



Department of Visual Arts

#10 Plan cycle - 10
Plan cycle 2024/2025
7/1/24 - 6/30/25

Introduction

The mission of the Department of Visual Arts is to provide education that will enable graduates to develop their talent and potential as creative artists and future art educators within a liberal arts framework. The Department of Visual Arts offers the Bachelor of Arts in Art with studio concentrations and a secondary area of concentration in Art Education. Through a curricula that provides a breadth of experience and understanding in studio art, graduates learn to analyze the history of art and its function within the evolution of contemporary culture and to develop competency in a select area of art studio concentration. Students cultivate skills in critical thinking and effective communication and analyze global community issues to become better citizens of the world and the community.

The department is committed to excellence in teaching in support of student recruitment, retention, and graduation; to research and creative and scholarly activity; and demonstrates commitment to overall program quality through ongoing assessment of student learning outcomes and accreditation standards. Designated visual arts courses fulfill the general educational goal for students to develop the ability to recognize fine and performing arts as expressions of human experience and to make informed judgments about them. The department serves and collaborates with the University community and Southwest Louisiana by offering exhibitions, lectures, and artist workshops that contribute to the cultural and artistic growth of the region and enhance student engagement in campus life.

Performance Objective 1 Increase enrollment, persistence, retention, and graduation rates for each program offered by the department.

1 Assessment and Benchmark

Benchmark: Increase enrollment by 5% each year, overall and in each program offered by the department.

Prior to 2018-2019, the benchmark was to maintain a goal of 2% yearly growth per level of declared BA Art majors. Track student total enrollment in each concentration at each level.

- ART - BA Art
 - AEDU - Art Education Grades K-12
 - CERM - Ceramics
 - CRAE - Ceramics - Art Education Grades K-12
 - DRAW - Drawing
 - DWAE - Drawing - Art Education Grades K-12
 - GDAE - Graphic Design - Art Education Grades K-12
 - GDES - Graphic Design
 - PANT - Painting
 - PHAE - Photography - Art Education Grades K-12
 - PHOT - Photography
 - PMAE - Printmaking - Art Education Grades K-12
 - PMKG - Printmaking
 - PNAE - Painting - Art Education Grades K-12

1.1 Data

2019-2020:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	CERM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	CRAE	0	0	0	0	0	0	0	0	0	1	1	1	0	0	0	0	0	0
	DRAW	1	0	0	1	2	0	3	3	3	3	12	1	1	6	2	4	13	1
	DWAE	1	0	0	0	1	0	2	1	0	1	4	0	2	3	0	1	6	1
	GDAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	GDES	0	1	5	3	9	0	16	14	15	16	61	8	15	11	16	13	55	5
	PANT	0	2	0	2	4	0	0	4	1	3	8	0	0	1	5	4	10	1
	PHAE	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	1	1	0
	PHOT	2	0	2	0	4	0	8	0	5	1	14	0	3	2	3	4	12	0
	PMAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PMKG	0	0	0	0	0	0	0	3	1	3	7	1	0	1	3	4	8	2
	PNAE	0	0	0	0	0	0	0	0	1	0	1	0	0	1	0	0	1	0
(blank)	0	0	0	0	0	0	0	0	0	0	0	0	0	1	0	0	1	0	
Total		4	3	7	6	20	0	29	25	27	28	109	10	21	26	29	31	107	10

2020-2021:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
	CERM	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	CRAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	DRAW	0	0	0	0	0	0	2	1	3	3	9	1	1	0	1	2	4	2

ART	DWAE	0	1	0	0	1	0	4	2	1	0	7	0	4	0	2	0	6	0
	GDAE	0	0	0	0	0	0	0	0	0	0	0	0	1	0	1	0	2	0
	GDES	1	1	4	3	9	0	21	11	13	13	58	2	15	15	12	15	57	6
	PANT	0	0	2	2	4	1	1	1	4	4	10	2	1	0	2	5	8	2
	PHAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	1
	PHOT	0	1	0	1	2	1	6	3	1	5	15	0	4	2	1	6	13	5
	PMAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PMKG	0	0	0	1	1	0	0	0	4	1	5	0	0	0	1	2	3	1
	PNAE	0	0	0	0	0	0	0	0	1	0	1	0	1	0	0	0	1	0
	(blank)	0	0	0	0	0	0	1	0	1	0	2	0	1	0	1	0	2	0
Total	1	3	6	7	17	2	35	18	28	27	108	4	28	17	21	31	97	17	

2021-2022:

Major	Conc.	Summer					Fall					Spring								
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	
ART	CERM	0	0	0	0	0	0	0	0	0	2	2	1	0	0	0	1	1	1	1
	CRAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	0	0
	DRAW	0	0	0	2	2	0	2	0	2	3	7	0	4	1	2	3	10	1	1
	DWAE	1	0	0	0	1	0	1	0	0	1	2	0	3	2	1	1	7	0	0
	GDAE	0	0	1	0	1	0	1	0	0	1	2	0	0	0	0	1	1	0	0
	GDES	0	1	0	3	4	0	9	17	8	14	48	3	9	17	9	13	48	4	4
	PANT	0	0	0	1	1	0	0	1	1	4	6	1	0	1	1	3	5	2	2
	PHAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PHOT	0	0	0	0	0	0	3	3	1	1	8	0	2	2	2	2	8	0	0
	PMAE	0	0	0	0	0	0	0	0	1	0	1	0	0	1	1	0	2	0	0
	PMKG	0	0	0	0	0	0	0	0	0	2	2	1	0	0	1	1	2	1	1
	PNAE	0	0	0	0	0	0	1	2	0	1	4	0	1	1	1	1	4	0	0
(blank)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	
Total	1	1	1	6	9	0	18	24	14	30	86	6	19	25	18	27	89	9	9	

2022-2023:

Major	Conc.	Summer					Fall					Spring								
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	
ART	CERM	0	0	0	0	0	0	1	1	0	0	2	0	1	3	1	0	5	0	0
	CRAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	1	1	2	1	1
	DRAW	0	0	0	0	0	0	4	3	1	4	12	1	5	5	2	3	15	1	1
	DWAE	0	0	0	0	0	0	2	1	2	2	7	0	1	3	1	2	7	0	0
	GDAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	GDES	1	1	1	0	3	0	12	9	18	11	50	2	5	12	17	14	48	6	6
	PANT	0	0	0	0	0	0	0	2	3	3	8	2	0	1	5	2	8	0	0
	PHAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PHOT	0	1	0	0	1	0	0	4	4	2	10	0	1	5	3	3	12	0	0

	PMAE	0	0	0	0	0	0	0	1	1	1	3	0	0	0	0	1	1	0
	PMKG	0	0	1	0	1	0	0	0	1	1	2	1	0	0	0	0	0	0
	PNAE	0	0	0	0	0	0	2	1	2	0	5	0	1	1	0	1	3	0
	(blank)	0	0	0	0	0	0	0	0	0	2	2	0	0	0	0	0	0	0
Total		1	2	2	0	5	0	21	22	32	27	102	6	14	30	30	27	101	8

2023-2024:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	CERM	0	0	1	0	1	0	0	0	5	1	6	0	1	0	5	2	8	1
	CRAE	0	0	0	0	0	0	0	0	1	0	1	0	0	0	0	0	0	0
	DRAW	2	1	0	0	3	0	5	7	2	3	17	1	4	3	8	2	17	0
	DWAE	2	0	0	0	2	0	5	0	1	2	8	0	2	2	0	2	6	1
	GDAE	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0
	GDES	1	1	2	2	6	1	12	10	12	14	57	2	16	10	9	18	53	7
	PANT	0	0	1	1	2	0	0	0	4	4	8	0	0	1	4	5	10	2
	PHAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PHOT	0	1	1	0	2	0	1	2	3	6	12	3	0	1	3	4	8	1
	PMAE	0	0	0	0	0	0	0	0	0	1	1	0	0	0	0	1	1	1
	PMKG	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	1	1
	PNAE	1	0	0	0	1	0	1	1	1	1	4	0	0	1	0	2	3	0
	(blank)	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
Total		6	3	5	3	17	1	34	20	29	32	115	6	23	18	29	37	107	14

2024-2025:

Major	Conc.	Summer						Fall						Spring					
		F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP	F	S	J	Sr	T	CMP
ART	CERM	0	0	1	0	1	0	0	2	0	6	8	0	0	1	0	6	7	2
	CRAE	0	0	0	0	0	0	0	1	0	0	1	0	1	1	0	0	2	0
	DRAW	1	2	0	0	3	0	2	2	2	1	7	2	5	4	5	7	21	1
	DWAE	1	2	0	0	3	0	2	2	2	1	7	0	3	3	2	1	9	1
	GDAE	0	0	0	0	0	0	1	0	0	0	1	0	2	0	0	0	2	0
	GDES	0	3	1	0	4	0	14	13	12	15	54	5	11	18	9	14	52	5
	PANT	0	0	0	2	2	0	3	1	1	5	10	1	3	0	1	3	7	1
	PHAE	0	0	0	0	0	0	1	0	0	0	1	0	0	0	0	0	0	0
	PHOT	0	0	0	2	2	0	2	0	3	4	9	1	3	0	2	5	10	3
	PMAE	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PMKG	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
	PNAE	0	0	0	0	0	0	1	1	1	2	5	1	1	0	1	1	3	1
	(blank)	0	0	0	0	0	0	0	1	0	0	1	0	0	0	1	0	1	0
Total		1	6	3	5	15	0	31	25	26	36	118	10	29	27	21	37	114	14

Percentage Change between 2018-2019:

Major	Fall	Total	% Change
ART	2018	111	-1.082%
	2019	109	
Total	2018	111	-1.082%
	2019	109	

Percentage Change between 2019-2020:

Major	Fall	Total	% Change
ART	2019	109	-0.917%
	2020	108	
Total	2019	109	-0.917%
	2020	108	

Percentage Change between 2020-2021:

Major	Fall	Total	% Change
ART	2020	108	-20.370%
	2021	86	
Total	2020	108	-20.370%
	2021	86	

Percentage Change between 2021-2022:

Major	Fall	Total	% Change
ART	2021	86	18.604%
	2022	102	
Total	2021	86	18.604%
	2022	102	

Percentage Change between 2022-2023:

Major	Fall	Total	% Change
ART	2022	102	12.745%
	2023	115	
Total	2022	102	12.745%
	2023	115	

Percentage Change between 2023-2024:

Major	Fall	Total	% Change
ART	2023	115	2.609%
	2024	118	
Total	2023	115	2.609%
	2024	118	

1.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Enrollment goal of +5% increase NOT MET. Total enrollment decreased just under - 1 %

Analysis:

- Concentration Demand Analysis Graphic Design 57% of total majors, up 10% from the prior year. Second highest demand area is photography, with 14% of all majors.
- The -1% decrease in total majors from the prior year equals [1] student.
- Planned retention initiative scheduled for Fall 2020 had to be sidelined due to hurricane displacement.

