

Herron School of Art and Design

Program Review and Assessment Report, 2015-2016

September 27, 2016

Introduction

The Herron School of Art and Design is accredited by the National Association of Schools of Art and Design (NASAD) for the granting of the professional art and design degrees of Bachelor of Fine Arts, Master of Fine Arts, Bachelor of Art Education, Master of Art Education, Master of Arts in Art Therapy, and the Liberal Arts degree Bachelor of Arts in Art History.

National Accreditation

Herron is accredited by the National Association of Schools of Art and Design (NASAD). The school's most recent reaccreditation review was in 2013. All aspects of the unit have been approved as meeting NASAD standards. The next full review will be in 2023.

Overview and Highlights 2015-2016

The school made several advances in its assessment procedures during this academic year. Most importantly, Herron implemented its plan to use Taskstream to compare entry-level and graduation-level student writing and portfolios. The school also changed the name of its Academic Affairs Committee to the Academic Affairs and Assessment Committee. The findings of school-wide and departmental assessments will henceforth be submitted to this committee, which is charged to determine whether curricular changes ought to be made in response, and to work with faculty and department chairs to recommend and implement remedial actions.

Assessment of Program Specific Student Learning Outcomes

I. Bachelor of Arts in Art History (B.A.)

Published Student Learning Outcomes:

1. Students will be able to describe connections between art and social and cultural contexts across history and throughout the world.
2. Students will be able to evaluate and critique works of art from a range of methodological perspectives.

3. Students will be able to conceive and carry out research involving: formulating a question; gathering information using a variety of tools and techniques; critically evaluating information; making an argument; and defending a conclusion in speech and writing.
4. Students will be able to compare and contrast the underlying value systems that inform the aesthetic decisions of art makers and viewers in different cultures.
5. Students will be able to recognize perspectives from a range of disciplines in the arts and sciences.
6. Students will be able to apply their visual literacy to make informed and ethical judgments in their own lives.
7. Students will be able to interpret works of art using visual analysis, historical research, and defined theoretical perspectives.
8. Students will be able to describe and discuss a substantial body of knowledge about and understanding of their own art historical traditions and the traditions of others.

These outcomes are assessed in several ways:

Student course grades, including faculty review of final capstone papers and projects, discussion throughout the capstone seminar, and written responses by capstone seminar students about the SLOs directly.

The capstone seminar represents a sample group whose learning is assessed directly and indirectly in significant depth. The faculty member teaching this seminar works closely with the students in a workshop setting, and gains an intimate knowledge of the students' understandings and research processes. Indirect assessments are gathered in the capstone seminar as students reflect upon the curriculum and their own learning. When capstone seminar students present their final work to their peers, all departmental faculty members are invited to attend.

Findings:

Non-western art continues to be insufficiently covered in the curriculum.

Student attainment of information literacy goals is uneven.

Capstone students claimed that Anthropology courses were the most helpful of their non-art history courses, for achieving the goals of the art history major. This was unanimous among students who had experience with Anthropology courses.

Actions taken in response:

An adjunct instructor was hired to teach a Non-western art survey for fall. She is teaching The Art of China.

Information literacy is being integrated into the curriculum in a more coordinated way, following the four-year scaffold supported by the Library. Assignments at each level concentrate on competencies outlined by the University Library.

Greater effort has been taken to ensure student understanding of the program's Student Learning Outcomes. Faculty now discuss them while introducing courses and/or state them on the syllabus along with or as they relate to the PUL information and individual course learning outcomes already present on the syllabus. Drawing students' attention to the program's Learning Outcomes and clarifying their meaning and relevance is now part of an annual meeting.

Faculty advisors have begun recommending that students include Anthropology among their electives.

II. Bachelor of Art Education (B.A.E.)

Published Student Learning Outcomes:

Upon completion of the Bachelor of Art Education at Herron students will demonstrate the following competencies:

Philosophy: Demonstrate critical reflection on the aesthetic and artistic purposes of art in P-12 learners; articulate and apply personal philosophy in classroom practice.

Communication: Communicate ideas clearly through speech, writing, and visual forms about issues of personal importance and human significance in local and global communities; and apply this to classroom practice.

Content Knowledge - Studio Art: Demonstrate expertise in basic expressive, technical, procedural and organization skills in a wide variety of media and demonstrate mastery in conceptual insights and visual thinking developed through studio experiences; and make these aspects of the discipline accessible and meaningful for P-12 learners.

