

FY2013 DEPARTMENTAL ANNUAL REPORT OF CONTINUOUS IMPROVEMENT

Department of Art and Design Fort Hays State University

I. DEPARTMENTAL OVERVIEW

The Department of Art and Design offers programs for baccalaureate degrees, both BA and BFA, in the studio fine arts disciplines, art education, art history, and in the design areas of graphic and interior design. In addition, the department offers the Master of Fine Arts degree in studio disciplines and graphic design. The department supports the FHSU general education program with three courses, one each in art appreciation, aesthetics, and art history. The department carries out an active program of gallery exhibitions, using the Moss-Thorns Gallery of Art as a showcase for faculty and student achievement, as well as featuring guest and event exhibitions.

A. Departmental Mission and Vision Statements

The Department of Art and Design is dedicated to preparing majors in its degree programs with a foundation of aesthetic understanding and creativity, an enhanced technical skill set, and a productive work ethic. Art majors experience a high degree of faculty interaction and rigorous periodic review in preparation for employment in the design profession, public education, or entry into graduate school.

Research activity and artistic production by the faculty enhance the learning experience for students. Partnerships, through practicum and intern placement, strengthen the department's position as leader in design, fine arts, and teacher training in Kansas and the High Plains region.

Exhibitions in the Moss-Thorns Gallery of Art serve to connect the university and regional communities with diverse and expanded artistic expressions.

B. Departmental Goals, Objectives, and Strategic Priorities

Goal To prepare students for a broad role in the practice of their professions.

Students who have had a varied and extensive background in many media of the visual arts are more confident and better prepared to make the decisions necessary to solve the problems inherent in producing artwork and functioning effectively in the design field.

Goal To educate the student to the role of the aesthetic process in different civilizations.

The rich and varied history of our own and other cultures are represented in the art each has produced. Exposure to and analysis of this past art will strengthen the student's grasp of the process of interpreting thoughts and ideas visually.

Goal To prepare students to be problem solvers and risk-takers who are flexible, adaptable, and open-minded.

The artist, teacher, designer, and individual who is responsible, thoughtful, reflective, energetic, and visionary, will be a contributor to a better society of the future.

Goal The students will be motivated to continue to work and create throughout a lifetime.

Through the examples of producing faculty and exposure to successful artists committing to a lifetime of creativity, students will become inspired to continue this tradition.

Strategic Priorities

The department was able to secure funding through the FHSU Strategic Planning Process to secure two new gas kilns for the Ceramics Lab. The new equipment will provide a safe and effective means of achieving consistently high student learning outcomes in that studio art program, which serves all Art and Design majors.

The Drawing Lab, RH104, and Painting Lab, RH107, each received funding for a much needed update and refreshing. Our ability to service our program majors in a way that promotes growth and artistic development will be significantly enhanced.

Fall of 2013 saw a record number (63) of new freshman majors in Art and Design degree programs. The department's leadership position in recruiting and program growth was validated by this occurrence. After a brief celebration of attaining this achievement, the department faced the challenge of servicing the new additions to our roster in a physical plant designed for fewer than one half of the number of majors we now have.

Our MFA program, still FHSU's only terminal degree program, has made very meaningful increases in enrollments; 20% over 2011, and 71% more than 2009. Having faced the

challenge of growth to meet Regent minima through the Intensive Program Review, department faculty, Professor Linda Ganstrom in particular, responded with innovative avenues to serve more graduate students, putting us well on the road to being “in the black,” with respect to enrollments. The academic audit of the MFA, undertaken by the faculty, and under the guidance of Dr. Crawford, produced the kinds of degree requirement modifications that will allow for greater flexibility in meeting student needs, while maintaining academic rigor. The faculty realized, through survey and assessment, that our particular course sequencing requirements in the art history component, and the thesis credit hour distribution, were out of date and cumbersome. We are excited to look forward to the results of a much more student-needs oriented program, which should also help us attract more enrollment.

C. Department Productivity and Distinctive Accomplishments

The department chair conducted an assessment survey of the faculty; focusing on exhibitions, activities and involvements, and enrichment experiences. One highly revealing result of the collected information was the astounding figure of **1006 hours**, as the cumulative answer to the spontaneous question, **“Estimate the number of contact hours in which you had instructor-student interaction that occurred outside of the scheduled class time contact with your students.”**

A solid majority of the Art and Design faculty are fully engaged with their students in activities promoting increased learning outcomes. In the visual art disciplines, many of the significant opportunities for those learning activities naturally occur outside of the framework of the regularly scheduled class time.

The number of hours that our majors spend in the evenings and on weekends working on their projects and assignments with faculty may well be equally impressive, as I rarely see faculty working alone. In fact, faculty often observe that it is difficult to work on one’s own art here at the department, as invariably students will find them and generally have questions or need advice on solving a technical or conceptual problem. The working environment in the “after hours” studio is more akin to a professional studio than to a class room, thus aiding in helping to achieve our goal of preparing our students for a meaningful role in the future art producing community.

Also notable are the impressive activities and professional involvements of the faculty. Our newest faculty member, Joel Dugan, is actively pursuing exhibition opportunities across the state in solo, group, and juried venues. Tobias Flores continues to involve himself in cast iron related activities and also in exhibitions across the region. Linda Ganstrom serves in leadership positions within NCECA, the national ceramics education organization. Gordon Sherman’s active and laudable exhibition record encompasses local, regional, and national/international participation. Our graphic design faculty continue to work for professor Ganstrom’s national ceramics organization in upgrading their annual exhibition catalog. Amy Schmierbach’s participation in “Think Tank 7:Now” at the Art Institute of Chicago ably represents that segment of our faculty engaged in reaching out to venues and organizations in a national arena.