Action:

- Redesign Graphics Lab: Graphic design professor Tom Galmarini spearheading a redesign of the GDES lab through secured funding; lab experience will be enhanced and floor space better utilized.
- Faculty Recruitment Team: Team established to coordinate presence at all McNeese recruitment events; online and one-on-one outreach to prospective majors.

2021-2022:

Enrollment goal of +5% increase NOT MET Total enrollment decrease 20%

Analysis:

- Significant decrease is suspected to be a direct result related to hurricane and COVID-19.
- Graphic Design lab redesign completed.

Action:

- Funding available to purchase update lab equipment and furniture for Drawing Studio, Printmaking Studio, Paper/Book Arts Studio, and Painting Studio.
- Faculty Recruitment Team: Increasing efforts to reach a wider pool of potential students
- More visible and active advising through hallway pop-up table and every art major advised through coordinated effort of faculty.

2022-2023:

Enrollment goal of +5% increase MET Total enrollment increased 18.6%

Analysis:

- The departments close relationship with K-12 art in the 5-parish area and expanded opportunities for those potential students to visit campus to engage with faculty and students is a direct result of the increase.

Action:

- Faculty Recruitment Team: increase school tours of the department.

2023-2024:

Enrollment goal of +5% increase MET Total enrollment increased of 12.7%

Analysis:

- Faculty have consistently and actively recruited students through school tour groups and engagement with K-12 students in exhibitions and workshops.

Action:

- Increase departmental presence on social media and website.

2024-2025:

Enrollment goal of +5% increase NOT MET Total enrollment increased 2.6%

Analysis:

- Recruitment efforts by faculty have remained active however the action from 2023-2024 to increasing social media presence was lacking an organized effort.

Action:

- A dedicated faculty member has been assigned to social media and website responsibilities.

2 Assessment and Benchmark

Benchmark: Meet or exceed rates relative to University/COLA. Expected level of achievement Fall 2015 to 2016:

Total Retention:

- Visual Arts 71%
- COLA 66%
- University 67%

FTF Retention:

- Visual Arts 64%
- University 66%

Track retention and completion rates of FTF, continuing, and completers.

2.1 Data

Visual Arts Retention/ Recruitment Data	Academic Year Ending							
	2020	2021	2022	2023	2024	2025	2026	2027
# of fall FTF	20	14	14	24	23			
# of transfers		1	2	3	2			
Fall to Fall Retention	2021	2022	2023	2024	2025	2026	2027	2028
Art - FTF	55%	78%	71%	71%				
College	64%	75%	66%	69%				
University	69%	69%	71%	68%				
Total Visual Arts Enrollment	108	86	102	119				
Visual Arts Completers	21	15	14	21				

2.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Retention: Rates FTF

- COLA 62%
- University 72%
- Visual Arts 59%

Analysis: Expected achievement of meeting/exceeding FTF retention rates of University was not met. Retention program scheduled to begin in FFND Fall 2020 could not be done due to storm related issues. The impacts of the hurricanes, including the displacement of both students and faculty and loss of art lab use for 3/4 of the academic year, cannot be taken out of the equation. Loss of the Bookstore and both local art supply stores was unprecedented. Online ordering helped once connections were established, but the loss of time and logistics were compounding issues.

Action:

- Create a post Covid-19/Storm survey of both art majors and art faculty to assess what worked and what did not; use results to facilitate discussions and build an action plan.
- Assess what resources could be secured and utilized in any future necessary shift to online learning.

2021-2022:

Retention: Rates FTF

- COLA 64%
- University 69%
- Visual Arts 55%

Analysis: Expected achievement of meeting/exceeding FTF retention rates of University and Visual Arts show a decrease. A general uncertainty among students due to hurricane displacement and pandemic issues must be considered when reviewing the data.

Action: Advisors are encouraged to meet with and/or survey students before official advising period (or even before midterm) to identify potential issues whether they be academic, financial or other issues that can be addressed through university resources.

2022-2023:

Retention: Rates FTF

- COLA 75%
- University 69%
- Visual Arts 78%

Analysis: Retention rates for the university remained static while rates for COLA and Visual Arts increased. The Vis Art retention rate benchmark was met.

Action: Continuing to meet and exceed the benchmark for retention is essential for the department. The department will use resources in place such as the creation of ART 100 and the University's adoption of Moon Shot (EAB) program to track student success/retention.

2023-2024:

Retention: Rates FTF

- COLA 66%
- University 71%
- Visual Arts 71%

Analysis: Benchmark MET. Visual Arts is on par with university retention rates.

Action: Retention is a top priority for Visual Arts. Current renovations and temporary facilities are potential causes for concern. Active faculty mentoring both formally and informally in conjunction with student-led activities through Student Art Association will be emphasized throughout the year.

2024-2025:

Retention: Rates FTF

- COLA 69%
- University 68%
- Visual Arts 71%

Analysis: Benchmark MET. Visual Arts is on par with University retention rates. The freshman mentoring program ASPIRE through ART 100 is credited with supporting departmental and University retention efforts.

Action: The department aims to increase the number of Core Course semester offerings but is limited due to both qualified faculty resources and current space constrictions due to renovations. While we will continue to track this measure internally, we will no longer assess this benchmark in the 2025-2026 academic cycle.

3 Assessment and Benchmark

Benchmark:

- Maintain ratio of FTE Faculty to FTE Students/Majors in accord with NASAD Operational Norms.
- Track Visual Arts Course Distribution by Level/FT + PT Faculty.

Assessment Notes/NASAD: NASAD Handbook 2015-2016 Size and Scope

1. Standards: Institutions shall maintain sufficient enrollment to support the specific programs offered including:

- a. An appropriate number of faculty and other resources.
- b. Sufficient advanced courses in art and design appropriate to major areas of study at degree or program levels being offered.

2. Guidelines:

- a. Institutions are expected to demonstrate a positive and functioning relationship among the size and scope of art/design programs, the goals and objectives of these programs, and the human, material, and fiscal resources available to support these programs.
- b. The study of art/design normally requires opportunities for interaction with other art/design students and professionals. In academic settings, this interaction is critical not only in studio work, but also in the development of all types of art/design knowledge and skills.

Assessment Tool: Track FTE students/majors ratio to FTE faculty to demonstrate a positive and functioning relationship among the size/scope of the art program enrollment data relative to NASAD standards and recommendations.

3.1 Data

Ratio FTE Students to FTE Faculty 5-year Data:

Term	FTE Students	FTE Faculty		SCH	Majors	Ratio FTE Student/ FTE Faculty	Major to FTE Faculty
		FT	PT				
Fall 2020	184	11	1.57	2,208	108	15 to 1	9 to 1
Spring 2021	178	11	1.57	2,135	97	14 to 1	8 to 1
Fall 2021	170	10	1.57	2,042	86	14 to 1	7 to 1
Spring 2022	182	10	1.57	2,185	89	14 to 1	7 to 1
Fall 2022	183	9	1.57	2,192	102	17 to 1	10 to 1
Spring 2023	184	9	1.57	2,211	101	17 to 1	10 to 1
Fall 2023	200	9	1.57	2,399	119	21 to 1	11 to 1
Spring 2024	181	9	1.57	2,171	101	17 to 1	10 to 1
Fall 2024	171	8	1.57	2,056	118	18 to 1	12 to 1
Spring 2025	180	8	1.57	2,161	114	19 to 1	12 to 1

NASAD Handbook – Appendix II.D OPERATIONAL NORMS

Faculty/Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1.

Level	Fall 2020 Faculty		Spring 2021 Faculty		Fall 2021 Faculty		Spring 2022 Faculty	
	PT	FT	PT	FT	PT	FT	PT	FT
100 Level	2	6	2	7	2	6	2	6
200 Level	—	12	—	12	—	12	—	12
300/400 Studio	—	14	—	14	—	10	—	12
Art History200	—	4	—	4	—	4	—	3
300+	1	2	1	2	1	2	1	2
All Visual Arts	3	38	3	39	3	34	3	35

Level	Fall 2022 Faculty		Spring 2023 Faculty		Fall 2023 Faculty		Spring 2024 Faculty	
	PT	FT	PT	FT	PT	FT	PT	FT
100 Level	2	4	2	4	3	4	3	4
200 Level	—	9	—	8	—	11	—	11
300/400 Studio	—	11	—	12	—	10	—	10
ART History200	—	4	—	5	—	4	—	4
300+	1	2	1	2	1	3	1	3
All Visual Arts	3	30	3	31	4	32	4	32

Level	Fall 2024 Faculty		Spring 2025 Faculty		Fall 2025 Faculty		Spring 2026 Faculty	
	PT	FT	PT	FT	PT	FT	PT	FT
100 Level	4	1	7	1				
200 Level		8		9				
300/400 Studio	1	12		9				
Art History								
200		6		6				
300+	1	3	1	4				
All Visual Arts	6	30	8	29				

NASAD Heads Data Chart40 Public Institutions, 101-200 Majors

# of Art/Design Majors per FTE Faculty Member						
Academic Year	Percentile					
	5 th	25 th	50 th	75 th	95 th	Ave.
2020-2021	6.3	8.6	10.2	12.8	16.7	10.9
2021-2022*	2.1	6.57	9.36	13.67	19.08	10.2
2022-2023	—	—	—	—	—	—
2023-2024	—	—	—	—	—	—
2024-2025	—	—	—	—	—	—

*Enrollment below 100, chart reflects data comparing public institutions with 51-100 majors.

