

**PRAC Report**  
**Herron School of Art and Design**  
**2020**

**Overview**

Herron School of Art and Design is a school of Indiana University. Herron is accredited by the National Association of Schools of Art and Design (NASAD). The school's last comprehensive NASAD accreditation review was in 2013, with the next scheduled for 2023. All annual audits and interim processes are in compliance with NASAD standards.

Herron offers the following degrees:

BA in Art History

BFA in Fine Arts (professional degree)

Majors in: Painting, Printmaking, Photography & Intermedia, Drawing & Illustration,  
Furniture Design, Sculpture, Ceramics, and Integrative Studio Practice

BFA in Visual Communication Design (professional degree)

BAE Bachelor of Art Education (professional degree)

MA in Art Therapy (professional degree)

MFA in Visual Art (professional degree, terminal degree in field)

MFA in Visual Communication Design (professional degree, terminal degree in field)

Graduate Certificate in Design Thinking

Herron also contributes twelve courses to the IUPUI General Education Core.

**Overview and Highlights 2018-2019**

The Herron faculty take assessment of student learning as a basis for program improvement ever more seriously. The style of teaching within Herron tends to be very direct, with lots of one-on-one interaction between students and faculty and with a great deal of student-directed, project based learning mentored by faculty. These pedagogical methods allow for lots of immediate recognition of any gaps in student learning, and for reinforcement and remediation right away, during the course of the semester, and on an individualized basis. The art and design disciplines perform lots of formative and interim assessment, and link assessment directly to mentoring so that it benefits students and faculty equally.\* Additionally, the faculty continues to refine its summative assessments, which typically prove more useful to the faculty than to the students.

In the spring of 2019, we reviewed the program learning outcomes for all undergraduate programs, and made updates to many of them. This timing coincided with the remapping of program learning outcomes to the Profiles of Learning for Undergraduate Success and with the retirement of Taskstream, which had been an important tool for our comprehensive assessments. In place of reviewing exit portfolios in Taskstream, this year we shifted the comprehensive assessment of undergraduate program learning outcomes into the capstone courses. This limited the number of instructors who participated in the assessment, but since the faculty rotates through teaching these courses, the work will balance out over time. More importantly, with the responsibility falling on fewer people, there was greater accountability and we were much more

successful at getting all the work done. Results from the first year of this new practice are included below. To supplement that process, we gathered qualitative feedback from faculty about students' strengths and weaknesses.

\* Melissa Vandenberg, et al., "Measuring Success: Critiques, Rubrics & Assessment," *Future/Forward* 4 (2015) p. 43

## **I. BA in Art History**

These learning outcomes for the art history major were revised and adopted in spring 2019. These revised outcomes were informed in part by the recommendations of the College Art Association.

Graduates of the Art History program will be able to:

1. Describe and apply a substantial interdisciplinary body of knowledge related to their own art historical traditions and the traditions of others.
2. Recognize the variety of images, objects, and practices studied in art history and the varied materials and techniques used to create them.
3. Distinguish between a personal response to works of art and interpretations grounded in research.
4. Compare, contrast, and classify objects based on form, content, and context.
5. Evaluate visual and material culture using formal analysis.
6. Analyze and interpret visual and material culture using a variety of theoretical frameworks.
7. Describe connections and differences between visual and material culture and social contexts across history and throughout the world.
8. Recognize how the circulation of people, materials, and ideas affect artistic styles, techniques, and ways of thinking across different regions and time periods in global and local contexts.
9. Demonstrate how artworks and interpretations change through time.
10. Conceive of and carry out research involving: formulating a question; gathering information; critically evaluating information; making an argument; and defending a conclusion in speech and in writing.
11. Apply their visual literacy to make informed and ethical judgments.
12. Work independently and with others to examine and reflect on visual and material culture.

Assessment of these outcomes at the program level is concentrated on the capstone seminar, not only because it is the culminating course, but also because the capstone seminar is the only course in which all, or even a majority of the students, are art history majors. Most classes are populated by BFA students and students from other departments across the university, with only a handful of majors in each. The faculty member teaching the capstone seminar is responsible for evaluating students on the outcomes based on the students' performance throughout the semester.

The clearest finding from this year’s graduating group is that students need more training and practice in research. This was also recognized last year in our less formal assessment process. Last year, we determined that we would assign research projects and papers in more classes, whereas previously we had prided ourselves on our innovative teaching strategies that allowed students non-paper options that included works of art or performance. Research skills are best developed through individual projects and direct mentoring. With a greater focus on mentoring student research throughout the curriculum, students will improve their research skills; we hope to see evidence of this at the capstone level in the coming year or two.