II. DEPARTMENTAL PERFORMANCE METRICS

A. Department Performance Indicators

Key Performance Indicator	FY2009	FY2010	FY2011	FY2012	FY2013
Freshmen [20 TH DAY FALL SEMESTER, HEADCOUNT]	60	35	50	59	63
Art (BA,101-1002/BFA,101-1001)	58	33	48	57	56
Art Education (BA,101-0831)	2	2	2	2	7
Transfer Students [20 TH DAY FALL SEMESTER, HEADCOUNT]	27	23	25	19	20
Art (BA,101-1002/BFA,101-1001)	23	19	21	18	15
Art Education (BA,101-0831)	4	4	4	1	5
Undergraduate (first majors/second majors) [20 TH DAY FALL SEMESTER, HEADCOUNT OF FIRST MAJORS, HEADCOUNT OF SECOND MAJORS]	273/7	254/5	252/3	268/3	272/5
Art (BA,101-1002/BFA,101-1001)	251/7	226/5	226/3	245/3	239/5
Art Education (BA,101-0831)	22/0	28/0	26/0	23/0	33/0
Graduate Majors [20 TH DAY FALL SEMESTER, HEADCOUNT]	14	19	20	21	24
Art (BA,101-1002/BFA,101-1001)	14	19	20	21	24
Art Education (BA,101-0831)	0	0	0	0	0
Major Retention [20 TH DAY FALL SEMESTER, PERCENT OF FR MAJORS RETURNING TO UNIVERSITY]	69.05%	76.67%	85.29%	56.00%	77.59%
Undergraduate Student Credit Hours [TOTAL UNDERGRAD SCH]	7037	6555	5795	6096	5933
Graduate Student Credit Hours [TOTAL GRAD SCH]	340	340	396	442	462
Tenured or Tenure-track Faculty (Headcount) [FTE OCCUPIED FROM POSITION CONTROL]	11	11	11	11	11
Non Tenure-Track Faculty (Headcount) [FTE OCCUPIED FROM POSITION CONTROL]	1	1	2	1	1
Undergraduate Degrees [UNDERGRAD DEGREES AWARDED]	44	39	24	43	49
Art (BA,101-1002/BFA,101-1001)	43	38	21	41	47
Art Education (BA,101-0831)	1	1	3	2	2
Graduate Degrees [GRAD DEGREES AWARDED, NOT MLS]	3	4	3	2	4
Briefly note 2-3 improvements over the last year prompted from the above enrollment indicators. First time freshman headcount, undergraduate major headcount, graduate headcount, and undergraduate degrees awarded, are all higher than last year, some significantly. The department's ability to maintain high levels of enrollments and to achieve growth are the most important factors in improving this category of data.					

Key Performance Indicator	FY2009	FY2010	FY2011	FY2012	FY2013
Number of books, book chapters, and refereed articles published [TOTAL NUMBER PUBLISHED]	5	6	10	12	13
Percent of faculty publishing refereed books, chapters, or articles [PERCENT OF FACULTY PUBLISHING FOR FY2008 (FACULTY PUBLISHING/TOTAL FACULTY)]	25	25	25	25	25
Number of non-refereed articles and presentations [TOTAL NUMBER COMPLETED]	N/A	N/A	N/A	N/A	N/A
Percent of faculty publishing non-refereed articles or presentations [PERCENT OF FACULTY COMPLETING (FACULTY PUBLISHING/TOTAL FACULTY)]	N/A	N/A	N/A	N/A	N/A
Number of scholarly performances and other creative activities [TOTAL NUMBER OF CREATIVE PERFORMANCES]	73	119	70	88	98
Percent of faculty in scholarly performances or other creative activities [PERCENT OF FACULTY IN CREATIVE SCHOLARSHIP (FACULTY PERFORMING CREATIVE ACTIVITY/ TOTAL FACULTY)]	100	100	100	100	100
Total number of external grant applications submitted/percent of faculty submitting [TOTAL NUMBER OF EXTERNAL GRANT APPLICATIONS/PERCENT FUNDED]	5/30	3/20	3/20	5/20	5/20
Total number of funded external grants/percent of faculty funded [DOLLAR AMOUNT OF EXTERNAL GRANT APPLICATIONS, PERCENT OF FACULTY FUNDED]	2/50	2/60	2/60	4/80	4/20
Total number students successfully completing an undergraduate research/creative project [TOTAL NUMBER OF UNDERGRAD STUDENTS COMPLETING, CONTRIBUTING TO, OR PRESENTING A CREATIVE OR SCHOLARLY PROJECT]					272
Briefly note 2-3 improvements over the last year prompted from the above scholarly/creative activities indicators. The department has noted the 100% of department majors completing creative projects. Noted an 11% increase in scholarly projects.					
[NOTE: Each department MUST report at least two direct measures of student learning outcomes and two indirect measures. Examples of direct measures include: first-time pass rate or average scores on standard exit exam, number of students successfully completing reviewed portfolios. Indirect measures would include student satisfaction, alumni and employer data, or any other perception based data.]					
Direct Outcome 1 To prepare students for a broad role in the practice of their professions. Indicator: Student acceptance into the juried Annual Student Honors Exhibition. This academic year 188 works submitted, 80 works accepted, 20 students awarded.					
Direct Outcome 2					