2022-23 data is pending NASAD release of data--M.Fleming 06/22/23

2023-24 data is pending NASAD release of data--M.Fleming 07/25/24 (NASAD is overhauling their data entry system which has been a multi-year process causing the delay).

In response to a query sent 7/21/25 to NASAD regarding data above:

"Thank you for your email. The dashboard system is not functional at this time. We are in the process of having it tested in beta and hope to have it opened soon. The data from 2022-2023, 2023-2024 and 2024-2025 will be in the new system, but we do not have access to that data at this time."

3.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [8.5] to 1 placing program just below the [25th] percentile of public institutions with 101-200 majors with [10.9] to 1 being the average and thus falling within recommended standards.

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. 2020-2021 = [14.5 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2020-2021:

[93%] of courses offered by the Department of Visual Arts were taught by full-time faculty, representing a 1% decrease from AY 20-21. Decrease reflects a reduction in sections of Art History offered, rather than any shift in faculty composition or course distribution.

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during the 2020-2021 academic year.
- Non-western ART offered 1 section F 2020 and S 2021. *Note: Qualified VL position meets threshold accreditation standard.*
- Retirement of 1 FT Tenured concentration faculty in May of 2021 - Course load redistributed for F21 among existing faculty holding appropriate CIP code.

2021-2022:

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [7] to 1 placing program at the [25th] percentile of public institutions with 51-100 majors with [10.2] to 1 being the average and thus falling within recommended standards.

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. 2021-2022 = [14 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2021-2022:

[92%] of courses offered by the Department of Visual Arts were taught by full-time faculty

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during the 2021-2022 academic year.
- Non-western ART offered one section F 2021 and S 2022. *Note: Qualified VL position meets threshold accreditation standard.*
- Retirement of one FT Tenured concentration faculty in May of 2022 - Course load redistributed for Fall 2022 among existing faculty holding appropriate CIP code. (Retirement of one FT tenured faculty in Fall 2021 who had been on medical leave since Summer 2018 did not affect course distribution).

2022-2023:

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [10] to 1 placing program at the [?] percentile of public institutions with 101-200 majors with [?] to 1 being the average and thus falling within recommended standards.

*completion pending NASAD release of data

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. 2022-2023 = [17 to 1]

Visual Arts enrollment increased in 2022-2023 while faculty decreased (retired faculty in 2021 and 2022 were not replaced) therefore faculty/student ratio increased.

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2022-2023:

[90%] of courses offered by the Department of Visual Arts were taught by full-time faculty

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during the 2022-2023 academic year.

•While the Faculty/Student ratio of 17 to 1 falls within NASAD standards the increase is noted. Discussions of replacing retired faculty with administration will follow.

2023-2024:

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [10] to 1 placing program at the [?] percentile of public institutions with 101-200 majors with [?] to 1 being the average and thus falling within recommended standards.

*completion pending NASAD release of data

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. Fall 2023 [21 to 1] . Spring 2024 = [17 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2023-2024:

[90%] of courses offered by the Department of Visual Arts were taught by full-time faculty

NB-

According to the NASAD HEADS website the data need to complete the NASAD Heads Data Chart 40 (Public Institutions, 101-200 Majors) is unavailable:

Due to an apparent server breach, the third-party vendor hosting the HEADS Navigable Dashboards has taken down all servers supporting the HEADS Navigable Dashboards for an indefinite period of time. We apologize for this inconvenience and ask for your patience as we await the vendor's successful attention to this issue.

Action:

- NASAD recommended standards met based upon data of FT faculty /student ratio during Spring 2023 academic year; however, Fall 2023 exceeded the ratio.
- With VIS ART enrollment increasing, discussions of replacing suspended full-time faculty positions is paramount.

2024-2025:

FTE Student to FTE Faculty Ratio: Expected achievement is MET

FTE Major to FTE Faculty ratio average: [12] to 1 placing program at the [?] percentile of public institutions with 101-200 majors with [?] to 1 being the average and thus falling within recommended standards.

*completion pending NASAD release of data

Faculty/ Student Ratio: The overall ratio of full-time equivalent students to full-time equivalent faculty in undergraduate studio art or design departments or in art/design schools should be 15 to 1 or less, and not in excess of 20 to 1. Fall 2024 [18 to 1] . Spring 2025 = [19 to 1]

Visual Arts Course Distribution by Level/FT + PT Faculty AY 2024-2025:

[81%] of courses offered by the Department of Visual Arts were taught by full-time faculty

Action:

- NASAD recommended standards met based upon data of FT faculty/student ratio during Fall 2024/Spring 2025.
- With Visual Arts enrollment increasing, potential upcoming faculty retirements a renewed emphasis on replacing suspended full-time faculty positions is paramount.

4 Assessment and Benchmark

Benchmark: The department is committed to actively participate in five or more departmental and University efforts involving recruitment and retention each year and recruit talented majors through its arts scholarship program.

4.1 Data

2020-2021:

- Visual Arts Orientation - Fall 2020 was offered as a virtual session + Freshman/Sophomore Advisors contacted all new majors for advisement .
- 2021 *High School Portfolio* Day could not be held, so faculty met with interested students to review portfolios. CPSB Art educators were contacted twice to recommend interested students.

- Preview days- Faculty participated in [three] preview days. Faculty met with incoming and prospective students and their parents, giving information about the major. Created a slide show of student work to be displayed during Preview Day
- Cowboy Camp - Two zoom meet and greets - Faculty attended [two] meet and greets with incoming freshmen during the virtual component of Cowboy camp.
- Freshmen Called - Faculty called all [70] of the prospective and incoming freshman last semester from a list Dr. Buckles provided.
- Recruited/endorsed [two] Freshman Art Scholarships for Fall 2021.

2021-2022:

- Faculty representatives at four Cowboy Camps
- Visual Arts participated in Preview [four] Days. Faculty met with incoming and prospective students and their parents, giving information about the major. Created a slide show of student work to be displayed during Preview Day
- Vis-Art Orientation: Advisors contacted all new majors for advisement .
- Conducted school tour
- Hosted an open house
- Participated in Unlock education [two]

2022-2023:

- Faculty representatives Cowboy Camps
- Visual Arts participated in Preview [four] Days. Faculty met with incoming and prospective students and their parents, giving information about the major. Created a slide show of student work to be displayed during Preview Day
- Vis-Art Orientation: Advisors contacted all new majors for advisement .
- Brought in 285 K-12 students who have created cyanotypes, photograms, paper sculptures, and screen-printed shirts. School students toured facilities, completed a scavenger hunt, and walked away with a piece of art.
- Hosted an open house
- Participated in Unlock education [two]

2023-2024:

- Faculty representatives Cowboy Camps
- Visual Arts participated in Preview Days. Faculty met with incoming and prospective students and their parents, giving information about the major.
- Vis-Art Orientation: Advisors contacted all new majors for advisement (2x a year) .
- Brought three middle/high school tour groups
- Conducted Juried Art Competition at Sam Houston High School
- Participated in McNeese Commitment Day--open house of department, department tours, advising.
- Hosted Calcasieu Parish Art Show in Grand Gallery

2024-2025:

- Faculty representatives Cowboy Camps
- Visual Arts participated in Preview Days. Faculty met with incoming and prospective students and their parents, giving information about the major.
- Vis-Art Orientation: Advisors contacted all new majors for advisement (2x a year) .
- Brought two high school tour groups
- Conducted Juried Art Competition at Sam Houston High School
- Participated in McNeese Commitment Day--open house of department, department tours, advising.
- Hosted Calcasieu Parish Art Show in Grand Gallery

4.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Expected achievement is met.

Analysis:

- The department conducted and participated in University recruitment and retention activities such as Preview Days and Cowboy Camp. A robust effort was demonstrated by the new recruitment team of junior faculty, including an array of online events and resources.

Action:

- Formation of new faculty recruitment team who created the following initiatives:
 - Postcard - New postcard designed to provide at recruiting events. Postcard includes basic info on what concentrations we offer, as well as a QR code that directs viewers to the online gallery space,
 - Sketchbook - Leftover postcards made into covers for small sketchbooks, used as giveaways at recruiting events.
 - Website - Worked with design services on campus to pinpoint our specific web needs.
 - Digital Gallery Space - New online gallery space through Wordpress. This site provides a virtual space to showcase our physical exhibitions and includes images of each piece included in all spring exhibitions as well as a video walk-through. The site will continue to grow with each new exhibition. This also serves as a digital history of exhibitions.
 - Google drive repository for department images.

2021-2022:

- Increase presence and communication via social media
- Conduct more workshops in schools
- Organize more school tours for high school students

2022-2023:

Analysis:

- Benchmark MET. The department actively participated in 10+ departmental and University efforts involving recruitment and retention each year.