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|--|---|---|---|---|---|---|------------|
| Describe and apply a substantial interdisciplinary body of knowledge related to their own art historical traditions and the traditions of others   | 4 | 4 | 4 | 4 | 4 | 3 | 3.83333333 |
| Recognize the variety of images, objects, and practices studied in art history and the varied materials and techniques used to create them.  | 4 | 4 | 4 | 4 | 4 | 4 | 4          |
| Distinguish between a personal response to works of art and interpretations grounded in research.  | 4 | 4 | 4 | 4 | 4 | 4 | 4          |
| Evaluate visual and material culture using formal analysis.  | 4 | 4 | 4 | 4 | 4 | 4 | 4          |
| Analyze and interpret visual and material culture using a variety of theoretical frameworks  | 4 | 4 | 4 | 3 | 4 | 3 | 3.66666667 |
| Describe connections and differences between visual and material culture and social contexts across history and throughout the world.  | 4 | 4 | 4 | 4 | 4 | 3 | 3.83333333 |
| Recognize how the circulation of people, materials, and ideas affect artistic styles, techniques, and ways of thinking across different regions and time periods in global and local contexts.           | 4 | 4 | 4 | 4 | 4 | 4 | 4          |
| Demonstrate how artworks and interpretations change through time.  | 4 | 4 | 4 | 4 | 4 | 4 | 4          |
| Conceive of and carry out research involving: formulating a question; gathering information; critically evaluating information; making an argument; and defending a conclusion in speech and in writing. | 4 | 3 | 4 | 3 | 4 | 3 | 3.5        |
| Apply their visual literacy to make informed and ethical judgments.  | 4 | 4 | 4 | 4 | 4 | 4 | 4          |
| Work independently and with others to examine and reflect on visual and material culture.  | 4 | 4 | 4 | 4 | 4 | 4 | 4          |

## II. Bachelor of Fine Arts

This is one degree offered in two departments with different learning outcomes: Fine Arts and Visual Communication Design

### II.a. BFA in Fine Arts

Majors: Painting, Printmaking, Photography, Drawing & Illustration, Furniture Design, Sculpture, Ceramics, and Interdisciplinary Studio Practice

The Fine Arts department revised its student learning outcomes in spring 2019.

Students graduating from the program will:

1. Demonstrate technical and conceptual proficiency with sculpture and related disciplines and media.\*
2. Work and engage with diverse communities through personal and co-creative activities.
3. Explore new and different ideas and approaches and reconsider familiar or more traditional ways of thinking.
4. Describe historic and contemporary art directions, movements, and theory and place their own artwork in a contemporary context.
5. Develop a personal aesthetic that will be demonstrated in the characteristics of their artwork, writing, and speech.
6. Construct aesthetic problems utilizing creative process strategies and critical thinking to provide multiple solutions and outcomes.\*\*
7. Demonstrate a mastery of visual thinking and the technical demands and craft appropriate to their concept and vision.
8. Write, speak, and effectively critique their own work and the work and ideas of others in a theoretically and historically informed manner.
9. Apply knowledge and experience of art in a professional context, and utilize best practices and ethics held by the profession.

\*SLO 1 varies by major:

- Demonstrate technical and conceptual proficiency with *sculpture* and related disciplines and media.
- Demonstrate technical and conceptual proficiency with *printmaking* and related media.
- Demonstrate technical and conceptual proficiency with *photography* and related media including observational and compositional skills.
- Demonstrate technical and conceptual proficiency with *painting* and related media including observational and compositional skills.
- Demonstrate technical and conceptual proficiency with *furniture design* and related media.
- Demonstrate technical and conceptual proficiency with *ceramics* and related media including *clay and glaze calculation*.
- Demonstrate technical and conceptual proficiency with *drawing, illustration*, and related media including observational and compositional skills.
- Demonstrate technical and conceptual proficiency across *multiple disciplines* and their related media.

\*\*This outcome does not apply to the Drawing and Illustration major, for the reason that this work may be driven more by a client than by an individual's artistic voice, and the goal might be one solution rather than multiple solutions.

