority of undergraduates. Through expanded outreach to faculty, the gallery continues to link our exhibitions directly to class content. The number of programs, tours and class activities in the gallery has grown exponentially in the past three years (from one event per exhibition to up to eight, from two tours per exhibition to over ten.)

- While the public location is an asset in terms of building audience on campus, its location inside of a “swipe access” building impedes our ability to create a welcoming entrance to the public.

- Extended library hours and the potential of food services in the library could hinder the caliber of art loans we are able to secure.

- With expanded programs and increased levels of collaboration with faculty, our staff members (1 director at 80% FTE and 1 temporary employee at 62% FTE) are pushed to the limits. While we focus our time on tours and gallery programs with students, our outreach efforts sometimes get stalled or are implemented late.

Goals and Objectives:

(1) Increase art appreciation on campus.

- Using Art History/Arts Management and Museum Studies students, provide more educational materials such as self-guided tours, web resources and docent tours to contextualize exhibitions (ongoing).

- Reach out across the disciplines and campus programs for exhibition events (ongoing).

- Share our newly created faculty resource and offer trainings to faculty on ways to use the gallery in the classroom (ongoing).
(2) **Serve as a training ground for students interested in arts management and a learning lab for students interested in creative practices.**

- Collaborate with Art + Architecture faculty to better integrate ongoing gallery programming that will compliment courses across the disciplines and expand our offerings to include video, architecture, and arts management topics (ongoing).

- Co-sponsor, host and/or provide administrative support for Art + Architecture sponsored lectures and events (ongoing).

- Offer more opportunities for student involvement in gallery outreach and exhibition design through the Arts Management and Exhibition Design Practicum classes as well as employment (ongoing).

- Meet with Art + Architecture Area Program Directors to create policies and incentives to involve more juniors and all seniors in the Thacher Student Showcase.

(3) **Serve as an exhibition, teaching, research, and networking tool for faculty.**

- Work with the faculty who are on the curatorial advisory board to advise on ways to better collaborate with faculty (ongoing).

- Establish a tri-annual faculty exhibition and opportunity for solo or small group exhibitions on “off” years (ongoing).

- Work with interested faculty on co-curatorial projects that examine unique topics in their field, such as architecture/urban design, art collection, libraries, or artist collaborations (ongoing).

- Invite faculty members to write curatorial materials or articles about gallery exhibitions (ongoing).

- Work with the University’s Center for Research, Art, Scholarship and Education (CRASE) to collaborate on programs (ongoing).

- Invite interested faculty to have informal meetings with gallery artists.

(4) **Provide opportunities for students to interact with visiting artists.**

- Invite interested gallery artists to participate in class critiques (ongoing).
• Work with Department faculty and budget to schedule class visits with artists (in addition to their public events) (ongoing).

• Explore models of an Artist Residency in which artists work directly with students to create work (ongoing).

(5) Create more visibility and establish the Gallery’s, University’s, and Art + Architecture Department’s public presence in the arts community.

• Collaborate with the Office of Marketing and Communication (OCM) to improve our publicity and outreach methods through the print articles and online calendar listings (ongoing).

• Stay apprised of current exhibitions and art trends in the Bay Area to identify emerging artists and topics.

• Collaborate with other University galleries, community arts organizations, and museums on exhibitions (ongoing).
• Increase honoraria to attract emerging and established artists.

• Work with the Internship Coordinator to share material and contacts.

• Establish an evaluation protocol and alter programming and events according to feedback (ongoing).