Action:

- Portfolio day was on hiatus for 2021-2022 due to low participation. Over the past year partnerships have been formed with area high schools and the department will once again host a portfolio day to coincide with preview day in the fall during which time scholarship recommendations will be made for incoming students.

2023-2024:

Analysis:

- Benchmark MET. The department actively participated in 10+ departmental and University efforts involving recruitment and retention each year.

Action:

- Increase departmental presence on social media and website.

2024-2025:

Analysis:

- Benchmark MET. The department actively participated in 10+ departmental and University efforts involving recruitment and retention each year.

Action:

- A dedicated faculty member has been assigned social media and website responsibilities.

5 Assessment and Benchmark

Benchmarks:

- A persistence rate (students retained from Fall Y1 to Spring Y1) of 85%.
- A retention rate of 70% from Y1 to Y2.
- A retention rate of 55% from Y1 to Y3.
- A retention rate of 45% from Y1 to Y4.
- A 4-year graduation rate of 35%.
- A 5-year graduation rate of 40%.
- A 6-year graduation rate of 45%.

Major:

- ART - Bachelor of Arts in Art

5.1 Data

Fall 2012 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	25*	18	72.0	11	44.0	9	36.0	9	36.0	8	32.0	11	44.0	11	44.0

*1 student was previously undeclared before declaring ART.

Fall 2013 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	19	16	84.2	9	47.4	9	47.4	8	42.1	4	21.1	5	26.3	5	26.3

Fall 2014 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	26	21	80.8	16	61.5	14	53.8	9	34.6	7	26.9	9	34.6	12	46.1

Fall 2015 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	17	11	64.7	8	47.1	7	41.1	6	35.3	4	23.5	5	29.4	5	29.4

Major	Cohort Size	Rate		Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	14	12	85.7	11	78.6	11	78.6%	11	78.6						

Fall 2022 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	14	13	92.9	9	64.3	5	35.7								

Fall 2023 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	24	18	75.0	16	66.7										

Fall 2024 Cohort:

Major Retention

Major	Cohort Size	Persistence Rate		Retention Rate						Graduation Rate					
				Y1 to Y2		Y1 to Y3		Y1 to Y4		4-Year		5-Year		6-Year	
		#	%	#	%	#	%	#	%	#	%	#	%	#	%
ART	21	17	81.0												

Summary of Persistence, Retention, and Graduation Rates:

Fall Cohort	Cohort Size	Persistence Rate	Retention Rate			Graduation Rate		
			Y1 to Y2	Y1 to Y3	Y1 to Y4	4-Year	5-Year	6-Year
2012	25	72.0	44.0	36.0	36.0	32.0	44.0	44.0
2013	19	84.2	47.4	47.4	42.1	21.1	26.3	26.3
2014	26	80.8	61.5	53.8	34.6	26.9	34.6	46.1
2015	17	64.7	47.1	41.1	35.3	23.5	29.4	29.4
2016	24	75.0	41.7	37.5	37.5	33.3	33.3	37.5
2017	19	68.4	68.4	63.2	47.4	42.1	52.6	57.9
2018	12	66.7	50.0	50.0	41.7	25.0	41.7	41.7
2019	22	81.8	59.1	54.5	54.5			
2020	20	75.0	55.0	45.0	45.0			
2021	14	85.7	78.6	78.6	78.6			
2022	14	92.9	64.3	35.7				

2023	24	75.0	66.7					
2024	21	81.0						
Average	19.8	77.1	57.0	50.7	45.3	29.1	37.4	40.4

5.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Analysis/Action:

- Looking for trends, the Y1 and Y2 retention rates need to be our primary focus. The ASPIRE mentoring initiative centers around the FFND and Art 200 Sophomore Review courses. With the chaos of the last three terms, it would seem prudent to give these efforts time to grow.
- Team is seeking assistance with additional analysis. The data points provide some insight, yet we realize the numbers do not reflect transfers into the program.

2021-2022:

Analysis:

BENCHMARKS

- A persistence rate (retained students from Fall Y1 to Spring Y1) of 85%. **MET 85.7%** (2021 cohort).
- A retention rate of 70% from Y1 to Y2. **NOT MET 55%** (2020 cohort)
- A retention rate of 55% from Y1 to Y3. **MET 59%** (2019 cohort)
- A retention rate of 45% from Y1 to Y4. **MET 50%**(2018 cohort)

Graduation rates from 2015 cohort:

- A 4-year graduation rate of 35%. **NOT MET 23.5**
- A 5-year graduation rate of 40%. **NOT MET 29.4**
- A 6-year graduation rate of 45%. **NOT MET 29.4**

Vis Art Assessment team met with IR to seek assistance in analyzing data. IR recommended reflecting on how the department can use the data.

In reviewing the data for the 2015 cohort, it is noted that Y1-Y2 retention was only 47%. In 2015 SFA was closed due to renovations and offices/classrooms were moved to different locations on campus, thus scattering departmental resources. The 2015 cohort may have lacked cohesion in their first and second year experience that affected the graduation rate.

Action:

- Move ASPIRE mentorship program from ART 200 to FFND 101 (to be renamed ART 100). The Mentorship program will serve freshman to foster a strong foundation for retention before the sophomore year. The goal of ASPIRE is to be a preventative solution to retention rather than prescriptive one.

2022-2023:

Analysis:

BENCHMARKS

- A persistence rate (retained students from Fall Y1 to Spring Y1) of 85%. **MET 92%** (2022 cohort).
- A retention rate of 70% from Y1 to Y2. **MET 78%** (2021 cohort)
- A retention rate of 55% from Y1 to Y3. **NOT MET 45%** (2020 cohort)
- A retention rate of 45% from Y1 to Y4. **MET 54%** (2019 cohort)

Graduation rates from 2016 cohort:

- A 4-year graduation rate of 35%. **NOT MET 33.3%**
- A 5-year graduation rate of 40%. **NOT MET 33.3%**
- A 6-year graduation rate of 45%. **NOT MET 37.5%**

The 2019, 2021, and 2022 cohorts have all met the benchmarks of retention and persistence. The 2020 cohort did not meet the Y1-Y3 retention goals which is largely due to the pandemic/hurricane of 2020.

Regarding graduation rates for the 2016-cohort we surmise plans for completion were likely disrupted once again due to the 2020 pandemic/hurricane situation since the 4-year graduation date would have been Spring 2020, 5-year Spring 2021 and 6-year Spring 2022.

Action:

- The 2022 cohort persistence rate is encouraging. Increase student activities through SAA and other smaller clubs like ART DECO and a new paper/book club in currently in development.

2023-2024:

BENCHMARKS

- A persistence rate (retained students from Fall Y1 to Spring Y1) of 85%. **NOT MET 75%** (2023 cohort).
- A retention rate of 70% from Y1 to Y2. **NOT MET 64.3%** (2022 cohort)
- A retention rate of 55% from Y1 to Y3. **MET 78.6%** (2021 cohort)
- A retention rate of 45% from Y1 to Y4. **MET 45%**(2019 cohort)

Graduation rates from 2017 cohort:

- A 4-year graduation rate of 35%. **MET 42.1%**
- A 5-year graduation rate of 40%. **MET 52.6%**
- A 6-year graduation rate of 45%. **MET 57.9%**

Analysis:

- Most notable data is the decrease in persistence for the 2023 cohort with only 75% persisting and a decrease in 2022 cohort Y1-Y2 retention at 64.3%.

Action:

- Given the myriad of reasons a student may not persist, look into better ways of tracking students (perhaps using the assistance of Navigate) to chart whether students are not persisting due to academic, financial, health, in addition to protracted recovery efforts post pandemic/hurricane.

2024-2025:

BENCHMARKS

- A persistence rate (retained students from fall Y1 to spring Y1) of 85%. **NOT MET 81%** (2024 cohort).
- A retention rate of 70% from Y1 to Y2. **NOT MET 66.7%** (2023 cohort)
- A retention rate of 55% from Y1 to Y3. **NOT MET 35.7%** (2022 cohort)
- A retention rate of 45% from Y1 to Y4. **MET 78.6%**(2021 cohort)

Graduation rates from 2018 cohort:

- A 4-year graduation rate of 35%. **NOT MET 25%**
- A 5-year graduation rate of 40%. **MET 41.7%**
- A 6-year graduation rate of 45%. **NOT MET 41.7%**

Analysis:

- While the retention rates for the 2024, 2023, and 2022 cohorts did not meet the benchmark, 2024 and 2023 the percentage of retention did increase for 2024 and 2023 from the previous year, and the retention rate of the 2021 cohort exceeded the benchmark by almost 34 percentage points. The retention rate of the 2022 cohort dramatically fell to only 35.7% from 64.3 in 2024 and 92% in 2023.

Action:

- Investigation into why the retention rate for the 2022 cohort fell might assist the department in retention efforts and a more comprehensive view of the data is recommended.

Performance Objective 2 Demonstrates commitment to overall program quality through ongoing assessment of student learning outcomes and accreditation standards.

1 Assessment and Benchmark

Benchmark: Continuous Review of Program Curriculum, Developments, Demand, Needs and Aspirations. Program faculty to meet eight times per academic year to review student progress, curricular offerings, and appropriate professional contacts and opportunities. Committee reports: Accreditation, Assessment, and Curriculum.

1.1 Data

2020-2021:

Expected achievement is met.

- [8] Faculty meetings held during AY 2020-2021. Meeting agenda is on file in Department of Visual Arts. Meeting format shifted to 100% virtual.

Assessment:

- 2020-2021 Visual Art Assessments ART 200 Sophomore Portfolio Review conducted in-person, and ART 400 Senior Portfolio review moved to 100% online virtual event.

Curriculum:

- ARTS 151 General Education Redesign course addition.

Accreditation:

- 2020-2021 NASAD Affirmation Statement submission; Next on-site reaffirmation visit 2025.

