

FINE ARTS PROGRAM

Academic Program Review
Self-Study

FINE ARTS PROGRAM

A. CURRICULUM

1. What are the distinguishing features of your program?

The distinguishing strength of our Program comes from the breadth of courses a student may take in the Bachelor of Arts Program. Contemporary offerings, that include Digital Photography, Color Theory and Organic Structures, are balanced with traditional fine art offerings in the areas of printmaking, sculpture, painting and installation/public art. We provide capstone courses that are not offered elsewhere in the Bay Area such as Stained Glass and the yearlong Artist as Citizen course that is able to offer the Service Learning and Cultural Diversity core University requirements from a tenure track professor within the program. Majors learn how to utilize knowledge gained from courses in Art History/Arts Management, Design and Fine Arts to engage concerns in the studio and in the community.

Students take a compacted 48 credits in the program to complete the 128 credits to graduate, learning real world skills in an intimate studio setting. Class sizes are capped at 14 per course, allowing for friendly one on one teaching; unique among art programs in the Bay Area and distinguishing the major from other Departments.

Richard Kamler, Associate Professor, FNAR program:

The Fine Arts program is distinguished by our Artist as Citizen program. A one year program that engages and requires our students to work with Community partners, collaboratively creating community-based art. The first semester of the class is a cultural diversity one where students become aware of and sensitive to the needs, responses and attitudes of various communities. Readings, guest artists, field trips and two community partner round-tables where the partners present their program for the student's interest and, hopefully, participation, and a full project proposal define the first semester. The second semester, the "street component," is where the students do their service-learning and collaborate with their partner-community and end up the year with a public presentation, i.e., an exhibition or a performance or a video or a mural. Etc. The program has been evolving for the past 9 years and has now become a model for this type of engagement.

2. 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 5-10 years?

Statistics requested; currently unavailable to the Program from the Administration.

3. How does the department determine curricular content?

When faculty wish to propose a new course they present it first to each other (in the Major), then circulate it to the Department for a majority vote, and then formally present this to the Curriculum Committee for approval into the Course Catalog. The Program Director, in consultation with the Fine Arts faculty, and with other Directors/Chair, coordinates the schedule and overall curriculum. The full-time Fine Arts Program faculty members plan to continue meeting once per semester to review learning outcomes, and once per year to review curricular standards and to revise existing courses or propose new courses.

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

The curriculum is comparable to many of the Jesuit colleges around the country. The 48 credits or 12 classes to complete the major is difficult with a direct comparison to trade schools, and state university

programs, the best correlation is with schools such as Gonzaga, Santa Clara or Boston College.

5. **What, in general terms, are the short-term goals (1-2 years) and long-term goals (3-5 years) of your department's undergraduate programs? How do these goals apply to the program's interest in promoting quality teaching, curriculum, and community engagement? How do you expect to measure the success of each of these goals?**

Short-term goals (1-2 years) for Fine Arts program and Proposed plan for Implementing and Assessing those Goals:

Goal #1. Continue quality teaching within a changing curriculum; overhaul foundation courses (Drawing 1 and Studio Systems) establishing a matrix of assignments and goals that are handed to each professor teaching a required course in the Program.

- a. Establish communications for professors teaching the same courses. Provide adjuncts learning outcomes and rubrics.
- b. Reorganize and renumber Drawing 1 course, establish proper pre-requisite structure and scheduling of the intermediate courses. Write a list of issues and goals that should be accomplished with this course.
- c. Work closely with Design and Art History program to enable an efficient course schedule.

Goal #2. Coordinate our mid-level required electives (Painting 1, Sculpture 1, Printmaking 1 and Digital Photography 1) with the capstone upper-level courses. Begin to offer required electives on a need based semester by semester, rotating professors as needed.

- a. Re-establish core 300 level course offerings, with an organized regularity.
- b. Re-develop and further enhance our capstone course, Senior Studio.
- c. Revisit adjunct pool to find suitable replacements for full-time professors unable to teach mid-level courses because of teaching loads and previous commitments.

Goal #3. Utilize the University's Service Learning mission in required Outreach courses. Look to increase the scope of new courses in the curriculum; cross-listing courses with other Majors and Programs in the University with the goal of finding Core relationships, not limited to Biology, Ethics, Theology, Environmental Science and Media Studies.

- a. Have all faculty take the Service Learning Seminar with the Office of Service Learning
- b. Establish relationships with other Chairs and junior faculty in suitable departments that would be interested in cross-listing courses.
- c. Have Department discuss Service Learning in an open meeting to find appropriate solutions between Programs.

Long-term goals (2-5 years) for Fine Arts program.

Goal #1. Graduate students with strengthened portfolios, writing skills; capable of attending top tier graduate programs in Fine Arts.

Continue teaching students to work with and appreciate local and national non-profit organizations in the arts.

Goal #2. Have faculty make visits to local high schools to talk about the program and recruit suitable students.

Goal #3. Continue to recruit and retain talented part-time faculty.

Goal #4. Participate in a capital campaign for a new arts building at USF, finding appropriate space for individual areas of study; printmaking, sculpture, painting, photography and foundations; find individual studios for Juniors and Seniors.

To measure these goals, we are currently working with the University on a 3 year WASC Accreditation and expect that many of these measurement tools in this project will be very useful as implementable tools in the short and long term plans.

6. What are the specific program learning outcomes of the department (in other words what should students know, think, or be able to do as a result of completing the program)?

Excerpts from Program Goals, Learning Outcomes and Rubrics (which can be read in full in Appendix):

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.

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.

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.

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.

B. Undergraduate Program

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

The Fine Arts program is a collection of related courses in 2-dimensional, 3-dimensional and community based areas. The sequences of the foundation courses are logically placed before the mid-level, upper-level offerings. The Major/Minor requirements remain in place from the previous professors in the program, they are adequate, yet need refinement in a changing curriculum and new professors.