Key Performance Indicator	FY2009	FY2010	FY2011	FY2012	FY2013
To prepare students to develop creative approaches to problem solving. Indicator: Number of student participation in iron pour events. This academic year 85 events; local, regional, and national venues.					
Indirect Indicator 1 Majors participating in solo, group, and juried exhibitions off-campus. This academic year: 140 students exhibited off-campus.					
Indirect Indicator 2 Recognition and Awards of juried student artwork off-campus. This academic year: 26 local, 10 regional, and 5 national awards.					
Dept senior students' Level of Academic Challenge [FHSU LAC SCORE, DEPT LAC SCORE]	54.65 56.31	55.9 50.55	56.4 54.28	56.2 51.78	58.5 51.81
Dept senior students' Active and Collaborative Learning [FHSU ACL SCORE, DEPT ACL SCORE]	45.34 59.07	46.1 56.97	43.9 60.71	44.5 51.76	45.1 46.86
Dept senior students' Student-Faculty Interaction [FHSU SFI SCORE, DEPT SFI SCORE, N, %]	45.34 56.11	41.0 43.73	38.5 48.89	38.4 45.19	38.6 45.24
Dept senior students' Enriching Educational Experiences [FHSU EEE SCORE, DEPT EEE SCORE, N, %]	34.72 39.17	34.0 33.47	32.9 38.27	32.7 33.07	34.0 41.30
Dept senior students' Supportive Campus Environment [FHSU SCE SCORE, DEPT SCE SCORE, N, %]	59.57 64.81	60.3 61.57	60.8 68.08	59.8 63.27	61.9 59.62
Number of NSSE participants [NUMBER OF DEPT SR STUDENTS, PERCENT]	13 15%	32 41%	20 28.9%	9 11.84%	15 22.7%
Briefly note 2-3 improvements over the last year prompted from the above student learning/engagement indicators. Our senior SFI score continues above campus average. Seniors' EEE score shows significant increase over 2012.					
[NOTE: Departments may pick up to three key performance indicators they currently measure but are not captured above. These measures could be used to track departmental results on specific yearly goals. Examples might include: number of SRPs attended, number of new freshmen contacted. (These will vary by department based on goals.)]					
Outcome/Indicator 1 [SPECIFIC PERFORMANCE MEASURE 1]	11	11	11	11	11
Outcome/Indicator 2 [SPECIFIC PERFORMANCE MEASURE 2]	91	95	110	126	130
Outcome/Indicator 3 [SPECIFIC PERFORMANCE MEASURE 3]					
Briefly note 2-3 improvements over the last year prompted from the above indicators. The department's leadership role in recruiting is evidenced by an all-time record Freshman class in Fall 2012 – 63 new freshmen!					

Key Performance Indicator	FY2009	FY2010	FY2011	FY2012	FY2013

B. Department Quality Initiatives and Results

FY2013 Quality Initiatives	Results
Upgrade ceramics program with new gas kilns.	Action plan funded and new kilns on order.

FY2014 Quality Initiatives	Responsible Party, Resources, and Plan
Upgrade graphic design program through addition of letterpress instruction.	Submit action plan for new press and imaging equipment.

C. Institutional Quality Results

FY2013 University Initiatives	Department Activities/Results
Align Programs and Services with North Central Kansas Technical College (NCKTC)	N/A
Increase Enrollment	Record freshman class, Fall 2012.
Improve Persistence and Retention	20% increase in retention.
Improve Student Learning	Four year record in undergraduate degrees awarded.

III. FY2013 STRATEGY AND OPPORTUNITIES FOR IMPROVEMENT

A. Departmental Reflection of Strengths, Needs, Opportunities, and Threats

Current Strengths	Current Needs
<p>The department is positioned well in terms of strength of program, reputation, and relationship to external constituencies. Our graphic design program continues to dominate the interest of entering students. Graduates in design and art education are being hired. Those applying for graduate study are being accepted in a variety of graduate programs around the country. Our faculty continue to work with faculty of other schools and also are involved with discipline related organizations at the state and national level.</p>	<p>Our obvious need is for more space and additional instructional positions, so as to handle the number of majors we now have. In addition, we must regularly upgrade and renew our computer labs in graphic design, photography and interior design.</p>
Future Opportunities	Future Threats
<p>In addition to a stronger on-line presence, the department needs to look at Art Entrepreneurship concentration, as this area of the visual arts is growing in importance.</p>	<p>Changing interest in careers, loss of employment opportunities, or the department getting out of touch with our network of feeder programs in public education, would each have a deleterious effect. The department could potentially lose the MFA program if enrollments fall below the threshold of Regents Minimum requirements.</p>

B. Opportunities for Improvement

Opportunity for Improvement	Resources Required	Expected Result and Completion Date
<p>The department needs to convert the photographic darkroom into a digital photo lab and workroom. Darkroom needs could be met in a smaller wet lab, giving the larger space over to the kind of digital image production that is currently in use across the country.</p>	<p>For less than \$10,000, RH105 could be converted into a general use digital lab and workroom.</p>	<p>The result of such a conversion would be a much needed update and programmatic improvement. Our photo majors would be better equipped to enter the job marketplace with skills and abilities current with mainstream photographic technology.</p>