As in the other undergraduate programs, this was the first year of assessing the program learning outcomes in the capstone courses. Thus, we are at the beginning of the "loop." In this

initial round of assessment, we see that most students are meeting most of the learning outcomes. This is unsurprising, since art pedagogy is highly individualized and depends upon close interactions between the faculty and students, with constant feedback and revision.

The most challenging learning outcome continues to be writing. The new wording of this outcome has been broadened to include written and spoken communication grounded in theory and history and applied to one's own and others' work (previously it was just written communication). While the large majority of students are achieving at a satisfactory level on this outcome, we see it as an area for continuing effort. Perhaps fortuitously, this is something that can be developed in an online format more effectively than some of the technical skills developed in the degree program.

|             | Work and engage with diverse communities through personal and creative activities | Explore new and different ideas and approaches and reconsider familiar or more traditional ways of thinking | Describe historic and contemporary art directions, movements, and theory and place their own artwork in a contemporary context | Develop a personal aesthetic that will be demonstrated in the characteristics of their artwork, writing, and speech | Construct aesthetic problems utilizing creative process strategies and critical thinking to provide multiple solutions and outcomes | Demonstrate a mastery of visual thinking and the technical demands and craft appropriate to their concept and vision | Write, speak, and effectively critique their own work and the work and ideas of others in a theoretically and historically informed manner | Apply knowledge and experience of art in a professional context, and utilize best practices and ethics held by the profession |  |  | Demonstrate technical and conceptual proficiency with Ceramics and related media including clay and glass calculation | Demonstrate technical and conceptual proficiency with Drawing, Illustration and related media as well as observational and compositional skills | Demonstrate technical and conceptual proficiency with Furniture Design and related media | Demonstrate technical and conceptual proficiency across multiple disciplines and their related media | Demonstrate technical and conceptual proficiency with Painting and related media including observational and compositional skills | Demonstrate technical and conceptual proficiency with Printmaking and related media | Demonstrate technical and conceptual proficiency with Sculpture and related disciplines and media | Demonstrate technical and conceptual proficiency with Photography and related media including observational and compositional skills |
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### II. b. BFA in Visual Communication Design

The Visual Communication Design also revised their learning outcomes in the spring of 2019. Here follow the new program learning outcomes.

Students completing the program will. . .

- Identify and analyze a problem space through multiple points of view.



- Learner Development: Recognize 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 all learners, and incorporates multiple contexts where art exists outside the classroom including museums, galleries, homes, and public sites.

## 2. Content

- 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-Historical, Critical, Philosophical Analysis: Identify the major styles and periods of art history, the analytical methods and theories of criticism, including development of past and contemporary art forms, visual culture, and 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: 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 learner.

## 3. Instructional Practice

- Communication: Communicate ideas effectively through speech, writing, and visual forms; comprehend, interpret, and analyze ideas and facts and problem solve through quantitative/qualitative reasoning; and effectively use information resources and technology.
- Instructional Strategies: 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.
- Reflective Practice and Assessment: Demonstrate reflective practice and revision; develop and implement multiple methods of formative and summative assessment; and, analyze data as evidence to engage learners in their own growth, to document learner progress, and to inform ongoing instruction and curriculum

## 4. Professional Responsibility

- Philosophy: Conduct ongoing critical reflection on the aesthetic and artistic purposes of art in P-12 learners; clearly articulate philosophy and the importance of art in general education to students, school, and community.
- Professional Development and Growth: Engage in continuing professional development and use evidence to evaluate practice. Provide leadership in the profession of art and education within the classroom, school, community and beyond.
- Professional Disposition: Demonstrate ability to inspire and excite the imagination of students, model a respect for art and visual experiences; and constantly seek out, evaluate and apply new ideas and developments in both art and education.

The structure for art education program outcomes is modeled on the four categories of InTASC Model Core Teaching Standards (2011), the nationally required assessment for teacher preparation programs. The IUPUI School of Education implements InTASC Standards Assessment: Part A to assess the capstone student teaching experience – the experience that we collaboratively design/mentor in our art education program. Student include InTASC Part A assessment (completed by their critic teacher) in the Art Education Exit Portfolio.

The art education outcomes above represent specificity to art content (what InTASC would call Part B Assessment). These outcomes align with standards of The National Association of Schools of Art and Design (2013), Indiana Developmental Standards P-12, Indiana Art Content Standards (2010), and the Indiana Academic Standards for Visual Art P-12 (2017). Throughout the capstone experience of M482 students collect data and present it in an Exit Portfolio as evidence of attainment of the specific art education outcomes. The Art Education Program Outcomes provide the structure of content in the 5 methods courses leading up to the capstone experience.