Philip Ross, Assistant Professor, FNAR program:

As the department is so new there is not yet a clear cohesion for the existing classes and the stated goals of the department and school. Clarifying the importance of required classes within the different tracks will strengthen the experience of the student and the relevance of the curricula to a liberal arts education. Of particular concern is the usefulness and service of the class Studio Systems for both the instructors teaching this required class as well as the student's who must take it.

2. Do students learn about the discipline's historical roots and development as well as current trends and directions?

Students are provided opportunities to study art history through the required year of Survey of Western Art History 1, 2, courses that originate in the Art History/Arts Management Program. Students are recommended to take additional art history courses such as African, Asian and Women in Art courses, but are not required. As of 2008, there is not a Contemporary Theory course offering. (Contemporary engagement is personally covered by professors in their upper-level courses.)

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

Please see the Major/Minor Checklist in the Appendix.

4. How well is this faculty able to support any concentrations and specialty areas cited in the campus catalogue?

With a small pool of approx. 60 majors, the required class size for enrollment only allows for specialty courses such as Painting 2, Printmaking 2 and Sculpture 2 offered infrequently, sometimes as little as once every two years. Discussions to combine these courses into a Junior Seminar or Studio are ongoing; ensuring high enrollment and enthusiasm among the student body.

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

The Program's core classes are offered every semester and some have multiple sections. The required electives: Painting 1, Printmaking 1, Sculpture 1 and Digital Photography will also be offered every semester with space permitting. Upper-level electives 300+ are offered at least once a year and staggered for optimal enrollment. We have ongoing challenges with low enrollment in upper-level courses.

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

Not at this time, students have flexibility to which course they elect for their 300 level course. We offer the required foundation, mid-level and upper-level courses every semester. We do sometimes suffer from low enrollment with this policy.

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

The Fine Arts program's standard pre-requisite sequence is taking the required electives: Painting 1, Printmaking 1, Sculpture 1 before taking the upper level electives that are numbered 300+.

8. What is the proportion of lower-division to upper-division courses?

Approx. 60:40 (We have 3 required electives that are 200 level; this could be construed as lower level.)

9. 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 departments in the College of Arts and Sciences?

In 2007, the Fine Arts Program enacted a 14 person room limit to the studio classrooms. This standard allows for optimal space for students to work, have critiques and has improved the learning objectives in each course. We are well below the College Faculty/Student ratio. There is ample work space for each student in the studio courses.

10. What is the mix of majors to non-majors enrolled in your program's courses?

Approx. 60/40 Majors to minors. (exact minor records are not kept by the Dept.)

11. 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 five years, please include a separate list of such courses.

Deleted courses:

Photography 1 (change upcoming)

Added special topic courses:

Organic Structures, Digital Photography, Graffiti Art, Art + War

Added course catalog classes:

Color Theory

Changed courses:

Materials and Methods had a name change: Studio Systems

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

Eric Hongisto, Assistant Professor, FNAR program:

As an introduction to writing about art, we require critique-based writing in sketchbooks in the 100 level, Studio Systems course. Students are further required in the 400 level, Senior Studio course to write a CV, an Artist Statement that covers the semester of study and to provide written evidence of a researched project/thesis. (A formal analytic research paper is required in the Survey of Western Art History course, which is administered by Art History/Arts Management program.)

Richard Kamler, Associate Professor, FNAR program:

Writing is required in the 300 level, Installation Art course in the form of an Artist Statement. This statement looks at the intention, historical references and the context wherein the student is working. In the Artists as Citizen courses, writing is required in the form of a full-scale project proposal that includes a lead statement, a mission statement, project description, objectives, and the long-term impact of their proposal with a budget.

Philip Ross, Assistant Professor, FNAR program:

For introductory studio classes students are asked to write about the work they are engaged with, clarifying their stated goals about what they hope to create. Additionally they are asked to write critiques about visiting artists and lectures, as well as a paper in response to critical writing or a field trip.

13. What does the department offer its most outstanding students, e.g. honors track, capstone course, senior thesis, etc.

In the Junior/Senior eligible year end exhibition at the Thacher Gallery, students can win three distinct prizes for their artwork and design. These cash prizes are awarded from a jury consisting of three faculty in the Department. Many of our most outstanding students search out faculty to take 2-4 credits in Directed Study. Interesting choices of study in this area have included, Social Collage, Sew What, Drawing 3, and Painted Portraits.

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

Eric Hongisto, Assistant Professor, FNAR program:

We currently hire two students a year to monitor the Printmaking and Sculpture labs. These work study positions are highly competitive, as they provide access to tools and keys to the materials.

Richard Kamler, Associate Professor, FNAR program:

The Artist as Citizen course requires the students do a semester of service-learning. Two Community-partner round-tables offer the student the opportunity to be introduced to a range of service-learning opportunities with a range of different community organizations.

15. In what ways have you been able to involve undergraduates in research programs in your department? How do you assess the results?

Several faculty members hire Research Assistants from the best and brightest Fine Arts majors. These students learn office, studio skills in real life situations, helping faculty prepare for exhibitions, research projects and interact with people in the arts, outside of the University setting.

Eric Hongisto, Assistant Professor, FNAR program:

Regularly hires a Research Assistant through the Faculty Development Fund. 2 Fine Art majors recently worked on a collaborative research project; designing, printing and donating an edition of 35 fine art posters, commemorating the dedication of the new humanities building, Kalmanovitz Hall.

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

Students are adequately prepared for the challenges facing them in the commercial art market. And well prepared to continue working with non-profit art communities.

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

Richard Kamler, Associate Professor, FNAR program:

The students are well prepared for graduate study. An advantage of a small department is that we can personalize, to some degree, the strengths of our students and encourage that direction. A required class, Senior Studio, a cap-stone class of their academic fine art career, provides the student the opportunity to bring together the strains of their work and to focus, in a professional manner, what the next step might be. Several of our former students are already in graduate schools and performing successfully.

Records are not currently kept on exact numbers. Approx. 1-3 students go onto graduate study each year.