2021-2022:

Expected achievement is met.

- [8] Faculty meetings held during AY 2021-22. Meeting agenda is on file in Department of Visual Arts. Meeting format was both in person and virtual.

Assessment:

- 2020-2021 Visual Art Assessments ART 200 Sophomore Portfolio Review and ART 400 Senior Portfolio moved back to face-to-face.
- Art Core, Gen Ed, 200 Critical Thinking, 300/400 Critical Thinking, and QEP assessments completed and reported in Program/Department Assessment plans.

Curriculum:

- Upcoming course name change proposals:
 - ART 217: Drawing, An Introduction;
 - ART 245: Clay and Form, An Introduction;
 - Change FFND to ART 100 Art Foundations Seminar.

Accreditation:

- 2022-2023 NASAD annual reports submitted: HEADS, Accreditation Audit, and Affirmation Statement submitted; Next on-site reaffirmation visit 2025.

2022-2023:

Expected achievement is met.

- [8+] Faculty meetings held during AY 2022-23. Meeting agenda is on file in Department of Visual Arts. Meeting format was both in person and virtual. Meetings included entire art faculty as well as NASAD Vis Art Committee, Vis Art Assessment/Curriculum Committee, and Vis Art Crit Think Committee.

Assessment:

- 2020-2021 Visual Art Assessments ART 200 Sophomore Portfolio Review and ART 400 Senior Portfolio moved back to face-to-face.
- Art Core, Gen Ed, 200 Critical Thinking, 300/400 Critical Thinking, and QEP assessments completed and reported in Program/Department Assessment plans.

Curriculum:

- Create new course: ART 462--Non-Western Art History II to enable students to expand offerings of Non-Western Art History.
- Change Prerequisites for ART 305 to ART 217 AND ART 101 OR ART 102 (instead of ART 101 *and* ART 102)
- Create general safety quiz/assessment for introductory courses.

Accreditation:

- 2022-2023 NASAD annual reports submitted: HEADS, Accreditation Audit, and Affirmation Statement submitted; NOITA (notice of intention to apply) submitted. Slate of visitors selected. Next on-site reaffirmation visit 2025--dates of March 9-12 pending.

2023-2024:

Expected achievement is met.

- [9+] Faculty meetings held during the AY 2023-2024. Meeting agenda is on file in Department of Visual Arts. Meetings included entire art faculty as well as NASAD Vis Art Committee, Vis Art Assessment /Curriculum Committee, and Search Committee Meetings.

Assessment:

- Add writing assessment for ART 100 to Program Assessment Plan
- Include ART 430 assessment to existing capstone assessment for ART 450 in Program Assessment Plan.

Curriculum:

- Add the prerequisite ART 100 to ART 200 to make sure students are progressing through the curriculum efficiently and effectively.

Accreditation:

- 2023-2024 NASAD annual reports submitted: HEADS, Accreditation Audit, and Affirmation Statement submitted. On-site reaffirmation visit postponed to 2026 due to renovations.

2024-2025:

Expected achievement is met.

- [8+] Faculty meetings held during the AY 2024-2025. Meeting agenda is on file in Department of Visual Arts. Meetings included entire art faculty as well as NASAD Vis Art Committee, Advising meetings, Vis Art Assessment/Curriculum Committee, and Search Committee Meetings.

Assessment:

- ART CORE content assessments (ART 101, 102, 105, and 217) revise embedded questions to application based rather than recall
- Revise rubrics for ART 200 and 400
- ART 300/400 critical thinking: Review assignment prompt for clarity, define terminology to reinforce content, provide clear evaluation system, outlining how each goal will be graded. Emphasize assignment guidelines and expectations through repetition.

Curriculum:

- Added the core courses (ART 101, 102, 105, 217) as pre/corequisites for ART 200. Inactivated ART 352 and ART 371--courses had not been offered in over five years.

Accreditation:

- 2024-2025 NASAD annual reports submitted: HEADS, Accreditation Audit, and Affirmation Statement submitted. Self-study is underway. On-site accreditation visit: February 22-25, 2026

1.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Analysis/Action:

Assessment:

- ART 400 Senior Portfolio review moved 100% online for 2020-2021; faculty groups met with individual seniors in Big Blue Button to facilitate oral component. The similarity of format to current employment screening processes is noted and supports a continuation as some part of the senior thesis process.

Curriculum:

- ARTS 151 Exploring the Arts, the new visual art, music, and theatre course submitted and approved by GEAC. Course will pilot online for Fall 2021 with 40 students.

Accreditation:

- 2020-2021 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/4 /2021
- Renewal year: 2024-2025 > *NOTE: Application will need to be submitted in 2021-2022; 2024 NASAD Self-Study assignments 2022.*
- McNeese Visual Arts should plan to attend NASAD national conference in 2022.

2021-2022:

Analysis/Action:

Assessment:

- Art Assessments moved back to in-person formats. 300/400 critical thinking assessments will be supported with formative assignments throughout the semester to lay a foundation for the assessed summative assignment.

Curriculum:

- FFND 101 suggested name change to ART 100 to provide continuity with ART 200 and ART 400.
- Suggested name changes for ART 217 and ART 245 to clarify course content and increase enrollment (ART 245)

Accreditation:

- 2021-2022 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/6 /2022
- Renewal year: 2024-2025 > *NOTE: Application to be submitted in Summer 2022;*
- McNeese Visual Arts representative to attend NASAD national conference in 2022.

2022-2023:

Analysis/Action:

Assessment:

- Faculty teaching 300/400 level courses will meet to discuss and reevaluate critical thinking writing assignments.
- The critical thinking committee met with ART 200 faculty regarding the results of critical thinking assignment.

Curriculum:

- The addition of ART 462 will provide more clarity to transcripts given the rotation of course content within ART 461.
- Prerequisite changes to ART 305 will expand enrollment opportunities for students wishing to enroll in illustration earlier in their college career.
- Meet with Environmental Health and Safety Officer to add safety assessment to introductory courses.

Accreditation:

- 2022-2023 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6/5 /2023
- Renewal year: 2024-2025 >Notice of Intention to Apply submitted 8/1/2022
- McNeese Visual Arts NASAD committee to attend national conference in 2023.

2023-2024:

Analysis/Action:

Assessment:

- Implement a checklist in ART 200 for specific assignments from each area (ART 101, 102, 105, and 217) to be included in the review for each course.
- Require students to create and submit a digital archive of assignments in each of the core courses ((ART 101, 102, 105, and 217).
- Require ART 217 students to review drawings selected for the review with the instructor before the completion of the course.
- Review/Revise content embedded questions for ART 101, 102, 105, and 217
- In ART 400, Emphasize research development in individual concentrations by implementing formative and summative research assignments throughout intermediate and advanced levels with the intention of creating a scaffolding effect leading to a stronger foundation underlying the concept of the Senior Exhibit body of work.
- In ART 400, Require students to discuss their research process in Verbal Review and encourage students to begin work on a series/body of work the semester prior to their Senior Show.
- Connecting with actions from ART 400, implement additional research requirements within the 300 /400 critical thinking assignments.
- In ART 450, add more support, possibly guest speaker regarding copyright information and emphasize professionalism and preparedness for presentations, interviews, and review.

Curriculum:

- Adding the prerequisite of ART 100 to ART 200 will create a checkpoint for students, ensuring a strong foundation and maintain proper progression through required courses within the curriculum.

Accreditation:

- 2022-2023 NASAD Affirmation Statement & Accreditation Audit submitted and received NASAD 6 /18/2024
- McNeese Visual Arts NASAD committee to attend national conference in 2024.

2024-2025:

ART 100

Action:

- Changes to the prompts regarding the third paragraph may be considered to promote more evidence of student understanding of college career planning.

ART CORE CONTENT ART 101, 102, 105, and 217

Action:

- Update embedded questions to application based rather than recall

ART 200

Analysis:

- Benchmark MET. New group format for review day eliminates the one-student-per-room setup and fosters a sense of community while students are being reviewed.

Action:

- Provide more targeted feedback and enrichment opportunities to help students who met expectations move toward exceeding them. This could include offering individualized mentoring, additional workshops on portfolio refinement, or peer critique sessions.

Continued monitoring and adjustment of the portfolio preparation process will ensure all students have the resources to excel.

ART 200 Visual Communication and Expression

Analysis:

- Expected achievement met: 93% of students achieved a score of 80% or above to meet or exceed expected performance on the Sophomore Review in the three categories related to written and oral communication and technology application/communication .

Action:

- Revise and update rubric to promote consistency in evaluation.

ART 200 Critical Thinking

Action:

- Meet with Core Course (ART 101, 102, 105 and 217) faculty to discuss Critical Thinking content. Revise ART 200 Critical Thinking assignment in ART 200 prompting student responses to include supporting examples of analysis.

300/400 Critical Thinking

Analysis:

- Goal 1 Knowledge: NOT MET (83% -2) While roughly 80% of students meet or exceed expectations in Goal 1 (and Goals 2 and 3), almost 20% of students are not meeting expectations.

Action:

- Review assignment prompt for clarity, define terminology to reinforce content, provide clear evaluation system, outlining how each goal will be graded. Emphasize assignment guidelines and expectations through repetition.

2024-2025:

Analysis:

- Expected achievement is met. 100% of students met or exceed an expected level of achievement on the Senior Portfolio Review. While students are meeting the benchmark, faculty have noted that the wording of the rubric is vague and would benefit from revision.

Action:

- Rubric criteria will be reviewed to support consistent expectations.

ART 400-Communication (measured through statement, verbal and technique and craft)

Analysis:

- Expected achievement is met. 100% of students met or exceed an expected level of achievement on the Senior Portfolio Review. While students are meeting the benchmark, faculty have noted that the wording of the rubric is vague and would benefit from revision.