IV. SUPPORTING MATERIALS

A. Department Degree Program Affinity Diagram(s)

<u>B.A. Degree Program</u> Characteristics of Artists	Expected Learning Outcomes	Curriculum	Assessment Approach and Methods
<p><u>Knowledgeable</u> They have a strong understanding of the history of art, the terminology, theory, and philosophy of art that enables them to interpret results.</p> <p><u>Analytical</u> They develop skills in organization, research, and experimentation. They are problem solvers.</p> <p><u>Flexible/Adaptive</u> They are flexible, adaptive, and open-minded. They have the ability to see and understand relationships of areas and media.</p> <p><u>Articulate</u> They express themselves effectively in oral and written discourse.</p> <p><u>Creative/Resourceful</u> They research for creative expression, focus on exploration and discovery, and are inventive.</p> <p><u>Collegial</u> They are assertive and competitive, yet cooperative and supportive of their colleagues. They are disciplined, dedicated and patient.</p>	<p><u>Goal</u> To prepare students for a broad role in the practice of their professions. Objective #1: The students will develop visual literacy, conceptual understanding, and acquire the ability to make valid assessments of quality in art and design. Objective #2: The students will develop capabilities to integrate art and design knowledge and skills, combined with continued practice in creating, interpreting, and analyzing their own work.</p> <p><u>Goal</u> To educate the students to the role of the aesthetic process in different civilizations. Objective #1: The students will become familiar with the major achievements in art and design history, past and present.</p> <p><u>Goal</u> To prepare students to develop creative approaches to problem solving. Objective #1: The students will learn to respect the discipline of fundamentals involved in the literacy and fluency in artistic expressions. Objective #2: To assist the students in their communication skills regarding the nature and the critical review of art forms.</p> <p><u>Goal</u> To inspire and motivate the student to continue to grow and learn through a lifetime of creative pursuit. Objective #1: The student will develop a productive work ethic with resulting worthy exhibition portfolio.</p>	<p>Core Curriculum Develops Knowledge, Breadth and Skills:</p> <p>3-D Design/Crafts 205 3 Drawing I 210 3 Drawing II 215 3 Basic Design 240 3 Figure Drawing 310 3 Survey of Art History 380 3 Two (2) 400 level Art History courses 6</p> <p>Studio courses outside of specialty will compliment and broaden aesthetic problem solving ability and enhance creativity. Related Courses:</p> <p>Three (3) studio courses other than major or minor 9</p> <p style="text-align: right;">TOTAL 33</p> <p>Courses to Develop Technical Expertise. Studio Courses In:</p> <p>Drawing Painting Sculpture Design –Photography Printmaking Ceramics</p> <p>Studio Major 10 Studio Minor 6</p> <p style="text-align: right;">TOTAL 16</p> <p>Studio Major..... TOTAL 49</p> <p>OPTIONS:</p> <p>Art History Major TOTAL 63 Art Education Major TOTAL 55</p>	<p><u>Portfolios:</u> Freshman entry portfolios are required. Nearly all of our students are recruited through their portfolios.</p> <p>Course Assessment: 1) Portfolio Evaluation, 2) Written Exams, 3) Research Papers. Studio courses are structured to include the completion of projects that reflect creativity, inventiveness, diversity, technique, and skill. Emphasis is placed on the professional presentation of the work.</p> <p>Additional Program Assessment: Portfolios are required and reviewed continually with emphasis on four occasions: 1) Freshman Entry, 2) Sophomore Review, 3) Senior Review, 4) Student work is juried for inclusion in the Annual Student “Honors” Exhibition at the completion of each studio course. Graduates are surveyed. Faculty are evaluated. Class critiques.</p> <p>Capstone Requirement: Portfolio review by major professor.</p> <p style="text-align: right;">(Revised 11/05/08)</p>

B.A. Art Education Degree Program Characteristics of Artists	Expected Learning Outcomes	Curriculum	Assessment Approach and Methods
<p>Knowledgeable They have a strong understanding of the history of art, the terminology, theory, and philosophy of art that enables them to interpret results.</p> <p>Analytical They develop skills in organization, research, and experimentation. They are problem solvers.</p> <p>Flexible/Adaptive They are flexible, adaptive, and open-minded. They have the ability to see and understand relationships of areas and media.</p> <p>Articulate They express themselves effectively in oral and written discourse.</p> <p>Creative/Resourceful They research for creative expression, focus on exploration and discovery, and are inventive.</p> <p>Collegial They are assertive and competitive, yet cooperative and supportive of their colleagues. They are disciplined, dedicated and patient.</p>	<p>Goal To prepare students for a broad role in the practice of their professions. Objective #1: The students will develop visual literacy, conceptual understanding, and acquire the ability to make valid assessments of quality in art and design. Objective #2: The students will develop capabilities to integrate art and design knowledge and skills, combined with continued practice in creating, interpreting, and analyzing their own work.</p> <p>Goal To educate the students to the role of the aesthetic process in different civilizations. Objective #1: The students will become familiar with the major achievements in art and design history, past and present.</p> <p>Goal To prepare students to develop creative approaches to problem solving. Objective #1: The students will learn to respect the discipline of fundamentals involved in the literacy and fluency in artistic expressions. Objective #2: To assist the students in their communication skills regarding the nature and the critical review of art forms.</p> <p>Goal To inspire and motivate the student to continue to grow and learn through a lifetime of creative pursuit. Objective #1: The student will develop a productive work ethic with resulting worthy exhibition portfolio.</p>	<p>Core Curriculum Develops Knowledge, Breadth and Skills:</p> <p>3-D Design/Crafts 205 3 Drawing I 210 3 Drawing II 215 3 Basic Design 240 3 Figure Drawing 310 3 Survey of Art History 380 3 Two (2) 400 level Art History courses 6</p> <p>Studio courses outside of specialty will compliment and broaden aesthetic problem solving ability and enhance creativity. Related Courses:</p> <p>Four (4) studio courses other than major 12</p> <p style="text-align: right;">TOTAL 36</p> <p>Courses to Develop Technical Expertise. Studio Courses In:</p> <p>Drawing Painting Sculpture Design –Photography Printmaking Ceramics</p> <p>Studio Major 10 Studio Minor 3</p> <p style="text-align: right;">TOTAL 13</p> <p>Methodology Requirements: Early Field Experience: Art Ed. 277 1 Elementary Art Methods 300 2 Secondary School Art 400 3</p> <p style="text-align: right;">TOTAL 6</p> <p>Art Education Major.... TOTAL 55</p>	<p>Portfolios: Freshman entry portfolios are required. Nearly all of our students are recruited through their portfolios.</p> <p>Course Assessment: 1) Portfolio Evaluation, 2) Written Exams, 3) Research Papers. Studio courses are structured to include the completion of projects that reflect creativity, inventiveness, diversity, technique, and skill. Emphasis is placed on the professional presentation of the work.</p> <p>Additional Program Assessment: Portfolios are required and reviewed continually with emphasis on four occasions: 1) Freshman Entry, 2) Sophomore Review, 3) Senior Review, 4) Student work is juried for inclusion in the Annual Student “Honors” Exhibition at the completion of each studio course. Graduates are surveyed. Faculty are evaluated. Class critiques.</p> <p>Capstone Requirement: Portfolio review by major professor.</p> <p>(Revised 11/05/08)</p>