C. Admission and Transfer Policies

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

Eric Hongisto, Assistant Professor, FNAR program:

We're hoping to include internship credit towards student transcripts, not as a replacement for core courses, but as a way for reward experiences outside the classroom. A model for this is exemplified in the Art History/Arts Management Program.

D. Overall Academic Quality

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

Eric Hongisto, Assistant Professor, FNAR program:

Average quality with regards to the timeliness and delivery of the curriculum. The poor quality of the facilities detracts from any qualitative gains that occur from the highly accessible, well trained and friendly faculty. Faculty does not work with the freshmen as often as is expected by the Deans, this problem could be part of the low retention rate of the Program.

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

Eric Hongisto, Assistant Professor, FNAR program:

The Fine Arts Program provides an average qualitative education in direct comparison to other Jesuit liberal art colleges of similar size and cost.

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

Richard Kamler, Associate Professor, FNAR program:

One of the great strengths of the department, and one that makes a unique contribution, is the Artist as Citizen Program. This is derived from the mission of the University, its concern and engagement with issues surrounding social justice. The Artist as Citizen program, is a service-learning, Community-based collaborative art program is a one-year study. The first half provides students with an exploration of cultural diversity as reflected in our Community-partner relationships, and in the second half, the service-learning, or “street component,” students spend time WITH a community partner creating collaboratively based community art. The intention is for the student/artist to become “part of the community.” Much like the model created by the former President of the Czech Republic, Vaclav Havel where he invited the creative Czech community of poets and playwrights and architects and sculptures, etc. to come to the table and participate in the creation of the new state-community. Not as experts in transportation or politics or law or housing, but as experts in the imagination. Havel felt that without the artist at the table, as a member of the community, the state would be dark, lacking in passion and without grace, so he invited the artists to the table. The Artist as Citizen seeks to bring the artist to the table within our cultural context.

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

Eric Hongisto, Assistant Professor, FNAR program:

Since my arrival in Fall 2006, we’ve rebuilt the Printmaking lab and reinvigorated the electives in Printmaking and Painting (offering Mural Painting and Painting 2 after a long absence). The Program has deteriorated because of faculty overturn, and we are attempting to work together to find common purpose between issues in foundations, Senior capstones, colloquiums, and shared Service Learning courses.

E ASSESSMENT

1. What are the methods by which the department assesses its success in achieving its program learning goals/outcomes?

Eric Hongisto, Assistant Professor, FNAR program:

We've developed a comprehensive assessment system for the Fine Arts Program under the tutelage of the College between May and October of 2008. For detailed assessment particulars, see the documents titled "Fine Arts Program: Goals and Outcomes," "Fine Arts Program: Outcome Rubrics," and "Fine Arts Program: Curriculum Map" in the Fine Arts Program appendix.

F. FACULTY

a. Teaching

1. 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.

Assistant Professor, Philip Ross- Fall 2008, Sculpture 1 (4 credits) and Studio Systems (4 credits); Spring 2009, Sculpture 1 (4 credits) and Special Topics: Structural Organics (4 credits)

Assistant Professor, Sergio De La Torre- Fall 2008, Drawing 1 (4 credits) and Studio Systems (4 credits); Spring 2009, Artist as Citizen (4 credits) and Digital Photography (4 credits)

Assistant Professor, Eric Hongisto- Summer 2008, Color Theory (4 credits); Fall 2008, Printmaking 1 (4 credits) and Painting 2 (4 credits); Spring 2009, Senior Studio (4 credits) and Painting 1 (4 credits)

Associate Professor, Richard Kamler- Fall 2008, Artist as Citizen (4 credits) and Installation Art (4 credits); Spring 2009- Drawing 1 (4 credits) and Artist as Citizen (4 credits)

Professor, Tom Lucas- Spring 2009, Stained Glass (4 credits)

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

Eric Hongisto, Assistant Professor, FNAR program:

Yes, teaching painting and printmaking courses to undergraduates is very fulfilling.

3. Do faculty wish they taught different courses or taught existing courses differently?

Eric Hongisto, Assistant Professor, FNAR program:

Yes, with the ongoing responsibilities to running both the painting and printmaking areas, there isn't enough time to meet and mentor the incoming freshmen in foundation courses or to offer any special topic dream courses such as Contemporary Issues, Materials of the Artist, or Advanced Drawing.

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

Yes and no, there are a large group of mid and upper-level electives that faculty can offer from the course catalog. Within certain areas, such as sculpture, painting and printmaking, professors can bring innovation and new methods/process with flexibility. With limited rooms for teaching studio courses, we're unable to offer new courses without damaging the 9-4 schedule that students need to fulfill required courses.

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

New technology hasn't affected the Fine Arts Program as much as other Universities across the country. Within printmaking, this area is several years behind in introducing digital processes that have become standard across academia. Sculpture has recently had a faculty change and is looking to begin this

transformational process with anticipated technology related to casting, woodworking and welding. Assistant Professor, Sergio De La Torre is offering Digital Photography for Spring 09 semester and will be officially bring this course into the Course Catalog at the end of this trial Special Topics offering.

b. Research

1. What are the faculty's scholarly/artistic interests and aims? Please describe the research and/or creative work of the department, focusing primarily on achievements since the last review.

Richard Kamler, Associate Professor, FNAR program:

Seeing Peace: Artists Collaborate with the United Nations, is a visionary international initiative that seeks to bring the imagination, through the presence of the artist to the table of the General Assembly of the United Nations. It has three components: 1) a tableaux: on International Peace Day, 192 artists and their respective Ambassadors will meet at the Peace Bell on the exterior plaza of the UN, and pair by pair, enter the General Assembly and take their seat at the table; the presence of the imagination; 2) an exhibition: each artist from each one of the 192 member states will make one piece of art reflecting their unique cultural perspective as to what peace looks like; 3) the chant: on opening day, 500 voices in various languages and dress will let their voices rise and soar.