Content Knowledge - Art History and Analysis: Understand the major styles and periods of art history, the analytical methods and theories of criticism; understand development of past and contemporary art forms, including visual culture, and, understand contending philosophies of art and the relationship of all of these to the making of art; and, make these aspects of the discipline accessible and meaningful for P-12 learners.

Content Knowledge - Innovation/Ideation: Understand and apply processes of idea generation, imagination, and innovative thinking from a range of disciplines to problems in their artwork and their lives; and develop abilities of creative problem solving and critical inquiry and authentic meaning making in P-12 learners.

Learner Development: Understand the developmental needs and diverse social and cultural constructions of identity in all learners and implement a variety of

appropriate visuals, tools, media, technology, and other disciplines to differentiate learning in inclusive, multicultural, and urban classrooms.

Learning Environment: Construct a learning environment that promotes student achievement, utilizes social learning and group dynamics, promotes respect and collaboration among of all learners, and incorporates multiple contexts where art exists outside the classroom including museums, galleries, homes, and public sites.

Instructional Strategies: Understand and implement curriculum and a variety of instructional strategies that develop in-depth, complex student skills and knowledge in art content, and integrate art across disciplines.

Assessment strategies:

The art education students are a small cohort that works with the same two faculty throughout a sequence of courses sophomore, junior, and senior years. This allows for formative and summative assessment of program goals/outcomes and redirection from close faculty supervision throughout the program. These learning outcomes are assessed in multiple ways. Students complete supervised student teaching practica in all of the art education methods classes taking place in public school classrooms, museums, and youth programming opportunities at Herron. This culminates in full-time, supervised teaching the full final semester of senior year. All teaching performance is observed, mentored, and assessed at multiple points and with multiple measures (including video, written units of instruction, digital presentations, research papers, studio projects scored through rubrics and rating scales with detailed feedback) by both faculty and public classroom teachers or program administration. Students are also placed in secondary schools for all of their methods courses in the School of Education and are assessed through formative and summative measures there as well by university faculty and classroom teacher supervision. Herron and School of Education have access to the annual results of their program evaluation on each student. As a capstone program requirement for art education students compile teaching portfolios that include units of instruction, student assignments, outcomes, and video documentation of performance in the classroom as their exit portfolio for the program. These are assessed by the art education faculty and discussed with the student as a final exit performance from the program.

Findings:

Students take the Core Academic Skills Assessment (CASA) exam. This exam in math, reading, and writing is taken freshman year as required entry into the Herron Art Education/School of Education certification programs. Of the 8 sophomores reviewed this year, 2 were exempt from CASA with high SAT and 4 passed, with 2 needing to retake math part. Art education seniors must pass the CASA content assessment and the P-12 pedagogy assessment. Of the 13 seniors completing their degree this year, 13 passed all tests.

Students also must pass a sophomore advancement review at Herron. From both December 2015/May 2016, 8 students presented for sophomore advancement review and 8 excepted. Two students needing math retest are pending.

As of September, 2016, 9 of the 13 students graduating with Indiana teaching licenses in 2015 had accepted full-time job offers in Indiana schools, and 2 accepted jobs in other states. Two of the remaining students decided to not take traditional teaching jobs at this time – one married, and one is exploring other options outside traditional teaching.

Actions taken in response:

The program is deemed to be operating successfully overall. No internal curricular changes appear necessary based on these assessment findings; we will direct students to math support resources early and often.

The program is now at 125 cr. Guidance and recommendations continue to be provided to students individually throughout their training.

Post-graduation assessment: Student feedback on the quality of the art education preparation program happens end of senior year. We need a five-year follow-up with students after graduation to see how they feel about their professional preparation for teaching. We are planning to implement a small “think tank” of past graduates to convene for the purposes of program evaluation and recommendations – every three years.

III. Bachelor of Fine Arts (BFA)

New assessment procedures implemented:

Last year, a rubric has developed for use at three points in each student’s degree progress: admission, mid-level, and capstone. We refer to this as the School Rubric, even though it does not apply to students pursuing the B.A. or any of the graduate degrees.