The M482 capstone experience results in a semester long practicum of student teaching – 8 weeks secondary level and 8 weeks elementary level. Art education faculty oversee the hiring of the (SOE) university coach, the placement of art students in surrounding schools, the teaching of the seminars (attended by coach), oversight of problems within the school placements, and the summative program assessment of the exit portfolio.

Art education faculty meet regularly throughout the year to compare student progress through the 5 sequential methods/content classes. Data is collected and shared from the teaching practicums of our methods courses including end of course teaching videos, portfolios of unit development/instruction and student work, and teacher assessments. Data is scored through multiple measures including rubrics, rating scales, and checklists. During the capstone experience faculty meet bimonthly throughout the spring semester with the university coach to monitor student progress and revise/intervene where needed.

The exit portfolio (summative) and practicum provide excellent feedback on student progress and program strengths and weaknesses. These data are used to revise our program and our assessment tools. We have a small program of 12-20 teachers for our capstone, therefore it is easy to tabulate data. Nevertheless, given the close mentoring of each student, most deficiencies can be addressed at the individual level during the program.

Faculty and university coach mentor teachers throughout the practicum. The coach visits each student 4 times in each placement resulting in a written communication of teaching assessment (shared with all in the portfolio and on file in School of Education), a verbal conference, and a midterm and final teaching assessment by both coach and the critic teachers. These assessments align with InTASC standards and Herron art education outcomes.

The final Exit Portfolio from M482 is assessed collaboratively by art education faculty. Assessments are provided to students through rating scales, written feedback notes, and one-on-one consultation. Faculty meet to revise our program based on the results of this





scheduled for May 2020, has been postponed and is tentatively being rescheduled as a virtual visit in the fall of 2020 with a brief spring in-person follow-up visit or as a standard in-person visit in May 2021.

The self-study includes more data and analysis than this schoolwide assessment report can contain. In addition to analysis of institutional policies and procedures and compliance with standards, the self-study included surveys of past and current students, past and current internship site personnel, and curriculum mapping for discipline specific learning outcomes and PGPLs.

As a result of this accreditation process and of student performance, some changes are underway. A program advisory board has been created, consisting of individuals within and outside of the university. This board now meets at least once per semester. In terms of curriculum, it has become clear that the research expectations and the amount of time spent training students to be researchers and to conduct their thesis research are misaligned. The members of the faculty have observed insufficiencies in several students' theses. Adjustments are in process to match thesis guidelines more closely to the clinical emphasis of the program, and to prepare students better to disseminate their findings in keeping with the standards of the discipline.

## **V. MFA in Visual Art**

The Master of Fine Arts is the terminal degree in the Fine Arts and is designated as a professional degree. Herron's MFA students study in small cohorts and do much of their work individually under the mentorship of a faculty advisory committee of at least three members, of whom one is typically a primary thesis director.

Students present their work to their faculty advisory committee at three points: after 30 hours, 45 hours and 60 hours. The 60-hour review is a thesis defense. Since students must pass these milestones in order to progress, any weaknesses are addressed individually and immediately. Completing students present their work in a collective thesis exhibition held each May—online in the case of May 2020. The MFA exhibition in May provides an opportunity for all faculty to reflect on the group's strengths and weaknesses overall. The three formative reviews are the primary opportunity for documentation of student progress.

In addition, feedback about students' progress towards the PGPLs was solicited on the end-of-year survey from all faculty who worked with MFA students. In recent years, the PGPLs have been measured using portfolios in Taskstream; in future we may record their progress on the PGPLs at their 30 and 60 hour reviews.

## **VI. MFA in Visual Communication Design**

Upon graduation from the Master of Arts in Visual Communication Design, students will demonstrate the ability to:

1. Identify, comprehend, and analyze multiple diverse theoretical perspectives that designing is a set of human-centered understanding processes including modeling experiences, advocating empathy for users, and visualizing relationships to untangle complexity and generate shared perspectives of issues in situations.
2. Identify, comprehend, and analyze multiple diverse theoretical perspectives that designing must respond to the audiences and contexts which design solutions must address, including recognition of the physical, cognitive, cultural, and social human factors that shape design decisions.
3. Identify, comprehend, and apply specific synthetic methodologies to yield specific types of data sets to support various phases of a people-centered design process including design research, design analysis, design synthesis and design evaluation.
4. Evaluate the appropriateness of the selection and application of specific synthetic methodologies within a specific design context by analyzing the relevance of research outcomes.
5. Identify, comprehend, and apply design processes & design process skills for interdisciplinary collaborative action research by identifying patterns & framing insights,

exploring ideas and conceiving plans, prototyping & optimizing proposals, and implementing solutions.