The most recent manifestation of Seeing Peace is Seeing Peace/the Billboard Project. 10 artists from 10 different countries on 10 billboards in San Francisco created one piece of art reflecting what peace looked like from their cultural and global perspective

Eric Hongisto, Assistant Professor, FNAR program:

Keeps an active fine arts studio in the Affiliate Artist Residency program at the Headland Center for the Arts. Within painting, drawing and printmaking processes, he is currently investigating Depression Era history and an ongoing investigation into how typography can be utilized within painting. As a result of current studio production, he has had a one person exhibition at Autobody Fine Arts and was included in group exhibitions at the Westchester C.C. Gallery, the Myanmar Institute of Theology in Rangoon, Burma, Bucheon Gallery, June Fitzpatrick Gallery and the Bates Museum of Art in the past few years.

Philip Ross, Assistant Professor, FNAR program:

Creating interdisciplinary work in the greater service of teaching about material meanings, the environment, and education. These include more traditional sculptural and other artistic mediums as well as video, gardening, robotics, performance, dance and publishing.

Sergio De La Torre, Assistant Professor FNAR program:

Is in his first semester in a tenure track line, this paragraph is taken from the University's faculty profile: 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.

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

Richard Kamler, Associate Professor, FNAR program:

Given the success and impact of Seeing Peace/the Billboard Project, peace billboards in several countries around the world, there is a current proposal into CBS/Clear Channel to run 192 peace billboards along

Interstate 80 between San Francisco and New York. Again, each one reflecting a vision of peace by an artist representing a country from the UN.

3. What are the primary areas of emphases and strength within the department?

Eric Hongisto, Assistant Professor, FNAR program:

Faculty have strong creative practices that engage the environment, cultural issues and societal concerns. The full-time faculty maintain active studio and social practices and are actively applying for and receiving the highest local and national grants, awards and prizes.

Richard Kamler, Associate Professor, FNAR program:

Primary areas of emphases and strength are community engagement. There is an Office of Service Learning on the campus and the collaboration with them provides one aspect of the community emphases

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

Phillip Ross, Assistant Professor, FNAR program:

The ability of the university to foster cross disciplinary research and classes; The expansion of facilities to allow for more studio space and tools; The ability to attract students specifically interested in the offerings of the department and program.

Eric Hongisto, Assistant Professor, FNAR program:

A strong relationship and recognition of how to engage social justice issues in their artwork, teaching and service.

5. 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 department's expectations compare with the College as a whole and with similar departments at other colleges and universities?

Philip Ross, Assistant Professor, FNAR program:

It is not clearly stated what these expectations will be, though it is made clear that the university will help to guide and advise as this process is undertaken.

C. Service

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

Eric Hongisto, Assistant Professor, FNAR program:

Is currently serving in the role of Program Director in the Fine Arts Program. In 2007, he served as Search Committee Search Chair for the successful Sculpture position that hired Assistant Professor, Phillip Ross. In 2006, he served on both of the successful Design Program Search Committees that hired Assistant Professor, Stuart McKee and Assistant Professor, Amy Franceschini. In addition, he was a member of the Childcare Taskforce; the Provost's University Posting Committee and was faculty advisor to the Student Art Club, SPLAT.

In concert with the Program Directors of Design and Art History/Arts Management, he collaboratively wrote the Program Goals, Learning Outcomes and Rubrics, which are serving to access the Program for the upcoming WASC Accreditation. And served as the administrator of record for this document.

Richard Kamler, Associate Professor, FNAR program:

Has served as Chair of the Department and been the Chair of numerous successful Search Committees. His remarkable service record is too numerous to list in this document.

Philip Ross, Assistant Professor, FNAR program:

Is beginning his first year as a tenure-track professor and will be looking for opportunities to serve the Department, College and University in the coming year.

Sergio De La Torre, Assistant Professor, FNAR program:

Is beginning his first year as a tenure-track professor and will be looking for opportunities to serve the Department, College and University in the coming year.

D. Relationship with other Departments and Programs

1. In what ways does the department collaborate with other departments and programs at USF?

Several professors and courses have reached out and had successful collaborations with other departments. The mural painting course worked with Erasmus, a living learning course that documents and brings to light issues surrounding human slavery. The course painted murals during the “Not For Sale Day”.

Richard Kamler, Associate Professor, FNAR program:

The Artists as Citizen class collaborates with the Office of Service Learning in order to identify Community Partners and their responsiveness and appropriateness for the programs. We have also been in collaborative discussions with the Media and Communication Dept. in regard to a Center for Socially Engaged art. This collaboration is on-going. The Center for Judaic Studies is becoming a partner of collaborative projects that could lead to study abroad for some of our students.

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

The Core Curriculum limits the ability for faculty to run elective courses that don't fulfill either a program's major requirement or the general Core requirement. Since students have only a handful of 'free' electives during their four years at USF, Faculty are not encouraged to run these experimental courses, especially if their enrollment could be low.

Phillip Ross, Assistant Professor, FNAR program:

Structural impediments for cross listing between departments, a medium grade Byzantium of checks and balances to clarify fields of research that impedes common pedagogical interests of instructors.

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

Eric Hongisto, Assistant Professor, FNAR program:

The University could adopt a more flexible Core Curriculum and acceptance process for allowing cross-disciplinary courses.

Phillip Ross, Assistant Professor, FNAR program:

Helping junior faculty to better navigate through the bureaucratic tape, codes, and papers in the first year.

E. Recruitment and Development

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

We are sorely lacking a professor or full-time presence in area of foundations. There is a need for a full-time tenure-track professor in the Dept. to work exclusively with the freshmen, enabling better retention. The program could also use more assistance in either painting or printmaking areas, since one professor is responsible for those two areas and unable to do both simultaneously.

We have asked the University to make the position Studio Manager to become full-time. The current position is part-time at approx. 30 hours a week. This person is very helpful in supporting students, faculty and other staff with purchasing, safety and having a professional presence when faculty are not available in the studio labs.