In Fall 2015, the first cohort of students was admitted with an admissions portfolio requirement. These were reviewed by admissions staff for admittance decisions, evaluating the potential exhibited in the portfolio. In September 2015, matriculated students uploaded their portfolios into Task Stream. These portfolios were reviewed by the faculty of the admissions committee for assessment purposes, evaluating each incoming student’s level of achievement, using the school rubric.

Similarly, the class graduating in May 2016 was the first to submit a capstone portfolio into Taskstream. These were reviewed by all the full-time faculty who teach in the BFA program.

Students also undergo a Mid-Level Review in person, in a portfolio presentation and interview format before a panel of faculty, in December of their junior year. After much discussion, the faculty decided to exclude the Mid-Level Review from the formal assessment of the degree program, in favor of devoting it to a mentoring opportunity for students individually. It was deemed too distracting to simultaneously advise the student and gather assessment information in a single half-hour interview. Informal results were observed for assessment purposes, but are not reported here. Additionally, the two departments offering BFA degrees decided it would be more useful to the students to use different, discipline specific rubrics.

Published Student Learning Outcomes for the B.F.A. (Fine Arts disciplines):

(NB: These outcomes have been created by the Fine Arts faculty to be compatible with NASAD standards and specific to Herron's mission.)

1. Students will develop a personal aesthetic that will be demonstrated in the characteristics of their artwork, writings, and speech.
2. Students will demonstrate a mastery of visual thinking and the technical demands and craft appropriate to their discipline and artwork.
3. Students will be able to describe historic and contemporary art directions, movements, and theory and place their own artwork in a contemporary context.
4. Students will write and speak effectively about their artwork and ideas.
5. Students will do research and construct their own aesthetic problems utilizing creative process strategies and critical thinking to provide multiple solutions to the problems.
6. Students will exhibit openness to different or new ideas and a willingness to examine and reconsider familiar ways of thinking.
7. Students will be able to critique their own and others art work in a theoretically and historically informed manner.
8. Students will apply ideas and methods of thinking from a range of disciplines to problems in their artwork and their lives.
9. Students will be able to engage with diverse communities through personal and creative activities.
10. Students will apply their knowledge of art in a professional context, and will utilize the best practices and ethics held by their profession.

Published student learning outcomes for the BFA in Visual Communication Design:

(NB: These outcomes have been created by the Fine Arts faculty to be compatible with NASAD standards and specific to Herron's mission.)

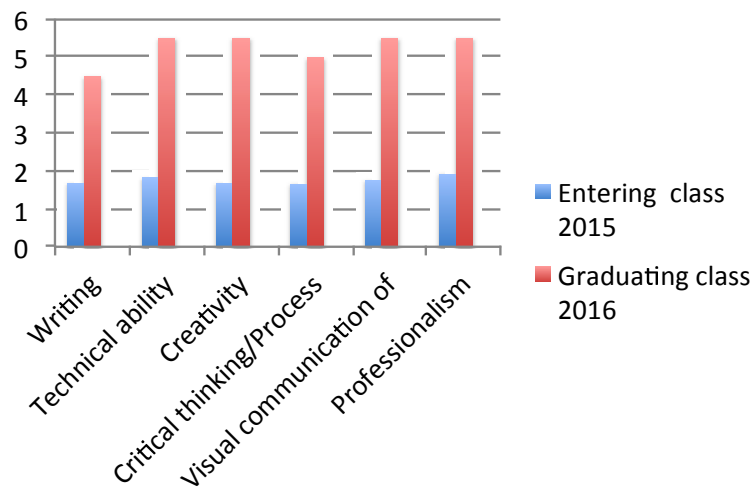
1. Students will be able to *identify, describe, and summarize* communication problems through user-centered research and analysis.
2. Students will be able to *generate and evaluate* solutions to communication problems by creating alternative solutions, prototyping and conducting user testing.
3. Students will *recognize, describe, and respond* to social, cultural, physical and cognitive issues embedded within audiences and contexts.
4. Students will be able to *demonstrate* an understanding of visual form in response to communication problems through visual organization/composition, information hierarchy, symbolic representation, typography, aesthetics and the construction of meaningful messages.
5. Students will *understand and apply* appropriate tools and technology in the *creation, reproduction and distribution* of visual messages, including but not limited to, drawing, offset printing, photography and time-based media and interactive media.
6. Students will be able to *address and discuss* design from a variety of historical, theoretical, social, cultural, technological and economic perspectives.
7. Students will be able to *discuss and demonstrate* basic business practices, including the ability to organize design projects and work productively as a member of teams.