Action:

- Rubric criteria will be reviewed to support consistent expectations.

ART 400—Total Score

Analysis:

- Expected achievement is met. 100% of students met or exceed an expected level of achievement on the Senior Portfolio Review. While students are meeting the benchmark, faculty have noted that the wording of the rubric is vague and would benefit from revision.

Action:

- Rubric criteria will be reviewed to support consistent expectations.

ART 430 (new for 2025)

Action:

- Quiz students on the 4 components (understanding of hourly vs. flat wages; LLC vs. sole proprietor vs. INC; business tax ID; business bank account and accounting software) after the lecture and discussion and before the business plan is due. Require students to write (in the business plan) why they would use LLC vs INC or the importance of a business bank account to ensure they have retained and understand the content.

ART 450

Action:

- Reorganize embedded questions and Focus on Copyright Issues

2 Assessment and Benchmark

Benchmark: Employment/Certification/Graduate School Data:

- Data on known Employment/Certification/Graduate School Placement on recent graduates.
- Senior Exit Survey - data on graduates including employment status/post-baccalaureate plans based on self-reported response to senior exit survey.

2.1 Data

Employment Placements 5-year

Student	Employment Placement
August DeBarge	Art teacher--Washington Marion HS 2025
Kate Lawrence '25	Assistant--Southern Printing
Libby George '21 BA ART: Drawing and GD	Teacher, Henry Heights elementary
Trea Trapp '24 BA ART: Painting	Art Teacher, Dallas, TX
Kaleb Davis '24 BA ART:GD and Printmaking	Assistant, Historic City Hall, Lake Charles
Chance DeVille '17 BA ART:Photo	Assistant Professor, University of Mississippi 2025-
Bianca Barnes 25' BA ART: GD and Printmaking	Cultural Event Specialist, Historic City Hall, Lake Charles
Camille Vizena '20 BA ART:Printmaking	Calcasieu Parish Library--Makers Space
Sajeela Siddiq '17 BA ART: GD	MFA--Painting University of Houston 2025 Visiting Lecture--University of Houston 2025- McNay Art Museum, San Antonio, TX, aquisition

Crystal Coulter '20 BA ART: Painting	MFA--Painting University of Houston 2025
Kat Bertrand '24 GD and Printmaking	RATM--Imperial Calcasieu Museum 2025
Anna Alamond '24 BA ART: Printmaking/ ART ED	Creative Specialist--Imperial Calcasieu Museum
Ashley Royer '10 BA ART:	Interim Director--Imperial Calcasieu Museum 2024-
Henson, Shelby 2023 BA ART Ceramics, Art Ed	Art Teacher, JJ Johnson Elementary
Gennity, Sydney 2022 BA ART Drawing	Library Assistant, Hirsch Library, MFA Houston
Hickey, Taylor 2017 BA ART	Assistant Curator New Bedford Museum
Latin, Christopher 2020 BA ART Printmaking	Creative Specialist at Historic City Hall Arts & Cultural Center
Borsen, Stefan 2018 BA ART--PAINT/DRAW	Director of Imperial Calcasieu Museum
Donaldson, Amanda 2018 BA--PHOTO	Director of Cultural Affairs
Boullion, Eloise BA ART--Graphic Design 2022	Digital Media Specialist at CPSB
Louviere, Taryn Fall 2021	Michael's Framing Dept.
DeVille, Chance 2017 BA ART, Photo	2023 Adjunct Professor UNO 2022 - Adjunct Professor Providence College
Grubb, Corinne BA Art - PHAE Spring 2021	Art Teacher, Bishop Noland Episcopal Day School, Calcasieu Parish
Boudreaux, Savannah BA Art - PANT	Deep South Productions
Best, Mackenzie BA Art - DRAE	Calcasieu Parish School Board

Graduate School Placements/ Continuing/Completers

Student	Placement/Continuing/Completers
Eloise Boullion BA ART--Graphic Design	MBA candidate ULL
Mere, Savannah	University of Texas, School of Advertising
Siddiq, Sajeela Spring 2017	MFA--University of Houston expected 2025
Coulter, Crystal Spring 2020	MFA--University of Houston expected 2025
George, Elizabeth BA Art - GDES Spring 2021	MFA University of Hartford Illustration, 2023
Latil, Christopher	

BA Art - PMKG Spring 2020	MFA University of Mississippi Graduate Assistantship, 2023
Jones, Jennifer BA ART - CERM Spring 2017	MFA Ceramics University of New Orleans Graduate Assistantship
Deville, Chance BA Art - PHOT Fall 2017	VL Photo Brown University Fall 2021 *MFA RISD 2021 Photography MFA Photography–University of Florida Graduate Assistantship
Landry, Alex BA Art - PANT, DRAW 2017	MFA Painting University of Massachusetts - Dartmouth, 2023
Hickey, Taylor BA Art - PMKG Fall 2017	*MFA 2021 Printmaking University of Massachusetts - Dartmouth Graduate Assistantship
Gonzales, Meagan BA Art - PANT, CERM Fall 2017	*May 2020 MFA Creative Writing *May 2020 -MA English, MFA McNeese State University Graduate Assistantship
Tiffany Fontent BA Art - GDES	MFA Graphic Design Marywood University
Katherine Peal BA Art - GDES	MA Illustration University of Hartford

Louisiana Teacher Certification ARED 5-year

Academic Year	% of Art Education candidates that achieved Louisiana Teacher Certification
2020-2021	100%
2021-2022	—
2022-2023	100%
2023-2024	100%
2024-2025	100%

Senior Exit Survey

Academic Year	Concentration						
	ARED	GDES	PANT	PHOT	CERM	PMKG	DRAW
2020-2021	*	46.2%	7.7%	38.5%	0%	7.7%	7.7%
2021-2022	6.3%	34.8%	25.9%	7.2%	25.9%	20.5%	19.7%
2022-2023	8.3%	50%	8.3%	0%	0%	16.7%	8.3%
2023-2024	0%	71.4%	14.3%	0%	14.3%	14.3%	0%
2024-2025	0%	69%	0%	14.3%	16.6%	16.6%	22.6%

*included with studio area

2.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

- 100% of BA Art secondary concentration in ARED K-12 degree candidates [1] achieved teacher certification
- 100% of BA ART, ARED graduates found job placement for Fall 2020
- One Visual Arts alumni accepted into low-residency MFA, Fall 2021
- Two Visual Arts alumni completed MA/MFA or advanced degree programs in 2010-2021
- Senior Exit Survey student reported: [23]% employed in area at Graduation; [69] % Ready to begin job search; [0]% Not seeking employment ; [0]% Plan to return for PB ALT CERT ARED ;[15] % Interest in graduate study; [7.7]% accepted into Graduate program in Art.
- Means of tracking graduates in the years following needs development; NASAD Alumni Survey preparation for 2023-2024

2021-2022:

- Three Visual Arts alumni accepted MFA programs, Fall 2022
- Senior Exit Survey student reported: [6.3]% employed in area at Graduation; [60.7] % Ready to begin job search; [6.3]% Not seeking employment ; [12.5]% Plan to return for PB ALT CERT ARED ;[33] % Interest in graduate study; [0]% accepted into Graduate program in Art.
- Noted 18% increase from 2020-2021, 8% increase from 2019-2020 and 27% increase from 2018-2019 in students interested in graduate study.
- Means of tracking graduates in the years following needs development and is essential to our understanding of graduate interests and pursuits;
- NASAD Alumni Survey preparation for 2023-2024 is underway

2022-2023:

- Three Visual Arts alumni completed MFA programs, Spring 2023
- Senior Exit Survey student reported: [8.3]% employed in area at Graduation; [58] % Ready to begin job search; [0]% Not seeking employment ; [0]% Plan to return for PB ALT CERT ARED ;[16.7] % Interest in graduate study; [0]% accepted into Graduate program in Art.
- Tracking graduates still needs improvement and development. Faculty are meeting to strategize means and methods.
- NASAD Alumni Survey scheduled to go out in July 2023

2023-2024:

- Senior Exit Survey student reported: [28.6]% employed in area at Graduation; [57.1] % Ready to begin job search; [14.3]% Not seeking employment ; [0]% Plan to return for PB ALT CERT ARED ; [0] % Interest in graduate study; [0]% accepted into Graduate program in Art.
- Faculty will be more active on social media (Instagram, Department Discord server, etc.) in attempt to reach more alumni.

2024-2025:

- Senior Exit Survey student reported: [46.4]% employed in area at Graduation; [45.1] % Ready to begin job search; [29%]% Not seeking employment ; [0]% Plan to return for PB ALT CERT ARED ; [42.9] % Interest in graduate study; [0]% accepted into Graduate program in Art.
- Increase activity on social media to engage alumni. Foster connection between SWLA Arts Council and students.
- Increase participation in Senior Exit Survey possibly through alternate delivery formats. Spring 2025 only had 46% participation.
- Announce Senior Exit Survey at SAA meetings

Performance Objective 3 Demonstrate excellence in teaching in order to enhance student recruitment, retention, and graduation.

1 Assessment and Benchmark

Assessment: Faculty APR on Teaching

Benchmark: 80% of Visual Arts faculty expected to achieve APR scores of 92+ on the combined teaching

component.

Prior to 2025-2026, the benchmark was 80% of Visual Arts faculty expected to achieve APR scores of 90+ on the combined teaching component.