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

Eric Hongisto, Assistant Professor, FNAR program:

With all due respect and sensitivity, we are projecting a retirement in the area of Community and Public Art. Should the University be on firm financial ground, we'll ask the faculty to evaluate this vacancy to fulfill any needed areas, first widely in the Department and then if still available, targeting specific programmatic needs, such as a Foundations specialist with the ability to also teach printmaking, painting or photography.

3. In what ways does the department help foster professional development and growth of the faculty?

Eric Hongisto, Assistant Professor, FNAR program:

Faculty Development Funds for travel, research and teaching enhancement are the most generous I've ever encountered in a college setting. And these monies enable us to travel for research, purchase materials for scholarship and hire Research Assistants over the entire year with two opportunities for application. The Department has been more than generous supplying materials to develop the Printmaking lab when I arrived to USF.

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

In concert with the University and their expectations, junior faculty are appointed a Faculty Mentor and have access to previous syllabi, academic of career prospectus forms, faculty development forms and practical advice to prepare a tenure folder during their first year.

5. Are members of the program faculty involved in creating a "living-learning" community at the University of San Francisco?

Eric Hongisto, Assistant Professor, Fine Arts:

No, not in Fine Arts, but there is sufficient interest from the junior faculty to create a program modeled after the Garden and ERASMUS communities.

G. DEPARTMENTAL GOVERNANCE

1. How well is the program governed?

Eric Hongisto, Assistant Professor, FNAR program:

We've recently reprised and strengthened the position of 'Area Coordinator', now called 'Program Director'. The renaming of this position accompanies new responsibilities such as coordinating the schedules, classrooms and being a liaison (with the Chair) to the adjuncts teaching in the Fine Arts Program. This position reports to the Chair of the Department and this service allows for one course over two years to be waived, allowing for the extra administrative work to be rewarded instead of a paid remuneration.

These changes to the program's governance took place summer 2008. Each term of the Program Director will last two years, and the position will rotate to another professor. It is unclear how this change will occur, i.e. voting or a named process from Administration.

H. STUDENTS

1. What is the program looking for in its students?

We are looking for students willing to explore critical thinking, have a passion for creativity and a willingness to explore art in a community situation.

2. What kind of students is the program well suited to serve?

We can serve a broad range of students from diverse academic and financial backgrounds. By running studio courses without lab fees, and with conscious intention to keep outside required supply costs to a minimum, we can ensure that all types of students are capable of remaining students at USF.

During advising, individual faculty have access to high school test scores and find appropriate writing courses appropriate each student. During Freshmen advising, we do notice that our students have lower SAT scores than in other areas, and there is reason to believe that many of our students have learning abilities. Our program is able to work creatively with these concerns and welcomes all types of students into the major.

3. How does the program define "quality" in terms of admission to the program where relevant?

We do not have an Admissions policy or a portfolio review for entering or exiting the Program.

4. 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)?

Groups are highly encouraged. To become an official Club on campus, a faculty advisor is required. In the past year, a group called SPLAT (Students promoting literacy of the arts) was active, creating projects and performances on campus.

5. How are program expectations communicated to students?

We have required Group Advising Meetings every semester in which the program is expressed verbally and in written form (Major Checklist). The Department has a beginning of the year Freshman Orientation which introduces the students to the faculty, staff and requirements in each respective program.

I. DIVERSITY AND INTERNATIONALIZATION

A. Diversity

1. What factors facilitate or impede the department's ability to retain students and faculty from underrepresented groups once they have been recruited?

Eric Hongisto, Assistant Professor, FNAR program: By utilizing the PHP (an adjunct retention program which provides security, raises and health care to adjuncts), we are able to retain quality adjunct professors that continue to help diversify the Program with gender, age and experience.

2. Is there anything the University can do to help the department with recruitment and retention?

Eric Hongisto, Assistant Professor, FNAR program:

The Dean's office could require exit interviews with students leaving USF as transfer students or prematurely. They could share this information with the Dept./Program to help improve problem areas.

B. Internationalization

1. Have students in the department taken advantage of study-abroad programs organized by USF or other institutions?

Yes, several students a semester take advantage of the study-abroad program. Most recently, we've had students return from London, Rome, Bucharest and Paris. This is an optional program initiated by interested students.

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

No, there is not a transparent process encouraging faculty to go abroad and teach.

3. Does the department recruit and retain international students, faculty and staff?

No, there is not a program in place to recruit students from abroad. Our most recent full-time faculty searches yielded several semi-finalist and finalist international candidates.

4. What are the goals, priorities and challenges of the department in this area?

Continued encouragement for students to spend a semester abroad, ideally in their Junior spring semester. To continue searching for qualified adjunct faculty representing diversity and international experience.

J. FACILITIES

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

Richard Kamler, Associate Professor, FNAR program:

The current facility of the department is housed in a former parking garage that is on the ground floor of the Fromm Center. In 2004 the garage was re-modeled to house the two fine art studios, two design studio, three faculty offices, and the Fine Arts office. There is no facility for faculty studios for creative work.

Eric Hongisto, Assistant Professor, Fine Arts:

The Fine Arts Program utilizes two mid-sized studio classrooms to teach all of their studio courses and

also deliver required major/minor foundation courses shared with the Art History and Design Programs. Room #008 houses the printmaking lab, painting easels, drawing horses. Room #001 is used for sculptural processes, 3-d foundations and houses woodworking equipment and two kilns primarily used for Stained Glass and sculptural electives. We also have two shared storage rooms and 4 individual lockers for faculty available for semester by semester material storage. Room's #001 and #008 need a basic ventilation system, closable doors for privacy, better overall lighting, curtains for light blockage/privacy, A/V upgrades, and increased walls for critique space.

Until USF provides a new state of the art facility for the Dept., we have asked for increased space to offer basic Screen-printing. A simple 100 square foot room with ventilation, a water source and a light switch could vastly expand the curriculum of the Fine Arts Program.