School rubric categories:

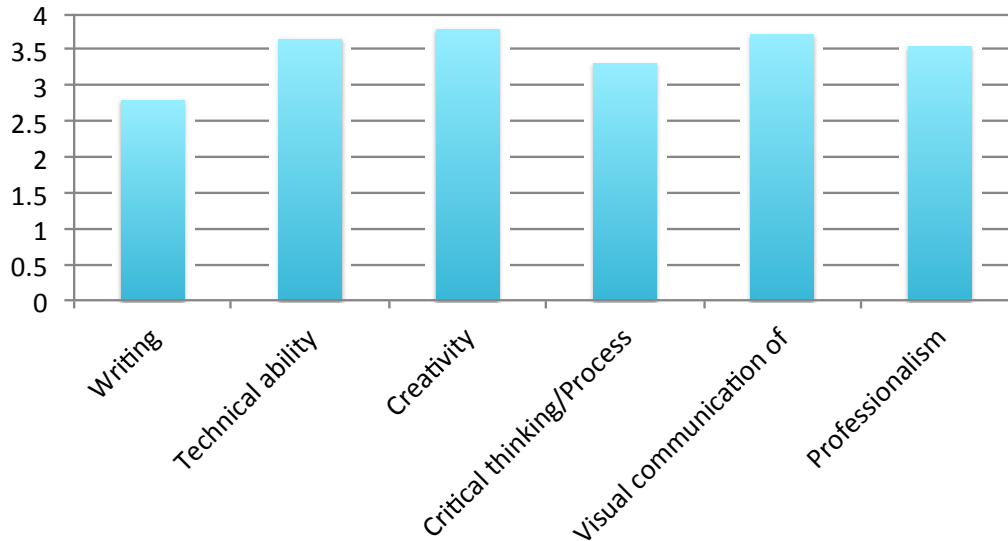
1. Written Communication
2. Technical Ability
3. Creativity/Personal Style/Creative Solutions to Problems
4. Critical Thinking and Creativity in Project Development and Process
5. Effective Visual Communication of Ideas and Sensitivity to how Visual Elements Affect Meaning
6. Professionalism and Presentation

The first year of entry level portfolio work has been informally compared to the first year of recorded capstone level portfolios. This is an impressionist comparison at best, since it compares two different groups of students. In three more years, we will be able to compare the work of a single cohort of students at the beginning and end of their time at Herron.

First round of portfolio reviews at admission and capstone level



Improvement* between entering class 2015 and graduating class 2016
 (*false comparison—these are different groups of students)



Despite the caveats about comparing dissimilar groups, the weakness of writing in the BFA curriculum is confirmed by faculty anecdotal experience.

VI. Masters of Art Education (M.A.E.)

Published Student Learning Outcomes:

1. Develop a comprehensive, critical understanding of the field of art education by investigating the ways in which art education has evolved and continues to change in response to cultural, economic, social, political, and technological conditions.
2. Examine and explore critical approaches to new media and directions in contemporary art practices, understanding innovative methodologies of professional artists in order to develop new approaches to elementary and secondary art instruction.

3. Understand the importance and roles of diverse learning environments appreciating both formal and informal art learning sites and studio environments in order to construct learning spaces that promote creative production, social learning and collaboration, as well as incorporate multiple contexts including museums, galleries, homes, and other pertinent public sites.
4. Develop in-depth conceptually based curricula with an understanding of local and global communities, and of the benefits and challenges of promoting democratic values in our culturally diverse society.
5. Demonstrate the ability to cultivate critical and creative thinking skills in others and to assert art's role in fostering multi-cultural, intercultural, and interdisciplinary understandings.
6. Demonstrate breadth of knowledge and skills in art history emphasizing contemporary art forms and visual culture, in analytical methods and theories of criticism, and in contending philosophies of art, and understand the foundational relationship of these components to authentic studio practice; and make these accessible and meaningful to P-12 learners.
7. Develop leadership roles and become an active participant in peer seminars, classroom tutorials, presentations, and reflective processes.
8. Understand, articulate, and continue to nurture the roles of Artist/Teacher/Researcher in their own professional practice and demonstrate increased breadth and depth of competence in studio skills, knowledge, and application.
9. Conduct professional research that demonstrates advanced levels of analysis, insight, design, and methods appropriate for art education settings and audiences. Utilize relevant applications for such research and professional publications.
10. Demonstrate reflective, critical thought, and scholarship as well as a commitment to ongoing professional development, and; contribute to the growth of the profession through disseminating scholarly activity as artist/teacher/researcher at local, state and national professional venues.