--	--	--	--

<u>B.F.A. Degree Program</u> Characteristics of Artists	Expected Learning Outcomes	Curriculum	Assessment Approach and Methods
<p><u>Knowledgeable</u> They have a strong understanding of the history of art, the terminology, theory, and philosophy of art that enables them to interpret results.</p> <p><u>Analytical</u> They develop skills in organization, research, and experimentation. They are problem solvers.</p> <p><u>Flexible/Adaptive</u> They are flexible, adaptive, and open-minded. They have the ability to see and understand relationships of areas and media.</p>	<p><u>Goal</u> To prepare students for a broad role in the practice of their professions. Objective #1: The students will develop visual literacy, conceptual understanding, and acquire the ability to make valid assessments of quality in art and design. Objective #2: The students will develop capabilities to integrate art and design knowledge and skills, combined with continued practice in creating, interpreting, and analyzing their own work.</p> <p><u>Goal</u> To educate the students to the role of the aesthetic process in different civilizations.</p> <p>Objective #1: The students will become familiar with the major achievements in art and design history, past and present.</p> <p><u>Goal</u> To prepare students to develop creative approaches to problem solving.</p> <p>Objective #1: The students will learn to respect the discipline of fundamentals involved in the literacy and fluency in artistic expressions. Objective #2: To assist the students in their communication skills regarding the nature</p>	<p>Core Curriculum Develops Knowledge, Breadth and Skills:</p> <p>3-D Design/Crafts 205 3 Drawing I 210 3 Drawing II 215 3 Basic Design 240 3 Figure Drawing 310 3 Survey of Art History 380 3 Three (3) 400 level Art History courses 9</p> <p>Studio courses outside of specialty will compliment and broaden aesthetic problem solving ability and enhance creativity.</p> <p>Related Courses:</p> <p>Four (4) studio courses other than major: 12</p> <p>TOTAL 39</p> <p>Courses to Develop Technical Expertise. Studio Courses In:</p> <p>Drawing Painting Sculpture Design –Photography, Graphic Design, or Interior Design Printmaking Ceramics</p> <p>TOTAL 31</p> <p>Professional Development 3</p>	<p><u>Portfolios:</u> Freshman entry portfolios are required. Nearly all of our students are recruited through their portfolios</p> <p>Course Assessment: 1) Portfolio Evaluation, 2) Written Exams, 3) Research Papers. Studio courses are structured to include the completion of projects which reflect creativity, inventiveness, diversity, technique, and skill. Emphasis is placed on the professional presentation of the work.</p> <p>Additional Program Assessment: Portfolios are required and reviewed continually with emphasis on four occasions: 1) Freshman Entry, 2) Sophomore Review, 3) Senior Review, 4) Student work is juried for inclusion in the Annual Student “Honors” Exhibition at the completion of each studio course. Graduates are surveyed. Faculty are evaluated. Class critiques.</p> <p>Capstone Requirement: Each graduating senior takes the capstone course Professional Development in their studio area and produces, arranges, installs, and opens a Senior Exhibition.</p> <p>(Revised 11/05/08)</p>

<p style="text-align: center;"><u>Articulate</u></p> <p>They express themselves effectively in oral and written discourse.</p> <p style="text-align: center;"><u>Creative/Resourceful</u></p> <p>They research for creative expression, focus on exploration and discovery., and are inventive.</p> <p style="text-align: center;"><u>Collegial</u></p> <p>They are assertive and competitive, yet cooperative and supportive of their colleagues. They are disciplined, dedicated and patient.</p>	<p>and the critical review of art forms.</p> <p style="text-align: center;"><u>Goal</u></p> <p>To inspire and motivate the students to continue to grow and learn through a lifetime of creative pursuit.</p> <p>Objective #1: The student will develop a productive work ethic with resulting worthy exhibition portfolio.</p>	<p>Studio Major</p> <p style="text-align: right;">TOTAL 34</p> <p style="text-align: right;">TOTAL CREDIT HOURS 73</p>	
--	---	--	--