Philip Ross, Assistant Professor, FNAR program:

The sculpture room (001) is used to teach a variety of technical and conceptual classes related to sculpture, installation, design, glass work and mixed media. It is about 800-1000 square feet, and includes a common work area, storage for various student projects and tools, and a set of medium size power tools (chop saw, bench sanders, 60" band saw, and drill press). This room also hosts two kilns (one for glass slumping, the other for ceramics), is used for lectures, and is also a hallway for other class rooms and offices. Needless to say it is overtaxed in its functions and could benefit by an increase of volume by 300-700% in the next five years.

2. To what extent do these facilities meet the needs of the department?

Richard Kamler, Associate Professor, FNAR program:

The Fine Arts facilities are not really adequate to meet the needs of a growing and expanding department. We have two studios that serve, respectively, as painting/printmaking/drawing that is 21' x 45', and a second studio, 30' x 45' that serves as sculpture/drawing/studio systems. Both studios, as well, provide storage for student work and materials; house a press, table saw, drill press, kiln and lockers. I have found, over the past several years, that some of my better students have wanted to transfer, and some have, to other schools that can provide better facilities so that they might have the opportunity to explore more directions in their work. We do offer photography off campus as we do not, currently, have the facility to provide adequate space for film-based work. We can, and do, offer digital photography.

3. If any of these resources are inadequate, what plans have been made to correct these deficiencies? Are there issues related to facilities that you feel have been neglected by the University?

Richard Kamler, Associate Professor, FNAR program:

No plans, firm or otherwise, have been made to correct these inadequacies in our fine art facility. Periodically, there is discussion to "look at" facilities off campus that would provide adequate work space for the program. This has rarely moved beyond the discussion phase. I feel the arts are not always a high priority and that when planning is made for new, or re-model construction, the art facility is not high on this list.

4. What additional facilities, if any, are needed in order to improve the quality of the programs being offered?

Richard Kamler, Associate Professor, FNAR program:

More studio space is needed to improve the quality of the program. This would include larger studio spaces, increased storage facility. I feel strongly, given the physical constraints of our current facility, that the best solution for our department is to have the major fine arts facility off campus.

Eric Hongisto, Assistant Professor, FNAR program:

Separate drawing/foundations, painting, printmaking and sculpture rooms are needed to deliver an average curriculum. A basic printmaking lab requires a sink capable of offering Lithography and Screenprinting, further access to computers/digital output, and a darkroom for exposure related assignments. Students need personal studio space and require minimal storage facilities for painting, printmaking, installation and sculptural assignments. The entire Dept. needs a secure student gallery, a ventilated spray-booth/room, lockers and a conference room for meetings.

K. CONCLUSIONS

1. How would you describe the morale and atmosphere within the department? Does the department enjoy the kind of collegial relationships between its members that are conducive to sustaining and enhancing its excellence.

Eric Hongisto, Assistant Professor, FNAR program:

There is uneasiness due to the turn-over of 75% of the full-time faculty in the Fine Arts Program. And having a majority junior faculty (only 1 of 4 tenured), we feel overworked in the area of service; being asked to contribute leadership beyond any sustainable level found at other Universities. It remains unprofessional to ask not yet tenured faculty member to serve large roles beyond pure teaching in the first year and expect them to deliver quality education, scholarship and service in preparation for a tenure application. However, with so many junior members in the Program and Department, there are wonderful enthusiastic relationships forming that will lead to a strong Program and Department.

The four Professors in the Fine Arts Program have met only once to discuss the program. There is a need for further discussions to change and revitalize the program; allowing individual skills and experience to occur from the new professors. There is also a need to discuss course scheduling, course allotments, and program priorities beyond personal preferences or relying upon the past as a model.

XII. COMPREHENSIVE PLAN FOR THE FUTURE

1. How will the program position itself given the changes likely to take place within the discipline over the next five to ten years?

We will be actively anticipating and incorporating technological advances to the mediums we employ in the classroom. And we'll also continue working with underserved communities and art organizations as we enter a severe economic recession. Many topical areas such as the environment, immigration, social justice and the economy will serve as entry points for artists in the program. We hope to teach our students to make a difference in the world and have the Fine Arts Program ahead of the crossroads facing this country.

FINE ARTS PROGRAM APPENDIX

Academic Program Review
Self-Study

FINE ARTS PROGRAM APPENDIX

Professional Biographies

Philip Ross, Assistant 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 year 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.

The year ahead will see the opening of a garden in Napa, the start of *Critter*- a salon space in San Francisco dedicated to informal science education, and the screening of Mr. Ross' new videos about microorganism that are accompanied by live music and narration. He will be an artist in residence at CalArts Center for Integrated Media and also at the Ursinus College's departments of biology and art. At this year's College Arts Association meeting Philip will give a presentation on the relationship between IVF technologies and biological aesthetics.

His artwork can be viewed at (<http://www.philross.org>)

Richard Kamler, Associate Professor, FNAR Program: Professional Biography:

Long time artist/activist/curator/educator Richard Kamler has been making issue-driven art since 1976 when he made his first major installation, "Out of Holocaust," a full size reconstructed section of one of the barracks from the Auschwitz Death Camp. Since that time his public installations, sound pieces, actions, events, drawings, sculptures, and public presentations have dealt with a range of various social and environmental considerations and have been exhibited nationally and internationally. Kamler approaches his practice as a social one, and the premise that art is, and can be, a catalyst for change and cultural transformation.

Kamler's installations, drawings, sound pieces, actions and events, environments and presentations have been exhibited in a wide range of venues, among them: Alcatraz Island in San Francisco Bay, at the San Francisco Museum of Modern Art, the East Jerusalem Cultural Center, McMullen Museum in Boston, the San Francisco Art Institute, on the grounds of the San Francisco County Jail, "The Sound of Lions Roaring," a sound event in San Francisco Bay and in front of San Quentin Prison, Long Beach Museum of Art, Sam Houston Memorial Museum in Huntsville, Texas, Raw Space Gallery in Chicago, Art Space in New York, at the Experimental Video Festival in the Netherlands etc. In the early 90's Kamler began to include a "dialogue" component in his work, a series of community conversations. It was influenced by the idea of "social sculpture," from Joseph Beuys', the German conceptualist, and that has the intention of reaching out and engaging a wider public and to act as a catalyst to encourage social, cultural, educational and environmental transformation.