Assessment Strategies:

Assessment is highly individual in this program. Enrollment is small and mostly part time, since the students are primarily working teachers. A yearly meeting is organized for all current graduate students. One purpose of the meeting is to solicit written feedback and discussion concerning the program's class offerings and structure.

Individual annual meetings between the faculty program director and each graduate student are mandatory for reviewing each student's progress and course selections. This ensures that each student selects courses and projects that meet their individual goals and address their areas of weakness, while building on their strengths. Adjustments tend to be made at the level of the individual student rather than at the level of the program.

VII. Master of Fine Arts (M.F.A.) in Visual Art

Upon graduation from the Master of Arts in Visual Art degree program, students will:

1. Be able to analyze and explain in writing and speech the meaning and effectiveness of works of art including their formal, thematic, theoretical, social, cultural, cognitive, and technological aspects.
2. Be able to conduct original creative research by controlling the formal, thematic, theoretical, social, cultural, cognitive, and technological aspects of works of visual art the student makes.
3. Be able to conduct original creative research that results in a cohesive group of art works produced at a professional level of quality in terms of formal, technical, and thematic consistency.
4. Have acquired knowledge of the professional factors, including the ethical responsibilities, of developing artworks in university and community-based collaborations.
5. Be able to critically analyze and communicate the analysis of works of visual art as an intellectual and experimental practice that is rooted in a specific time and place.
6. Have acquired knowledge of how to maintain a creative studio practice in a professional context, from making work to its presentation, installation, marketing, and critical analysis.
7. Be able to research, plan, design, fabricate, and complete their own art works (alone and in collaboration with others) utilizing a variety of technical processes in a variety of public and private settings for a variety of aesthetic and intellectual purposes.

Assessment strategies:

Each student pursuing the MFA in Visual Art has an advisory committee of three or four faculty members, who oversee and review their work. Student work, along with the student's ability to explain and critique the work, is assessed three times during the two-year program, after 30 credits, after 45, and after 60 when the thesis is presented. (Students also receive grades for each course.) The teaching and mentoring in this program is highly individualized and students typically work alongside their advisors in the studio with discussion undertaken throughout the process of work, from conception of the project, to research, to methods of fabrication, to final installation.

A rubric for assessing the learning outcomes is under construction. This will be used at the entry to the program and at the 60-hour thesis review. Both reviews will be documented using Taskstream beginning in fall 2016. For this purpose, the PGPLs have been mapped to the program's learning outcomes.

Findings:

Students are meeting their own and the program's goals on an appropriate schedule as evidenced by the 30-, 45-, and 60-hour reviews.

30 hour reviews: 16 students reviewed. 13 passed, 3 passed conditionally, 0 failed.

45 hour reviews: 19 students reviewed. 19 passed, 0 passed conditionally, 0 failed.

60 hour review: 11 students reviewed. 11 passed, 0 failed.

Actions taken in response:

The program is judged to be functioning well. No changes are planned based on these assessment findings. Plans are being made to improve the way we assess the PGPLs (see above).

VIII. Pre-Art Therapy Certificate

The Pre-Art Therapy certificate was developed to provide guidance for students who plan to apply to graduate programs in Art Therapy. The majority of these students are earning their first degrees in either Fine Art or Psychology. The American Art Therapy Association has set prerequisites that apply to all master's programs in the nation. These include 18 credits of studio art and 12 credits of Psychology, which must include Developmental Psychology and Abnormal Psychology. By designing a certificate that comprises the required courses, students not only receive advising support, but also are exempted from obstacles that might otherwise limit their ability to complete these eligibility requirements. Psychology students cannot take more than 6 of their elective credits in Fine Arts unless they enroll in this certificate, and Fine Arts students must exceed the 125 credits already required for their degrees. This program creates a program that supports those choices.

Since the primary outcome for this program is the completion of pre-requisites for graduate study, mere completion of those credits constitutes achievement of that outcome. However, we want to understand whether Fine Arts students who are interested in Art Therapy are at a disadvantage in the upper-level psychology courses in which they enroll. We also wanted to see how students in this certificate program fare in the Introduction to Art Therapy course in comparison to all other students who enroll in this course.