6. Analyze, synthesize, and evaluate design processes & design process skill for interdisciplinary collaborative action research by facilitating, coaching and mentoring others to apply processes and process skills while reflecting in action.
7. Comprehend and apply scholarly research processes including the performance of literature reviews, interviewing, fieldwork and reporting.
8. Analyze, synthesize, and critically evaluate published work and source materials, through thesis research, practice and writing, with an appreciation of the relationship of the thesis theme to the wider field of knowledge.
9. Synthesize, through the thesis paper and design project, a distinct contribution to a body of knowledge through an original investigation or testing of ideas, worthy in part of publication.

This program entails a great deal of individualized work and instruction and lots of individual mentoring of students by faculty. Enrollment in the program is quite limited and most classes have fewer than six students. Thus, each student is individually coached towards these learning outcomes, with adjustments made along the way to ensure that each individual student is progressing. Given the close supervision of each student's learning, we have not implemented a secondary level of standardized assessment.

## **VII. Graduate Certificate in Design Thinking**

This is a new program; no students have completed it yet. While we are making adjustments as issues are observed during this first phase after launching the program, there are no formal assessment results to report yet.

Program Learning Outcomes:

### **1. Frame of Mind**

- Students will be able to engage with ambiguity and uncertainty in a creative problem-solving process.
- Students will demonstrate creative confidence throughout a creative problem-solving process.
- Students will demonstrate keen sensitivity and empathy toward people and contexts, in which problems are situated.
- Students will demonstrate a positive approach to change and opportunity

### **2. Knowledge Application, Integration and Generation**

- Students will demonstrate theoretical understanding of design thinking and be able to utilize their knowledge of design thinking in problem-solving process.
- Students will be able to integrate appropriate disciplinary knowledge and skills throughout a creative problem-solving process.

- Students will recognize values of tacit knowledge and leverage them for problem-solving process.
- Students will advance their disciplinary knowledge and skills through the application of knowledge in diverse problem settings.

### 3. Creative Problem-Solving Process and Process Skills

- Students will be able to apply abductive reasoning to creative problem-solving process.
- Students will be able to lead a context-based problem-solving process with a proactive and adaptable approach.
- Students will be able to recognize and apply appropriate methods to frame problems, generate ideas, and evaluate solutions.
- Students will be able to perform a reflective practice.
- Students will be able to demonstrate effective oral, written, and visual communication skills for facilitating collaborative decision-making.

### 4. Leadership for Collaborative Innovation

- Students will recognize values of cultural and disciplinary diversity for collaborative innovation and be able to facilitate team processes.
- Students will develop facilitative leadership to empower stakeholders in implementing solutions.

### 5. Personal and Social Responsibilities

- Students will demonstrate ethical reasoning and action.
- Student will develop foundations and skills for lifelong learning anchored through active involvement with diverse communities and complex challenges.

The assessment plan for the program will be implemented when the first cohort of students completes the practicum phase of the certificate. Upon completion of the practicum, a skill assessment survey will be completed by instructor, along with additional questions, exploring the effectiveness of different learning pedagogies. Six months after graduation from the certificate program, a student satisfaction survey will be distributed to alumni with questions addressing how specific skills and knowledge have been applied in their practices.

## **VIII. Student Services**

The Office of Student Services and Admission, with the support of the faculty Student Engagement Committee, facilitates a great deal of co-curricular programming, that includes, but is not limited to, professional development, peer mentoring, academic support, and participation in the campus Welcoming Initiative. While these programs operated effectively in 2019-2020, they were significantly disrupted in the second half of the spring semester. Formal collection of assessment data from this year was incomplete as the Student Services staff needed to prioritize other activities. Assessment in these areas will be more robustly represented in the 2020-2021 report.