From 1979-1981, Kamler in collaboration with Elin Elisofon, and under a Project Grant from the San Francisco Museum of Modern Art, spent two years creating the "Desert Project," an earth structure and installation in Southwest New Mexico. The drawings, photographs and objects were exhibited at the San Francisco Museum of Modern Art.

Through the 80's and into the 90's, Kamler created a series of installation, drawings, and sound pieces that looked at issues of personal freedom and institutional responses to them. This work investigated the various aspects of our system of

“correcting and punishing,” the economics, the social, and the cultural aspects of the institutions and the populations and class structures that support these institutions. These mixed media installations were shown in a range of art and non-art venues throughout Europe and the USA.

Kamler has received many awards and grants for his work; among them are: a National Endowment for the Arts Visual Arts Fellowship in New Genres, an Alaskan State Arts Council /NEA grant when he spent 9 months in residence at Petersburg on Baranof Island in Alaska doing “landscape installations.” He has received several California Arts Council Artist in Residence awards, Gunk Foundation for Public Art, Institute of Noetic Science, and Potrero Nuevo Fund. In 1981 Kamler spent two years as Artist in Residence in San Quentin Prison. This experience dramatically changed the focus of his art as well as his thinking about the way art might be integrated into the fabric of our culture. He began to think of art as a transformative agent, one for social change and cultural transformation. In 1990 he received a grant from the Adolph Gottlieb Foundation. In 1996 Kamler was awarded the prestigious Adaline Kent Award from the San Francisco Art Institute. In 1997 Kamler was awarded a California Arts Council Fellowship and in 1999 a major Artist Fellowship from George Soros’ Open Society Institute.

Kamler is currently hosts a radio show, ArtTalk, a series of conversations, provocations and dialogues with a range of artists, activists, educators, curators and critics. The show fleshes out his premise of art being an engaged practice in another format.

In 2002 Kamler, conceptualized, and is currently working on, Seeing Peace; Artists Collaborate with the United Nations, a visionary international initiative that seeks to bring the imagination, through the presence of the artist, to the table of the General Assembly of the UN. The intention is to move the artist into the great global dialogues of the day. In May 2008 Seeing Peace/the Billboard project went up in San Francisco with 10 billboard and 10 artists from 10 different countries making a piece reflecting what pace looks like from their unique cultural perspective.

Kamler is currently an Associate Professor of Visual Arts at the University of San Francisco where he Co-directs the Artist as Citizen program. This program places artists into various communities to collaboratively create community based art projects.

He has been in Residence at Blue Mountain Center for the Arts in New York, Ucross Foundation in Wyoming, and Millay Colony for the Arts in New York.

Kamler has a B.Arch. ‘63 in Architecture and an M.Arch. ‘74 in Architecture from the University of California, Berkeley. He was an apprentice from 1963-1965 to Frederick Kiesler, the visionary painter, sculptor, architect.

His artwork can be viewed at (<http://www.richardkamler.org>)

**Sergio De La Torre, Assistant 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.

His artwork can be viewed at (http://www.maquilapolis.com/delatorre_eng.html)

**Eric Hongisto, Assistant 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>)

WASC Supporting Materials

Program Goals and Outcomes:

Art + Architecture Department, Fine Arts Program.

Program Goal	Outcome(s)
<p>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.</p>	<ul style="list-style-type: none"> 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.
<p>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.</p>	<ul style="list-style-type: none"> 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.
<p>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.</p>	<ul style="list-style-type: none"> 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.
<p>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.</p>	<ul style="list-style-type: none"> 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.

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

Outcome	Very Poor Achievement of Outcome	Poor Achievement of Outcome	Average Achievement of Outcome [Benchmark Standard]	Good Achievement of Outcome	Very Good Achievement of Outcome
1a. Identify sources and tools for art historical research and produce formal analytic written papers or projects.	Student produces writing that lacks verbal competency and that contains flaws in thesis development and/or research methodology.		Student is able to produce writing that is verbally competent and that demonstrates the student's ability to conduct independent research.	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.	Student is able to write an original paper that features engaging rhetoric, a strong thesis, and advanced knowledge of formal analysis.
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.	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.		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.	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.	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.
2a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.	Students use limited skills, techniques, and processes to create project work that is poorly crafted, both visually and structurally.		Student is able to demonstrate aptitude using a variety of two-dimensional and three-dimensional skills, techniques, and processes.	Student is able to demonstrate aptitude and dexterity using a variety of two-dimensional and three-dimensional skills, techniques, and processes.	Student is able to demonstrate masterful fluency and refinement using a wide range of two-dimensional and three-dimensional skills, techniques, and processes.

<p>2b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</p>	<p>Student is unable to demonstrate fluency with conceptual development or compositional principles across a select range of project formats or media.</p>		<p>Student is able to demonstrate fluency with conceptual development and compositional principles across a select range of project formats or media.</p>	<p>Student is able to demonstrate fluency with conceptual development, compositional principles, and formal experimentation while creating finished works of art grounded in personal expression.</p>
<p>3a. Express understanding through written, oral, and visual reflection of the role that art has played and can play in encouraging positive social change.</p>	<p>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.</p>		<p>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.</p>	<p>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.</p>
<p>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.</p>	<p>Student fails at forming a personal affiliation with a non-profit organization.</p>		<p>Student forms a personal affiliation with a non-profit organization and defines a meaningful role for themselves while working with that organization.</p>	<p>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.</p>

<p>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.</p>	<p>Student is unable to complete independent research for their project work by using library collections, bibliographies, and digital databases.</p>		<p>Student is able to complete independent research for their project work by using library collections, bibliographies, and digital databases.</p>		<p>Student is able to complete sustained and comprehensive research for project work by using library collections, bibliographies, and digital databases.</p>
<p>4b. Write and prepare applications for graduate study, grants, and other post-graduate professional endeavors.</p>	<p>Student finishes their coursework at USF without the knowledge to further their access to resources within their respective field.</p>		<p>Student demonstrates an ability to prepare applications for grants, graduate study, or other post-professional endeavors, including written applications and visual databases or portfolios.</p>		