This was the first year in which we were able to compare the performance of students in the Pre-Art Therapy Certificate to the other students taking those same courses.

Findings:

In the Introduction to Art Therapy course, T-200, there were 3 students enrolled in the program out of a total of 45 students. They earned grades of A (1), A- (1), and B (1). These are small numbers, but they show no cause for concern or need for intervention.

In PSY-B110, there were a total of 6 Pre-Art Therapy students out of a total of 3,494. Grades were A (3), A- (2), B (1). Again, no cause for concern.

In PSY-B310, there were 8 Pre-Art Therapy students out of 1,267. Grades were A- (1), B+ (1), B (1), C (2), D- (1), F (2). Measured in percentage of the total Pre-Art Therapy population, these results appear alarming. However, the number of students performing poorly is very small, 3 individuals, 5 if you include the grades of C. We will watch this course closely over the coming year. These findings may be due to specific individuals, but if this pattern is repeated, we will meet with the Psychology department to understand the specific weaknesses of these students and to discuss how they can be addressed.

In PSY-B380 there were 7 Pre-Art Therapy students out of 746. Grade distributions were A- (2), B (1), B- (2), C+ (1), C (1). These students appear to be performing satisfactorily.

Course	Official Grade	PREARTTC RT Major		Not PREARTTCRT Major	
		# Students	% of Course	# Students	% of Course
HER-T 200	A+			5	11.9%
	A	1	33.3%	13	31.0%
	A-	1	33.3%	3	7.1%
	B+			5	11.9%
	B	1	33.3%	6	14.3%
	B-			2	4.8%
	C+			1	2.4%
	C			1	2.4%
	C-			2	4.8%
	F			2	4.8%
	W			2	4.8%
Total	3	100.0%	42	100.0%	
PSY-B 110	A+			318	9.1%
	A	3	50.0%	778	22.3%
	A-	2	33.3%	351	10.0%
	B+			284	8.1%
	B			429	12.3%

	B-	1	16.7%	223	6.4%
	C+			179	5.1%
	C			215	6.2%
	C-			105	3.0%
	D+			63	1.8%
	D			93	2.7%
	D-			2	0.1%
	F			328	9.4%
	W			126	3.6%
	Total	6	100.0%	3,494	100.0%
PSY-B 310	A+			67	5.3%
	A			154	12.2%
	A-	1	12.5%	123	9.7%
	B+	1	12.5%	91	7.2%
	B	1	12.5%	188	14.8%
	B-			131	10.3%
	C+			79	6.2%
	C	2	25.0%	134	10.6%
	C-			59	4.7%
	D+			38	3.0%
	D			49	3.9%
	D-	1	12.5%	23	1.8%
	F	2	25.0%	87	6.9%
	W			44	3.5%
	Total	8	100.0%	1,267	100.0%
PSY-B 380	A+			58	7.8%
	A			121	16.2%
	A-	2	28.6%	73	9.8%
	B+			74	9.9%
	B	1	14.3%	87	11.7%
	B-	2	28.6%	65	8.7%
	C+	1	14.3%	48	6.4%
	C	1	14.3%	48	6.4%
	C-			24	3.2%
	D+			22	2.9%
	D			18	2.4%
	D-			16	2.1%
	F			70	9.4%
	W			21	2.8%
	ZZ			1	0.1%
	Total	7	100.0%	746	100.0%

--	--	--	--	--	--

IX. MA in Art Therapy

In May 2016 the third class of Art Therapy students were graduated. The students form a tightly knit cohort that spends a great deal of time with the faculty and one another. The curriculum includes internships with both individual and group supervisions as well as highly interactive classes integrating both didactic and experiential content. The two full time faculty members mentor the students throughout the program and have many opportunities for redirecting students along the way. The program director acts as the academic advisor for all students and meets at least twice per semester and as needed beyond that. Students are required to complete an independent thesis research/capstone project and receive both seminar and weekly individual supervision from full time faculty throughout the duration of this project.

Principles of Graduate and Professional Learning

Art therapy students in academically-based and professional graduate level programs on the IUPUI campus will demonstrate the following abilities:

1. Demonstrate mastery of knowledge and skills needed to meet standards of performance as stated for each degree, including proficiency in educational objectives and outcomes, creative endeavor, and clinical applications appropriate to the field.
2. Think critically and creatively to solve problems in their field of study.
3. Communicate effectively with their peers, clients and general public.
4. Meet all ethical standards established for the discipline.