1.1 Data

Academic Year	% of Visual Arts faculty achieving 90+ scores on the combined teaching component of APR
2020-2021	100%
2021-2022	100%
2022-2023	100%
2023-2024	100%
2024-2025	87%

APR Teaching Components:

- Student Evaluation of Instruction [15%/25%/35%]
- Teaching Notebook [15%/20%]
- Collegiality [5%]
- Portfolio-Writing [5%/15%/20%]

Component Area/ Visual Arts Mean	Academic Year Ending			
	2021	2022	2023	2024
SEI	97.8	96.8	97.35	94.46
Teaching notebook	96.4	95.2	92.94	93.64
Collegiality	96.1	96.5	94.66	94.5
Student portfolio/ writing assessment	92.5	94.9	91.97	94.5

Component Area/ Visual Arts Mean	Academic Year Ending			
	2025	2026	2027	2028
SEI	100%			
Teaching notebook	75%			
Collegiality	100%			
Student portfolio/ writing assessment	87%			

1.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

- Expected achievement was met/exceeded.
- 100% of FT *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.
- Within the teaching component, a mean of 90+% was achieved on each area and scores met/exceeded previous years benchmark of four year high.

Analysis/Action:

- A total of two0 full-time visual arts faculty (tenure/tenure-track) did not fully participate in 2020-2021 APR activities due to medical leave and retirement.

- Student Evaluation of Instructor (SEI) data was not collected for Fall 2020. Chart average only reflects Spring 2021 data.

2021-2022:

Expected achievement was met/exceeded.

100% of FT *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.

Analysis/Action:

- A total of two full-time visual arts faculty (tenure/tenure-track) did not fully participate in 2021-2022 AFPR activities due to retirement.

The score reflects the interaction between faculty and student returning to pre-Spring 2020 levels. Increased ability to engage, connect and mentor students is expected in 2022-2023 academic year.

2022-2023:

Expected achievement was met/exceeded.

100% of FT *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.

Analysis/Action:

- Student participation in SEI is relatively low for face-to-face courses. Encourage more student participation in electronic SEI's through reminders and announcements.

2023-2024:

Expected achievement was met/exceeded.

100% of full-time *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.

Analysis / Action:

- Continue student engagement both inside the classroom and in art related activities outside the classroom.

2024-2025:

Expected achievement was met/exceeded.

87% of full-time *active faculty* achieved a score of 90% or above on the combined teaching component of the APR.

Analysis/Action:

- The benchmark was met but lower percentage due to faculty emergency medical leaves and faculty replacement starting at midpoint of academic year. Closely monitor faculty performance throughout the year.

*NB--the individual APR component data had previously been entered as the average score. Starting 2025, the data will reflect the percentage of faculty achieving a score of 90% or above.

2 Assessment and Benchmark

Benchmark: Senior Exit Survey - Teaching

- 85% = expected level of achievement of scores 4.00/5.00 or above on overall quality of instruction.
- 85% = expected level of achievement of scores 4.00/5.00 or above on faculty classroom strengths within their concentration.

2.1 Data

Senior Exit Survey - Instruction

Academic Year	% responses of 4.00/5.00 or above on overall quality of instruction	% responses of 4.00/5.00 or above on instruction within their specific focus of studies
2020-2021	94%	88%
2021-2022	93%	90%
2022-2023	100%	97%
2023-2024	86%	100%
2024-2025	100%	100%

Senior Exit Survey - Areas of Concentration

Area	Term	Goal				
		5	4	3	2	1
Ceramics	Fall 2020	67%	33%			
	Spring 2021	84%	8%	8%		
	Fall 2021	43%	29%	14%	14%	
	Spring 2022	33%	50%	17%		
	Fall 2022	83.3%		16.7%		
	Spring 2023	100%				
	Spring 2024	66.7%	16.7%	16.7%		
	Fall 2024	83.3%	16.7%			
Drawing	Spring 2025	50%	50%			
	Fall 2020	67%	33%			
	Spring 2021	93%	7%			
	Fall 2021	72%	14%	14%		
	Spring 2022	75%	25%			
	Fall 2022	100%				
	Spring 2023	100%				
	Spring 2024	85.7%	14.3%			
Fall 2024	85.7%	14.3%				
Graphic Design	Spring 2025	83.3%	16.7%			
	Fall 2020	50%		50%		
	Spring 2021	91%		9%		
	Fall 2021	67%	17%	17%		
	Spring 2022	33%	67%			
	Fall 2022	50%	25%	25%		
	Spring 2023	100%				
	Spring 2024	57.1%	42.9%			
Fall 2024	85.7%	14.3%				
	Spring 2025	66.7%	33.3%			
	Fall 2020		50%			50%
	Spring 2021	75%	17%	8%		

Painting	Fall 2021	60%	20%	20%		
	Spring 2022	67%	33%			
	Fall 2022	100%				
	Spring 2023	50%	50%			
	Spring 2024	71.4%	28.6%			
	Fall 2024	83.3%	16.7%			
	Spring 2025	50%	50%			
Photography	Fall 2020	50%	50%			
	Spring 2021	86%	14%			
	Fall 2021	40%	60%			
	Spring 2022	67%	33%			
	Fall 2022	100%				
	Spring 2023	100%				
	Spring 2024	83.3%	16.7%			
	Fall 2024	100%				
	Spring 2025	100%				
Printmaking	Fall 2020	33%	67%			
	Spring 2021	84%	8%	8%		
	Fall 2021	83%	17%			
	Spring 2022	83%	17%			
	Fall 2022	100%				
	Spring 2023	100%				
	Spring 2024	83.3%	16.7%			
	Fall 2024	100%				
	Spring 2025	100%				
Art Education	Fall 2020	100%				
	Spring 2021	75%		25%		
	Fall 2021	75%	25%			
	Spring 2022	67%				17%
	Fall 2022	75%	25%			
	Spring 2023	67%				17%
	Spring 2024		100%			
	Fall 2024	100%				
	Spring 2025		100%			

2.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Expected achievement was MET > [94]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [88]% faculty classroom strengths in area of concentration.

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Spring 2021, when some studio access was returned. Fall 2020 responses were lower, after a term with zero access after the hurricanes.

- Student comments noted a continued interest in animation, non-ceramics sculpture, interior design and architecture. Note - McNeese previously offered ID within the College of Agriculture, and Visual Arts once offered a Pre-architecture program of study.

Action:

- Revise exit survey to reflect NASAD format but eliminate redundancy and clarify language.
- Explore a survey to students after regular lab access returns to assess what online and home studio offerings the students felt best served their needs; assess faculty responses as well. Develop a plan to address any future online shifts and means to support student learning.

2021-2022:

Expected achievement was MET > [93]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [90]% faculty classroom strengths in area of concentration.

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Fall 2021 and in all concentrations except ARED in the Spring 2022 which was recently impacted by an unforeseen revision in the state requirements.
- Student comments noted a continued interest in animation/illustration, figurative sculpture, woodworking, and a class to address multiple concentrations for ARED majors.

Action:

- Faculty are discussing ways of implementing and expanding illustration offerings. Faculty are exploring ways to offer exposure to media outside our program such as inviting artists distinguished in specialized fields to offer workshops/lectures/exhibitions as a means broaden exposure to media.
- Survey was revised to delete redundant questions. Revision is again recommended to further clarification and specificity.

2022-2023:

Expected achievement was MET > [98.5]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [97]% faculty classroom strengths in area of concentration.

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Spring 2023 and in all concentrations except Ceramics (83.3%) and Graphic Design (75%) in the Fall 2022 which was recently impacted by an unforeseen revision in the state requirements.
- Student comments: Students continue to ask for more illustration/animation classes.

Action:

- Illustration which was previously offered only in the spring semesters will be offered in the fall semester pending faculty overload approval. Instructors teaching drawing and illustration are working together to create additional approaches to illustration.

2023-2024:

Expected achievement was MET > [86]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [100]% faculty classroom strengths in area of concentration.

Analysis:

- Survey responses were 100% (score of 4 or 5) concerning area of concentration in Spring 2024
- Surveys were not administered in Fall 2023
- Student comments: students expressed interest in non-traditional techniques and sculpting.

Action:

- Faculty will continue to explore mixed-media options in existing courses to address student interest in non-traditional and three-dimensional techniques.

2024-2025:

Expected achievement was MET > [100]% of responses of 4/5 on [a] overall quality of instruction and [b] MET [100]% faculty classroom strengths in area of concentration.

Analysis:

- Student comments:
 - Students expressed interest in adding classes such as animation, cartoon drawing, filmmaking and videography.
 - Students cited "compassion of professors", the "well-rounded" curriculum, and " the quality of education and instructor's commitment to their craft as well as improvement of student's skills" as positives.
 - A few comments expressed the desire for professors to be "tough" with students to better prepare them for grad school.

Action:

- Fall 2025 course offering: Video as Conceptual Art
- Faculty to have ongoing discussion of rigor within the program focusing on 300/400 level students.

3 Assessment and Benchmark

Benchmark: 80% of Visual Arts faculty are expected to achieve APR scores of 90+ in the area of advising within the teaching component.

3.1 Data

Faculty APR - Advising 5-year Data:

Academic Year	% of Visual Arts faculty APR scores of 90+ in Advising
2020-2021	100%
2021-2022	100%
2022-2023	65%
2023-2024	100%
2024-2025	75%

3.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Expected achievement was met/exceeded with **100%** of active/ continuing full-time **active faculty** achieving APR scores of **90+** in area of advising.

Analysis:

- Advising load continues trending towards more equitable distribution with three junior faculty assuming full responsibility.

Action:

- Assessment committee recommends continuation of [3] Freshman/Sophomore advisors working in collaboration to advise students through the initial 300+ level concentration term followed by a transition students to area-concentration advisors.
- Visual Arts Advising Moodle Page: Created in 2020-2021, all art majors are enrolled in section. Each advisor has a BBN to allow for real-time virtual advising sessions.

2021-2022:

Expected achievement was met/exceeded with **100%** of active/ continuing full-time **active faculty** achieving APR scores of **90+** in area of advising.