## IX. Schoolwide Assessments

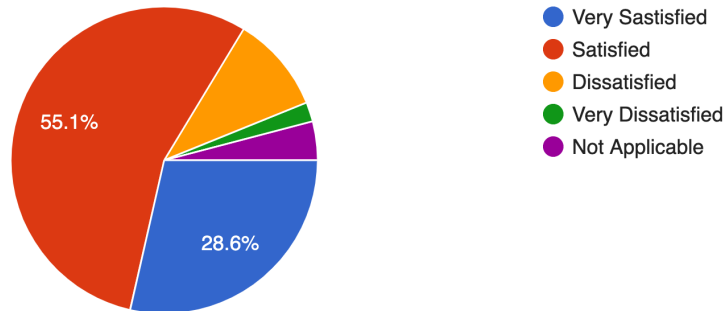
### Graduating Students' Exit Survey

A survey is requested from students as they declare their intention to graduate. The questions were devised collaboratively between academic faculty and Student Services staff. This survey was revised in spring of 2019 and used in its new format for the first time this year.

How satisfied are you that your Herron education has improved your ability. . .

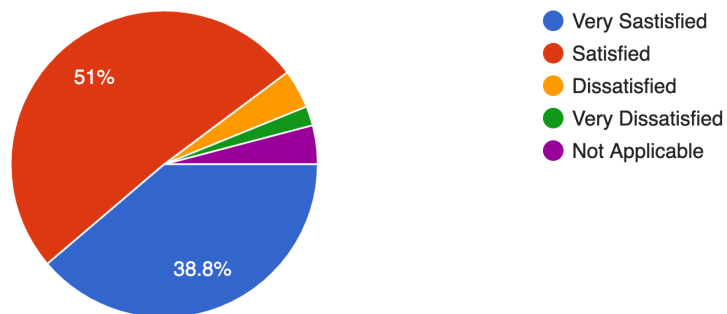
. . . to express my ideas in writing.

49 responses



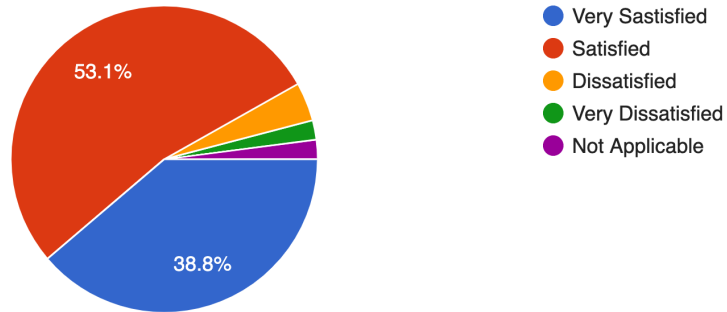
. . . to speak to a variety of individuals and groups.

49 responses



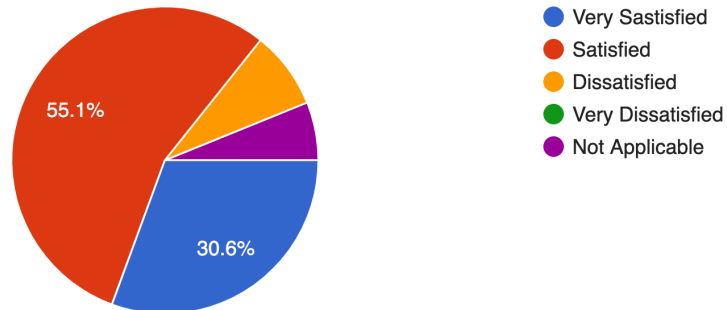
... to create messages that communicate effectively to diverse audiences.

49 responses



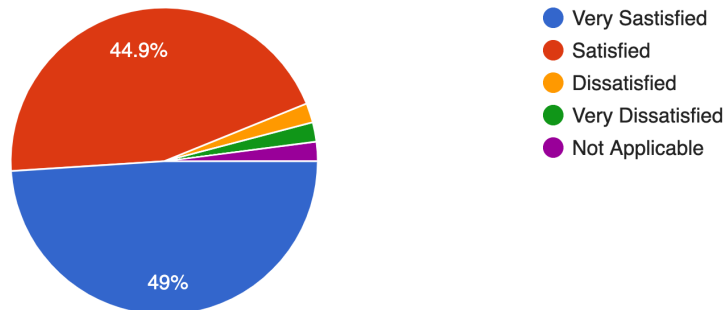
... to describe the experiences of other cultural groups historically or in contemporary contexts with respect to my major area of study.