PGPL's are measured through:

1. Didactic and experiential coursework evaluations
2. Clinical Practicum and Internship Supervision Evaluations
3. 30-45-60 credit reviews
4. Thesis/Capstone research evaluations

Credit Reviews

13.5: A 13.5 credit review was added to the review process. The 13.5 credit review is an oral examination based on foundational concepts of art therapy theory and practice. The review was added based on data gathered from the previous year results of the 28 credit review, which found students not well enough prepared in certain learning areas related to understanding health and pathology through artwork in the conceptualization of clinical case material.

2015: 7 students tested. 57% passed. The 3 students that did not pass were put on academic probation for the spring semester. The students needed to maintain a 3.0 overall GPA or higher in order to remain in the program at the close of the spring semester.

28: The 30 credit review takes place at the end of the spring semester in between years one and two of study.

In 2015 the students were required to take an oral comprehensive exam that assessed an overall understanding of basic foundational concepts learned throughout first year of study. In particular, the oral comprehensive examination seeks to assess the integration of different types of information in the conceptualization of cases, use of information gathered graphically and verbally, and the development of intervention strategies and treatment goals based on this information. The decision was made to focus on an oral examination rather than a combination of a written and an oral exam as took place in 2013. In 2014 and 2015 the students were required only to take the oral comprehensive examination, as the written examination did not prove to be necessary for assessing learned competencies. This was based on data from the two years, which indicated the written exam to be somewhat redundant of and not a true measure of holistic and integrated concepts learned.

Outcome:

2013:

10 students tested. 80% passed the written comprehensive exam; 0% passed the oral comprehensive exam.

2014:

8 students tested. 80% passed the oral comprehensive exam. The two students that did not pass the exam will be required to re-take the oral comprehensive exam in August 2014.

2015:

6 students tested. 83% passes the oral comprehensive exam. The one student that did not pass the exam will be required to re-take the oral comprehensive

exam in August 2015. One student did not maintain a 3.0 GPA or higher and was asked to resign from the program. It appears the 13.5 credit review may have helped the students be more successful in the comprehensive exam/28 credit review based on the outcomes reported.

49: The 49 credit review takes place at the end of the fall semester, second year. In 2013, this credit review consisted of an oral comprehensive examination based on the passing rate of the 28 Credit review, which was 0%.

All of the students were required to take a mandatory 6-week weekend intensive course to practice review of artwork as it applies to clinical assessment and intervention. This intensive course was provided on a volunteer basis by program director and program FT faculty, and no faculty compensation was provided. No formal grading procedures were implemented for the coursework and the plan was to re-conduct the oral comprehensive examination in December 2013 at the end of the first semester, and this would constitute the mandatory 49 credit review.

Outcome:

10 students tested. 80% passed the oral comprehensive exam.

Plan: Because it is required to pass the 28 and 49 credit review in order to continue progression through the program, 80% of the students needed to take an additional oral comprehensive exam, scheduled for March, 2014.

Outcome:

8 students tested. 100% passed the oral comprehensive exam.

2014: Curriculum changes were made to integrate the learning competencies that were lacking, as assessed by the 2013 oral and written comprehensive examinations. The 49 credit review was therefore changed in 2014 to constitute the completion of a thesis/capstone proposal and presentation at a research roundtable to both first and second year cohorts. This change was two fold: To address the improved competency areas that were previously lacking and also to help the students stay focused, thorough and professional in the process of completing their independent study of thesis/capstone work.

Outcome:

2014: 6 students passed. 100% passed the proposal and research roundtable.

60: All students are required to complete 6 credits of Capstone/Thesis research in their second year of study in order to meet the requirements for graduation. In 2013-2014, 8 students worked towards this goal. (one student dropped out of the

program and one student deferred her research coursework until the following school year, and will delay graduation).

Outcome class of 2014: 8 students completed their thesis/capstone research, meeting 100% compliance. The student that deferred her research coursework dropped out of the program in early Fall 2014.

Outcome class of 2015: 6 students completed their thesis/capstone research, meeting 100% compliance.