Program/Department: Fine Arts, Department of Art + Architecture

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

Your Program/Departmental Goals/Outcomes	Course Numbers										
	VA *101	VA 120	VA 155**	VA 210	VA 220	VA 240	VA 470	VA 488			
<p>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.</p> <p>a) Identify sources and tools for art historical research and produce formal analytic written papers or projects.</p> <p>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.</p>	M		M								
<p>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.</p> <p>a. Develop and practice skills, techniques and processes to make original project work in two-dimensional and/or three-dimensional formats.</p> <p>b. Create finished works of art, grounded in personal expression, that demonstrate knowledge of historic and contemporary principles of composition, form, style, and technique.</p>		C	C	C	C	C	C				
<p>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.</p>		M		I	M	M	C				

Your Program/Departmental Goals/Outcomes	Course Numbers												
	VA 101*	VA 120	VA 155**	VA 210	VA 220	VA 240	VA 470	VA 488					
a) Express understanding through written, oral, and visual reflection of the role that art has and can play in encouraging positive social change.		I						C					
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.								C					
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.								C					
b) Write and prepare applications for graduate study, grants, and other professional endeavors.								C					

* Courses originate in the Art History/Arts Management Program

**Course originates in the Design Program

Revised October 29th, 2008

CURRICULUM

FINE ARTS MAJOR REQUIREMENTS CHECKLIST

Name:		ID#:	
Transfer: <input type="checkbox"/> yes <input type="checkbox"/> no		Expected Graduation Date:	
COURSE NUMBER AND TITLE	WAIVER/SUB	SEMESTER	UNITS
Required Core Courses (32 Units)			
VA -101 Art History 1 (4) (Core F)		F1	
VA -102 Art History 2 (4)		F2	
VA -120 Studio Systems (4)		F1	
VA -155 Visual Communication (4)		F2	
VA -210 Drawing 1 (4)		F1	
VA -487 Outreach 1 (4) (Cultural Diversity Core)		SR1	
VA -488 Outreach 2 (4) (Service Learning Core)		SR2	
VA -470 Senior Studio (4)		SR1	
Fine Arts Emphasis (choose 3 classes: 12 Units)			
VA -220 Painting 1 (4)		S1	
VA -230 Sculpture 1 (4)		S1	
VA-240 Printmaking 1 (4)		S2	
VA -TBD Digital Photography 1 (4)		S2	
Electives—Upper Division (choose at least 1 class for 4 Units)			
VA -235 Color Theory (4)		S2	
VA-245 Visual Theology (4)		J2	
VA -250 Stained Glass 1 (4)		J2	
VA -290 Photography 1 (4)			
VA -310 Drawing 2 (4)		J2	
VA -320 Painting 2 (4)		J1	
VA -330 Sculpture 2 (4)		J1	
VA -340 Printmaking 2 (4)		J1	
VA -360 Mural Painting (4)		J1	
VA -370 Installation/Public Art		J1	
VA -305 Modern & Contemporary Art (4) (Art History Course)			
VA -306 Women & Art (4) (Art History Course)			
VA -420 Art & Business/Prof. Practice (4) (Art History Course)			
VA -390 Special Topics (4)			
Total Units Required for Major= 48		Total Units=	

**FINE ARTS
MINOR REQUIREMENTS CHECKLIST**

Name: Transfer: <input type="checkbox"/> yes <input type="checkbox"/> no	ID#: Expected Graduation Date:		
COURSE NUMBER AND TITLE	WAIVER/SUB	SEMESTER	UNITS
Required Core Courses (8 Units)			
VA-101 or 102 Survey of Art History 1 or 2 (4 each)			
VA-210 Drawing 1			
Fine Art Courses—Choose 3 (12 Units)			
VA-120 Studio Systems			
VA-240 Printmaking 1 (pre-req 210 or 120)			
VA-220 Painting 1 (pre-req 210 or 120)			
VA-TBD Digital Photography 1 (pre-req 210 and 120)			
VA-235 Color Theory (pre-req 210 or 120)			
VA-230 Sculpture 1 (pre-req 210 or 120)			
VA-245 Visual Theology			
VA -306 Women & Art			
VA-310 Drawing 2 (pre-req 210)			
VA-330 Sculpture 2 (pre-req 230)			
VA-340 Painting 2 (pre-req 220)			
VA-360 Mural Painting			
VA-370 Installation/Public Art			
VA-390 Special Topics:			
Total Units Required for Major= 20	Total Units=		

Art + Architecture Department
Fine Arts Program Major
Advising Paradigm

Freshman Fall:	Freshman Spring:
Survey Art History 1 (Core F)	Survey Art History 2
Studio Systems	Visual Communication
Drawing 1	Core A2 (Public Speaking)
Core A1 (Writing)	Core A1 (part 2 if needed)
Sophomore Fall:	Sophomore Spring:
Ptg.1 or Scu.1 or Print 1 or Photo	Ptg.1 or Scu.1 or Print 1 or Photo
Ptg.1 or Scu.1 or Print 1 or Photo	Language 1 (if needed)
Core B1 (Math etc.)	Core B2 (Lab Science)
Core C1 (Literature)	Core C2 (History)
Junior Fall:	Junior Spring:
Upper level Studio Elective	Upper level Studio Elective
Language 2 (if needed)	Language 3 (if needed)
Core D1(Philosophy)	Core D3 (Ethics)
Core D2 (Theology)	Core E (Social Sciences)
Senior Fall:	Senior Spring:
Arts Outreach (Cultural Diversity)	Art Outreach (Service Learning)
Senior Studio	Elective (or Minor)
Elective (or Minor)	Elective (or Minor)
Elective (or Minor)	Elective (or Minor)