<u>M.F.A. Degree Program</u> Characteristics of Artists	Expected Learning Outcomes	Curriculum	Assessment Approach and Methods																
<p><u>Knowledgeable</u> They have a strong understanding of the history of art, the terminology, theory, and philosophy of art that enables them to interpret results.</p> <p><u>Analytical</u> They develop skills in organization, research, and experimentation. They are problem solvers.</p> <p><u>Flexible/Adaptive</u> They are flexible, adaptive, and open minded. They have the ability to see and understand relationships of areas and media.</p>	<p>To prepare students for a leadership position in the professional world of teaching Fine Arts. Objective #1: The students will have an advanced understanding of relationships among and shared by disciplines in the visual arts. Objective #2: The students will demonstrate a level of professional understanding of the methodology and technology involved in each discipline of the selected concentration.</p> <p>To educate to an advanced level each graduate’s understanding of the role of the aesthetic profess in civilizations.</p> <p>Objective #3: Students will acquire a professional level of knowledge and understanding of art history and its influence on the creative process in their own art production.</p> <p>To prepare graduates with advanced and creative problem solving abilities..</p> <p>Objective #4: The students will develop a professional mastery in the literacy and fluency of artistic expression.</p>	<p>Core Curriculum Develops Knowledge, Breadth and Skills:</p> <table border="0"> <tr> <td>Studio Art Area Major</td> <td>27</td> </tr> <tr> <td>Studio Art Elective</td> <td>13</td> </tr> <tr> <td>Art History and Aesthetics</td> <td>12</td> </tr> <tr> <td> Art History</td> <td>6</td> </tr> <tr> <td> Univ. Grad. Electives,</td> <td></td> </tr> <tr> <td> Art History or Non-studio</td> <td>6</td> </tr> <tr> <td>Terminal Thesis Project</td> <td>8</td> </tr> <tr> <td></td> <td>TOTAL 60</td> </tr> </table> <p>AREAS OF STUDIO CONCENTRATION:</p> <p>Drawing Painting Sculpture Design – Photography or Graphic Design Printmaking Ceramics Intermedia</p>	Studio Art Area Major	27	Studio Art Elective	13	Art History and Aesthetics	12	Art History	6	Univ. Grad. Electives,		Art History or Non-studio	6	Terminal Thesis Project	8		TOTAL 60	<p>Comprehensive Exam: A comprehensive, written exam over selected topics is required and administered by the major professor. The candidate must demonstrate analytical and effective writing and critical thinking skills.</p> <p>Oral Exam: An oral examination and defense of the student’s Graduate Thesis Exhibition is conducted by the Graduate Committee at the time of the exhibit.</p> <p>Graduate Thesis Exhibition: Each student is required to have a Graduate Thesis Exhibition and, in addition, must write and publish a corresponding catalog. Emphasis is placed on the professional presentation of the work and exhibit.</p> <p>Learning Outcomes Assessed:</p> <p>Objectives 1 & 3: Art 880, 881, 882, 883, 884, 886, 887 Seminars in Art History, 889 Concepts of Art.</p> <p>Objectives 2, 4, & 5: ART 815, 825, 835, 845, 847, 850, 855, 865 Problems courses in each discipline in the MFA Studio/Design program.</p> <p>Objective 6: All previously listed problems courses, culminating in ART 899 Thesis.</p>
Studio Art Area Major	27																		
Studio Art Elective	13																		
Art History and Aesthetics	12																		
Art History	6																		
Univ. Grad. Electives,																			
Art History or Non-studio	6																		
Terminal Thesis Project	8																		
	TOTAL 60																		

<p style="text-align: center;"><u>Articulate</u></p> <p>They express themselves effectively in oral and written discourse.</p> <p style="text-align: center;"><u>Creative/Resourceful</u></p> <p>They research for creative expression, focus on exploration and discovery, and are inventive.</p> <p style="text-align: center;"><u>Collegial</u></p> <p>They are assertive and competitive, yet cooperative and supportive of their colleagues. They are disciplined, dedicated and patient.</p>	<p>Objective #5: The students will demonstrate an advanced level of skill in articulating the critical review of art forms.</p> <p>To inspire and motivate the student to continue to grow and learn through a lifetime of creative pursuit.</p> <p>Objective #6: The student will develop a productive work ethic with resulting exhibition worthy portfolio.</p>		
---	--	--	--

B. Department Staffing Plan

College of Arts and Sciences
Department Staffing Plan and Assignments (Current)
Department of Art and Design –2013

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
Current Department Needs	Faculty Member	Current Faculty Expertise	Birthdate	Assigned Instructional FTE's	Rank Current Date	Degree Completed	Track
Dept. Chair, Interior Design	L. Powers	Administration, Drawing, Painting, Printmaking, Interior Design	7/46	.5 .5 (admin.)	Associate Professor 1999	M.F.A.	Tenured
Ceramics, Art Education	L. Ganstrom	Ceramics, Design, Art Education	2/58	1.0	Professor 2004	M.F.A.	Tenured
Drawing, Printmaking, Aesthetics, Dept. Recruiter	G. Sherman	Drawing, 2-D Design, Printmaking	9/51	1.0	Professor 2007	M.F.A.	Tenured
Sculpture, Jewelry Design, Crafts	T. Flores	Sculpture, Bronze Casting, Iron Casting, Crafts		1.0	Associate Professor 2012	M.F.A.	Tenured
Art History	M. Holmes	Art History, Foreign Lang.	2/42	1.0	Assistant Professor 1980	M.A.	Tenured
Art Education	J. Jilg	Elem. Art Meth., Design	8/47	0.0	Instructor 2006	M.A.	Temporary
Painting, Drawing, Design	J. Dugan	Drawing, Design, Painting		1.0	Assistant Professor 2011	M.F.A.	Tenure-track
Drawing, Aesthetics	A. Schmierbach	Drawing, Painting, Aesthetics, Printmaking	8/72	1.0	Associate Professor -- 2007	M.F.A.	Tenured
Interior Design	C. Arthur	Interior Design	2/68	1.0	Instructor 2004	M.L.S.	Temporary
Aesthetics, Art Education, Design	A. Craven	Art Education, Aesthetics, Design	7/52	1.0	Associate Professor 2004	M.F.A.	Tenured
Photography, Art History	Z. Stevanov	Photography, Art History, Sculpture	6/45	1.0	Professor 2000	Ph.D.	Tenured
Graphic Design	C. Thumsujarit	Graphic Design	3/56	1.0	Professor 2002	M.F.A.	Tenured
Graphic Design	K. Simpson Voth	Graphic Design	9/72	1.0	Professor 2010	M.F.A.	Tenured

Department Staffing Plan and Assignments (Projected)
Department of Art and Design - 2014