Outcome class of 2016: 4 students completed their thesis/capstone research meeting 100% compliance. One student received an incomplete in T630 and T631 and plan to complete the coursework and graduate in 2017.

Internship progress assessment

The 37-point assessment below is generated from rubrics attuned to professional standards determined by the American Art Therapy Association. These results are a summary of an assessment process that is embedded, authentic, and grounded in close observation of individual students in action.

The ratings below show first, the midterm total, second, the percent below average level expectations at midterm, third, final total, fourth, percent below average expectations at final.

Additional surveys were implemented in Spring 2016 to gather more information about the progress of the program and facilitate student feedback in addition to course evaluations. The students were asked to complete three additional surveys at the beginning of the Spring semester and at the end of the Spring semester: 1) General MA Art Therapy Program feedback 2) Psychoanalytic competencies 3) Pre course evaluations for two courses (adult skills and assessment). These surveys were designed to gather information that can contribute to program development and cohesion of course curriculum. The results are in the process of being analyzed and will contribute to future development.

The MA art therapy program is scheduled for accreditation review in the fall of 2017. The upcoming 2016-2017 school year will be spent preparing for the self-study that accompanies this review. The American Art Therapy Association is in the process of transitioning from program approval to program accreditation and Herron's program will be among the first five applying for accreditation.

1. Knowledge and application media that can be used to reach treatment goals	4	29%	1	7%
2. Use of art to elicit verbal associations and responses.	4	29%	1	7%
3. Understanding and clinical application of art as therapy.	4	29%	0	0%
4. Understanding and clinical application of art psychotherapy.	4	29%	0	0%
5. Knowledge of both health and pathology in art.	8	57%	1	7%
6. Detection of crisis as evidenced in artwork.	7	50%	1	7%
7. Identification of dynamics, conflicts, stressors, and defenses in art.	10	71%	0	0%
8. Develops art therapy interventions that are in accordance with client and treatment center goals.	4	29%	1	7%
9. Establishes a therapeutic alliance, facilitates and therapeutic process, and maintains a supportive environment	1	7%	1	7%
10. Awareness of how and when to make therapeutic interventions.	4	29%	1	7%
11. Application of effective listening and observation skills.	2	14%	0	0%
12. Application of the self-evaluation to the events of groups or individual therapy sessions.	3	21%	1	7%
13. Facilitates closure in therapy sessions.	1	7%	0	0%
14. Integrates patient behavior with graphic responses.	3	21%	0	0%
15. Recognizes and intervenes appropriately with patient and staff resistances.	3	21%	1	7%
16. Exhibits sensitivity to cultural issues.	3	21%	0	0%
17. Displays acceptance and empathy for client.	1	7%	0	0%
18. Creates atmosphere of trust for expression of feelings.	3	21%	1	7%
19. Communicates expectations of behaviors to client.	2	14%	1	7%
20. Develops rapport with client.	1	7%	1	7%
21. Records results of client's assessments/sessions according to site-specific standards.	1	7%	0	0%
22. Prepares therapy session plans appropriate to objective.	2	14%	1	7%
23. Documents art productions and maintains file of client's artwork.	0	0%	0	0%
24. Prepares comprehensive summary of clinical sessions with recommendations.	1	7%	0	0%
25. Maintains records of own clinical hours.	1	7%	0	0%
26. Obtains signed authorization for use of patient/client artwork.	0	0%	0	0%
27. Maintains confidentiality and HIPPA compliance.	0	0%	0	0%
28. Time Management: is punctual for appointments and cancels when necessary.	3	21%	0	0%
29. Turns in plans and reports on time.	3	21%	0	0%

30. Exhibits a professional manner in attire and speech.	2	14%	0	0%
31. Self-Presentation: Exhibits professionalism in maturity and responsibility	2	14%	0	0%
32. Staff relationships: Develops relationships that are professional and enhance work environment.	2	14%	1	7%
33. Independence: Demonstrates ability to conduct art therapy assessments in groups and individual sessions independently.	1	7%	1	7%
34. Program Development (seconds year students only): Demonstrates program development skills.	7	50%	0	0%
35. Ethics: Demonstrates knowledge of ATCB Code of Professional Practice and AATA Code of Ethics and applies them in practice.	0	0%	0	0%
36. Evaluation: Engages in productive self-evaluation.	2	14%	0	0%
37. Communication: Communicates professionally with other members of the treatment term.	1	7%	0	0%