49 responses

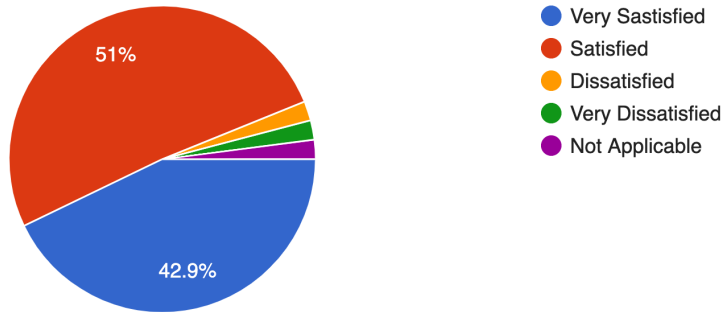


... to interact productively with people whose ideas and identities are different from my own.

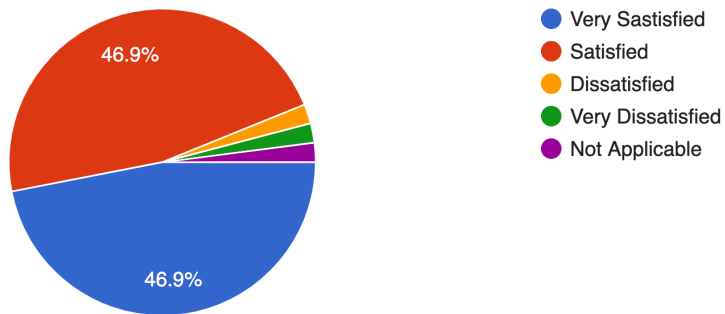
49 responses



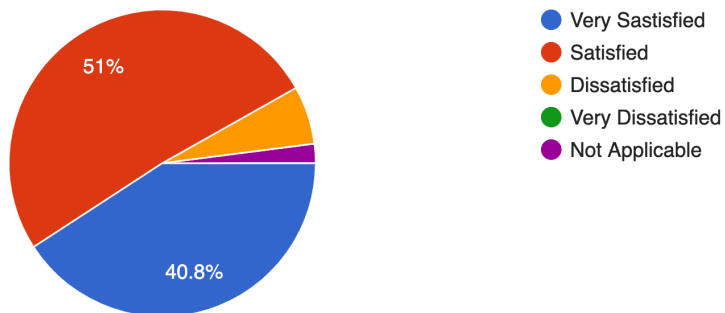
... to gather and evaluate information about a topic of interest or concern to me.  
49 responses



...to make plans and carry them through to completion.  
49 responses



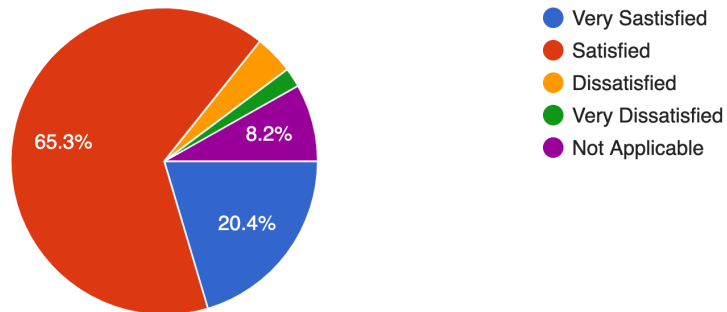
...to pose original solutions to problems.  
49 responses





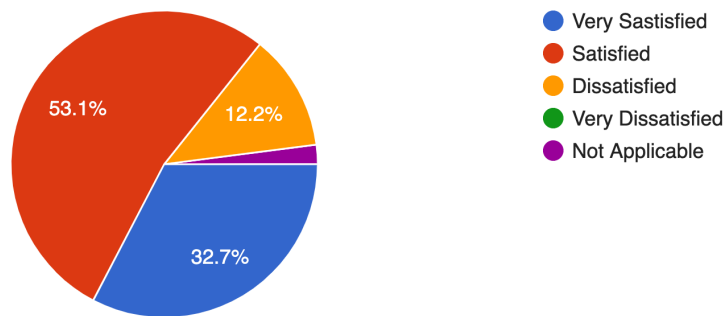
...to analyze images in non-art contexts throughout my culture.