(1)	(2)	(3)	(4)	(5)	(6)	(7)	(8)
Projected Department Needs	Faculty Member	Projected Faculty Expertise	Birthdate	Assigned Instructional FTE's	Rank Current Date	Degree Completed	Track
Dept. Chair, Interior Design	L. Powers	Administration, Drawing, Painting, Printmaking, Interior Design	7/46	.5 .5 (admin.)	Associate Professor 1999	M.F.A.	Tenured
Ceramics, Art Education	L. Ganstrom	Ceramics, Design, Art Education	2/58	1.0	Professor 2004	M.F.A.	Tenured
Drawing, Printmaking, Aesthetics, Dept. Recruiter	G. Sherman	Drawing, 2-D Design, Printmaking	9/51	1.0	Professor 2007	M.F.A.	Tenured
Sculpture, Crafts, Design	T. Flores	Sculpture, Bronze Casting, Iron Casting, Crafts, Design		1.0	Associate Professor 2012	M.F.A.	Tenured
Art History	E. Bittel	Art History, Foreign Lang.		1.0	Instructor 2013	M.A.	Temporary
Art Education	J. Jilg	Elem. Art Meth., Design	8/47	0.0	Instructor 2006	M.A.	Temporary
Painting, Drawing, Design	J. Dugan	Drawing, Design, Painting		1.0	Assistant Professor 2011	M.F.A.	Tenure Track
Drawing, Aesthetics	A. Schmierbach	Drawing, Painting, Aesthetics, Printmaking	8/72	1.0	Associate Professor -- 2007	M.F.A.	Tenured
Interior Design	C. Arthur	Interior Design	2/68	1.0	Instructor 2004	M.L.S.	Temporary
Aesthetics, Art Education, Design	A. Craven	Art Education, Aesthetics, Design	7/52	1.0	Associate Professor 2004	M.F.A.	Tenured
Photography, Art History	Z. Stevanov	Photography, Art History, Sculpture	6/45	1.0	Professor 2000	Ph.D.	Tenured
Graphic Design				1.0			
Graphic Design	C. Thumsujarit	Graphic Design	3/56	1.0	Professor 2002	M.F.A.	Tenured
Graphic Design	K. Simpson Voth	Graphic Design	9/72	1.0	Associate Professor 2004	M.F.A.	Tenured

C. Bibliography of Departmental Scholarly Activity

Charmion Arthur

“Annual Art Faculty Exhibition,” FHSU, Hays, KS

Allen Craven:

2013 – Annual Art Faculty Exhibition

Joel Dugan

Exhibitions:

“Baker Art Center Exhibition,” Liberal, KS (Best in Show)

“Smoky Hill Art Exhibition,” Hays Arts Council, Hays, KS

“Annual Art Faculty Exhibition,” FHSU, Hays, KS

“Solo Exhibition,” Riney Gallery, Friends University, Wichita, KS

“Group Exhibition,” Riney Gallery, Pratt Community College, Pratt, KS

“Chicago Printmakers Collaborative,” Chicago, IL

“Group Exhibition,” Nelson-Strecker Gallery, Manhattan, KS

“Solo Exhibition,” Hays Arts Council, Hays, KS

“BBAC,” Birmingham Bloomfield Art Center

Articles & Reviews:

“Dialogist,” (Quarterly Poetry & Art), Volume

Workshops:

Friends University, Wichita, KS

Garden City Art Center, Garden City, KS

Tobias Flores

Exhibitions:

“Open Door – Closed Door,” HAC Alley Exhibition, Hays, KS

“HAC 43rd Annual Smoky Hill Art Exhibition, Hays Arts Council, Hays, KS

“Tobias Flores” Solo Exhibition, Crowder College, Neosho, MO

“Lies and Short Stories from the Prairie,” Mark A Chapman Gallery, Manhattan, KS

"Fort Hays State Art Faculty Exhibition at VAAM," Visual Arts Alliance of McPherson, KS
 "Iron Tribe," Burriss Hall Gallery, International Invitational, New Mexico Highlands University, Las Vegas, NM
 "Taste/See," National Ornamental Metal Museum, National Invitational, Memphis, TN
 "Sculpture/Print Exhibition," Mark A Chapman Gallery, Group Invitational, Manhattan, KS
 "Experience and Enthusiasm," FHSU Faculty & Graduate Students, Mercer Gallery, Garden City
 "Sculptures Provide Saintly Images," The Hays Daily News, Commission
 "Annual Art Faculty Art Exhibition," FHSU, Hays, KS

Reviews & Articles:

"Sculptures Provide Saintly Images," The Hays Daily News, Commission Article, front page.
 "Rino Crow: News and Events," River North Art District – online, Visiting Artist Lecture Announcement.
 "Sculpture Club Creates Iron Art," Network: Faculty and Staff Resources, online, Visiting Artist/Iron Pour Article.
 "KHU and the Gang, Matthew Barney and Jonathan Bepler," Interview, Performance Review.
 "Rino Crow: News and Events," River North Art District, online, Visiting Artist Lecture Announcement.

Research Projects:

"Art Nest," casting ant nests in conjunction with Sternberg Museum.
 Furnace Design Consultant for James Hayes, Crawford College of Art and Design, Colk, Ireland.
 Commission for James Mages, bronze fish
 Commission for Art Castings of Colorado, fill ceramic shell molds with grey iron.
 Commission for Tim Chapman
 Commission for Mike Feeney, band saw table/cast iron, San Francisco, CA.

Linda Ganstrom

Exhibitions:

"Bell(e)s" at Strecker-Nelson, Main room with Lisa LaLa, Manhattan, KS
 "Kansas Masters Invitational," Strecker-Nelson Gallery, Manhattan, KS
 "4 Person Group Exhibition," Leopold Gallery, Kansas City, MO
 "Personal Icons," Strecker Nelson Gallery, Manhattan, KS
 "Pool of Desire," Doane College, Crete, NE
 "Top That: Wedding Cake Toppers," Matt Burton Gallery, New Jersey
 "Simpatico," Hastings College, Hastings, NE
 "Annual Art Faculty Exhibition," FHSU
 "Inorganic Matters: FHSU Ceramics," Salon 1007, Spring Gallery Walk, Hays, KS