49 responses



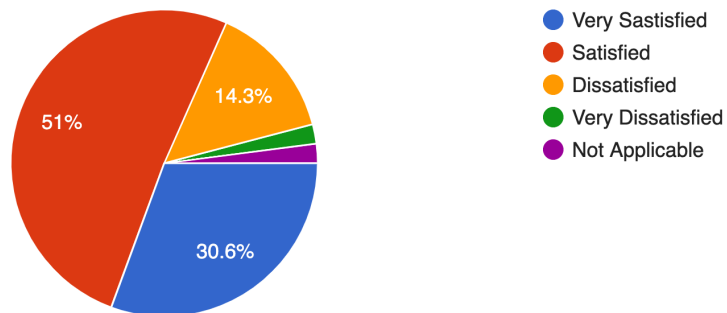
...to identify technological tools appropriate to my needs.

49 responses



... to learn to use technological tools.

49 responses



While the majority of students report being very satisfied or satisfied with all areas, there is room for improvement. Three areas that emerge as needing attention are technology,

cultural diversity, and writing. Writing and awareness of cultural diversity are areas where direct and indirect assessment appear to agree. The technology questions are ones for which the faculty's assessment and students' assessment do not entirely align, and so we will dig deeper to understand this discrepancy better, and what to do about it.

### Faculty Reflection Survey

To supplement the quantitative assessments discussed above for individual programs, the faculty was also asked, in May, to reflect on their observations after working with students throughout the year. The faculty was asked about strengths and weaknesses of the first- and second-year students, the third- and fourth-year students, and the graduate students.

The purpose of this is threefold. First, it captures information that quantitative assessments cannot, second, it adds nuance and examples to the numerical data, and third, it is a more comfortable format for many members of the faculty and inspires more confidence in the findings. The full results of these surveys will be shared among the Herron faculty as we prepare our courses for fall and spring. A few trends are noted below.

The strongest findings were things we already knew from previous years, and have already been working to celebrate the strengths and to improve the weaknesses. Efforts will continue.

Weaknesses of the first- and second-year students: weak writing skills (with notable exceptions), creatively timid, shy, time-management challenges, and, limited amount of time available for school due to jobs and other obligations.

Strengths of the first- and second-year students: eagerness to learn, hardworking, good with technology. *(Note: It appears that faculty considers the students' technological abilities to be stronger than the students themselves did in the exit survey. This is an area to delve into over the coming year.)*

Weaknesses of the second- and third-years: Demands on their time and attention from obligations outside of school was the most common observation. Reluctance to read was another.

Strengths of the second- and third-years: The faculty remarked that writing was much stronger in the upper years and generally agreed that technical abilities were strong among majors. A strong sense of comradery was also noted.

We also asked, "Since shifting to teaching all classes online in March, what capabilities have the students demonstrated that we might cultivate further in the future?" and "Have you observed any ways that the online format has been detrimental to students' learning?" The observations reported are quite similar to what we have heard in the national conversation. One distinction, however, may be that there was more emphasis on the importance of the

social environment. Art and design both thrive in collaborative environments, and Herron has spent decades developing supportive, collaborative communities.

Members of the faculty who worked with graduate students were also asked about the students' attainment of the Principles of Graduate and Professional Learning (PGPLs). Most chose to answer in holistic terms, with the general consensus that students are all meeting expectations in these areas. The sudden conversion to online teaching appears to have had a greater negative impact on the graduate students than on the undergraduate students. This is unsurprising. Art Therapy students had their internship sites close or converted to providing services digitally. Design students could no longer convene collaborative groups other than digitally. Fine arts students, whose work is highly individualized, lost access to their studios and to the facilities and equipment they were using to create work, and their thesis exhibitions were converted to online digital images of the work. The COVID-19 pandemic appears to have overshadowed other aspects of Herron's assessment of graduate student learning.

## **X. General Education**

The following Herron courses were reviewed by the Undergraduate Affairs Committee this year.

E201 Photography I  
H200 Understanding Contemporary Art  
H221 Art Past and Present

All contribute to the Arts and Humanities learning domain. All three were reapproved, with minor notes that will be addressed by the course coordinators and teaching faculty.

## **XI. Summary**

Herron implemented changes to many of its assessment procedures this year, with new types of data recently collected. Many of these changes were triggered by the transition from Taskstream. Some responded to changes in leadership within the school. Finally, some is intentionally new, in an effort to capture a fuller picture of Herron's students' learning. This report, along with the full set of responses to the surveys mentioned herein, will be circulated to the full faculty in early August, so that it can inform courses in the coming year. It will also be shared with the Academic Affairs and Assessment Committee, who will lead discussions about implementing changes or interventions that are appropriate at a school-wide level.