“Smoky Hills Competition and Exhibition,” Hays Arts Council, Hays, KS
 “Life Map Performance,” 1010 Main, Summer Gallery Walk, Hays, KS
 “Summer Harvest,” Gella’s, Fall Gallery Walk, Hays, KS
 “FHSU Faculty Exhibition,” Visual Arts Alliance, McPherson, KS
 “Experience and Enthusiasm, the Art of FHSU Faculty and Students,” Mercer Gallery,
 Garden City Community College, Garden City, KS
 “NEXPO Gallery,” NCECA Conference, Tampa, FL

Reviews & Articles:

Wrote reviews for “10th Anniversary, 21st Century Ceramics: The First Decade,” Lark Books, Asheville, NC
 Published images of work in “10th Anniversary, 21st Century Ceramics: The First Decade,” Lark Books, Asheville, NC
 Wrote for the “2012 NECECA Invitational Catalog”

Workshops:

“ExtraORDINARY Characters Workshop,” Doane College, Crete, NE
 “Sprig Mold Baskets Workshop,” Maize High School, Maize, KS

Leland Powers

Exhibitions:

“Smoky Hill Juried Exhibition,” Hays Arts Council, Hays, KS
 “Annual Art Faculty Exhibition,” FHSU, Hays, KS
 “Group Exhibition,” Riney Gallery, Pratt Community College, Pratt, KS
 “Open Door-Closed Door,” Hays Arts Council, Hays, KS
 “Experiences and Enthusiasm,” Art of FHSU, Garden City Community College, Garden City, KS

Amy Schmierbach

Exhibitions:

“Pretty Tough: Gender in 21st-Century Artmaking,” Eileen Brasiel Gallery, Santa Fe, NM
 “Art Greenwich,” Represented by Eileen Brasiel Gallery, Greenwich, CT
 “Annual Art Faculty Exhibition,” FHSU, Hays, KS
 “Mid America Print Conference,” Cape Girardo, MO
 “Think Tank 7:NOW,” Art Institute of Chicago, Chicago, IL
 “Desin-Fournir,” commissioned drawings displayed in San Francisco, CA and Chicago, IL
 “Annual Art Faculty Exhibition,” FHSU, Hays, KS

Reviews & Articles:

“Future Forward,” publication developed in Think Tank 7

“The Beauty of Internships: the WSW Experience,” Mid America Print Conference, Cape Girardo, MO

Workshops:

Weaving & Spinning

Miami Basel Art Expo

Gordon Sherman**Exhibitions:**

“New York Society of Etchers 1st Annual,” New York, NY

“Open Door-Closed Door – Urban Installation,” Hays Arts Council, Hays, KS

“Print Arts Northwest – Traveling Portfolio,” New Zealand, USA

“P.A.N.,” Washington County Museum, Portland, OR

“P.A.N.,” Portland Millwork Gallery, Portland, OR

“Drive By Press Traveling Invitational,” St. Louis, MO; New Orleans, LA; Based in Austin, TX

“Southern Graphics International,” Print Collection

“42nd Annual Smoky Hill Exhibit,” Hays Arts Council, Hays, KS

“Prints USA,” Springfield Art Museum, Springfield, MO

“11th National Creede Small Print Exhibition, Creede, CO (Juror’s Award)

“Annual Art Faculty Exhibition,” FHSU, Hays, KS

Karrie Simpson

Designed the 2012 NECECA Biennial Exhibition Catalog and Invitational

Designed letterheads, envelopes and business cards for new employees of USD 495, Larned, KS

Designed promotional materials for Hays Wrestling Club, Hays, KS

“Annual Art Faculty Exhibition,” FHSU, Hays, KS

Zoran Stevanov

“Annual Art Faculty Exhibition,” FHSU, Hays, KS

Chaiwat Thumsujarit

Designed NCECA catalog, poster, interactive CD and web link

Designed website design for Lifeline Animal Placement & Protection (LAPP)
“Annual Art Faculty Exhibition,” FHSU, Hays, KS

D. Department Program Assessment Results

Undergraduate:

42 exhibitions (department sponsored, on campus, etc.)

31 exhibitions (outside department, regional, juried, etc.)

53 activities and involvements (conferences, field trips, enrichment experiences)

64 undergraduate research (activities outside of course work in which the student engaged in meaningful research related production or experiences)

1006 estimated contact hours in which instructor-student interaction occurred outside of the scheduled class time (Fall, 2012, Spring 2013)

What is the most meaningful or productive interaction, outside of class time, that you have had with students majoring in your discipline?

1. Led three Aluminum casting workshops in 2013. Deerfield, KS; Marian, KS; hosted USD 240 Twin Valley for High School Art Day, FHSU.
2. Demonstrations of techniques and How To's, extra group critiques, individual critiques by appointment or walk-in.
3. Denver and Kansas City trips, International trips (Italy).
4. Working on preparing, transporting, hanging, curating, and distributing work – the Chicago trip was really helpful.
5. Being able to discuss art and photography with my students.
6. URE project with Molly Walter, trip to Miami based – 4 students attending.
7. Preparing for the BFA Graphic Design Exhibition. Also meeting to brainstorm over lunch or after class in evenings. Guest speaker sessions and AIGA meetings.
8. Preparing for exhibitions, unscheduled critiques, historical discussions of artistic interest, assistance in research project development, art club activities.
9. Salon 1007 Exhibition, New York Trip, NCECA.

What is the most valuable assessment vehicle, moment , possibility, etc. (outside of class time) that will improve or grow your talents?

1. Students leading Casting workshops.
2. Photo shooting room where the equipment is ready for students to take photos of their works for their portfolio.
3. Space for students to store art supplies and elective projects.
4. There is no vehicle in judging creativity, it is done through personal experiences and having artist ability.
5. URE, Exhibitions, travel and visiting artists.
6. AIGA events in which we host guest speakers where they participate in portfolio critiques.
7. Exhibition opportunities, research assistance, travel to other cities and artistic venues.
8. Committee Critique, visiting artist workshops, class critiques and reflection papers.