Analysis:

- Hallway advising pop-up table implemented to provide continual access to advisors. All visual arts majors received a schedule for advising.

Action:

- Establish advisor/advisee appointments with concentration faculty early in the advising period. Identify students at-risk or evading advising to ensure an in-person advising meeting.

2022-2023:

Analysis:

- Expected achievement was not met with 65% of active full-time faculty achieving APR scores of 90+ in area of advising.
- The addition of the advising pop-up table has streamlined the advising process and ensured advisement of art majors. As a result, some students are advised at the table instead of with their concentration professors, resulting in a lowered score for area professors for this benchmark.

Action:

- Given the success of the Advising Table, the benchmark will be changed to: **100% of area specific advisors will advise 60% of the students concentrating in their area.**

2023-2024:

Analysis:

- Expected achievement was met with 100% of active full-time faculty achieving APR scores of 90+ in area of advising

Action:

- Proactive outreach by all Visual Arts faculty offering both online and face to face academic advising session options.

2024-2025:

Expected achievement was NOT met with 75% of active full-time faculty achieving APR scores of 90+ in area of advising.

Analysis:

- Lower percentage due to multiple faculty emergency medical leaves and new faculty replacement starting at midpoint of academic year.

Action:

- Faculty advising meetings will be scheduled prior to each Official Advising Period to apprise faculty advisors with updates and offer support to new faculty.

4 Assessment and Benchmark

Benchmark: Senior Exit Survey - Advising

- 85% = expected level of achievement of scores 4.00/5.00 or above related to quality of advising.

4.1 Data

Academic Year	% of responses of 4.00/5.00 or above on quality of advising
2020-2021	94%
2021-2022	92%
2022-2023	100%
2023-2024	95%
2024-2025	95%

Component	2020-2021	2021-2022	2022-2023	2023-2024	2024-2025
a) Advisor was accessible	97%	94%	100%	100%	100%
b) Communicated with advisor	84%	88%	100%	85.7%	83%
c) Accurate information	84%	94%	91.6%	100%	100%

4.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Expected achievement of 85% achievement score on advising MET with 88% combined average.

Analysis:

- Comments and scores are generally positive on all aspects of advising. Close examination of lower scores in fall reveal one unhappy student, with valid complaints about an advising error.
- Moving increasingly to Degree Works for advising and less reliance on folders should help prevent errors.

Action:

- Moodle page created for Visual Arts Advising, primarily focusing on the three freshman/sophomore advisees; Art Education has a dedicated advisement page. All Visual Arts majors are enrolled in the main Moodle page, ensuring any notifications reach every student.
- Faculty were instructed on how to utilize the notes option in Degree Works to record advisement and ALT PIN information.

2021-2022:

Expected achievement of 85% achievement score on advising MET with 92% combined average.

Analysis:

- Comments and scores are very positive on all aspects of advising. A comment about needing better communication regarding the when and where students can get advised is noted.

Action:

- A hallway advising pop-up table established.
- Increase signage in hallways, communication on the Vis Arts Facebook page, and instructor announcements in classrooms to announce the official advising period.

2022-2023:

Expected achievement of 85% achievement score on advising MET with 97.2% combined average.

Analysis:

- Comments and scores are very positive on all aspects of advising.

Action:

- Continue advising through registration week (and beyond if necessary) to assist students with issues revolving around registration. If benchmark continues to be met, consider raising benchmark for the 2024-2025 academic year.

2023-2024:

Expected achievement of 85% achievement score on advising MET with 95.2% combined average.

Analysis:

- Comments and scores are very positive on all aspects of advising, with one comment suggesting advising begin earlier so faculty have more time to advise students.

Action:

- Continue proactive efforts by all faculty to ensure high level of advising is maintained.

2024-2025:

Expected achievement of 85% achievement score on advising MET with 95% combined average.

Analysis:

- Student comments suggested using a flowchart instead of a list for advising to facilitate the process of understanding required classes, a request to make sure all advisors are up to date on course requirements, and frequent meetings.

Action:

- Art Faculty met in Spring 2025 for an advising "refresher" meeting.
- Additional advising meetings will be scheduled prior to the official advising period each semester.

Performance Objective 4 Demonstrate commitment to research and creative and scholarly activity.

1 Assessment and Benchmark

Assessment: Faculty Research APR

Benchmark: 80% of Visual Arts faculty expected to achieve APR score of 85 or above on research component. Prior to 2025-2026, the benchmark was 80% of Visual Arts faculty expected to achieve APR score of 80 or above on research component.

1.1 Data

Faculty Research APR 5-year:

Academic Year	% of Visual Arts faculty achieving an APR score of 80 or above on the research component
2020-2021	90%
2021-2022	100%
2022-2023	100%
2023-2024	100%
2024-2025	100%

1.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Expected achievement is met, with 90% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis:

- Faculty achievement of benchmark in research reached , although many research & professional conferences and activities cancelled due to COVID-19. Many faculty lacked normal studio access due to hurricane losses both on campus and at their homes.

Action:

- Assessment committee recommends department implement virtual/ digital means to continue research presentation for both faculty and staff.
- University funded four Department-Specific Endowed Professorships for 2020-2021 focused on supporting faculty research, totaling over \$30K.

2021-2022:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis:

- Faculty achievement of benchmark in research reached although several faculty are still lacking studio spaces and/or are in the process of rebuilding their homes due to hurricane damage.
- University funded [5] Department-Specific Endowed Professorships for 2021-2022 focused on supporting faculty research, totaling over \$50K.

Action:

- Faculty EP recipients encouraged to use funds to continue community recovery efforts specifically related to visual arts, exhibition venues, workshop opportunities, and provide assistance to art educators and visual arts alumni in re-engaging the visual arts community through the department.

2022-2023:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis:

- Goal met due to faculty no longer having to deal with post-hurricane recovery allowing for more studio-focused endeavors.
- University funded [5] Department-Specific Endowed Professorships for 2022-2023 focused on supporting faculty research, totaling over \$35K.

Action:

- Encourage faculty to seek opportunities more exhibition opportunities. Consider raising benchmark in 2024-2025.

2023-2024:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis/Action:

- Encourage expanded faculty collaboration in securing endowed research grant opportunities. Current benchmark will remain.

2024-2025:

Expected achievement is met, with 100% of active faculty members achieving a score of 80%+ on the APR in area of research.

Analysis/Action:

- Faculty to pursue research supported travel through awarded endowed professorships.

- We would like to increase the benchmark to faculty achieve an APR score of at least 85.

2 Assessment and Benchmark

Benchmark: Faculty Research Activity Summary - summary of faculty research activity including awards, publications, exhibitions, and grants from the most recent calendar year.

2.1 Data

Research Activity Summary 5-year:

Research Activity	Academic Year Ending					5-yr Average
	2021	2022	2023	2024	2025	
Academic/creative/scholarly awards	5	1	—	4	—	2
Publications/solo exhibits - National, International - Tier 1	28	9	4	3	2	9
Publications/juried exhibits - Regional /State - Tier 2	6	8	14	3	8	8
Publications/group/invitational exhibits - Local - Tier 3	9	17	5	9	3	9
Workshops/lectures/conferences	5	15	27	24	18	18
Grants funded/Professorships	4	6	8	5	4	5
Total	57	56	58*	48	35	51

missing some faculty data

2.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Analysis:

- Goal of [5] per faculty was met, with [57] research events recorded. The department academic year goal of [10] or [100] total was not met. [67] % was under the category of exhibitions /publications.
- Level of achievement is significant given the closure of most galleries and museums during the pandemic. Conferences were largely cancelled, with some moved online. It is clear that priority must be given to faculty research initiatives that support online research options, even as we move slowly back to in-person exhibitions.

2021-2022:

Analysis:

- Goal of [5] per faculty was met, with [56] research events recorded. The department academic year goal of [10] or [100] total was not met. [60] % was under the category of exhibitions /publications.
- Many faculty had to suspend studio work through hurricane recovery and online delivery of courses. Through the support of EP's faculty research development is expected to increase.

2022-2023:

Analysis:

- Goal of [5] per faculty was met, with [58] research events recorded. The department academic year goal of [10] or [90] total was not met. [40] % was under the category of exhibitions/publications.
- Not all faculty reported data (as of 6/21/23).

Action:

- Given the department is working with 25% fewer faculty than when benchmark was created and workload has been redistributed to existing faculty, consider revising benchmark to reflect the current faculty/workload ratio.

2023-2024:

Analysis:

- Goal of [5] per faculty was met, with [48] research events recorded. The department academic year goal of [10] total was not met. [31] % was under the category of exhibitions/publications.

Action:

- In recognition of faculty limitations due reduced FTF personnel resulting in increased workloads for remaining faculty, move towards encouraging faculty engagement with online offerings of exhibition opportunities. Introduce the same online exhibition opportunities for students.

2024-2025:

Analysis:

- Goal of [5] per faculty was met, with [48] research events recorded. The department academic year goal of [10] total was not met. [31] % was under the category of exhibitions/publications.

Action:

- Due a fewer faculty members than previous years and recent faculty medical emergencies, individual contributions are significantly lower than average. In addition, faculty focus has primarily shifted to navigating temporary facilities and supporting students during renovations. It is expected that research performance will increase as building renovations are completed.
- Beginning in 2025-2026, we will no longer assess this benchmark.

3 Assessment and Benchmark

Benchmark: Faculty Research - Selected list of faculty accomplishments from the most recent calendar year.

3.1 Data

2020-2021:

Faculty Member	Accomplishments
Ken Baskin	Juried Exhibition-Award-International <i>Workhouse Clay International, 2020.</i> Workhouse Way Arts Center, Lorton, Virginia Juror: Lynnette Hesser Steve Loucks
Jacob Dugas	Exhibition Coordinator-McNeese Outreach Frazer Memorial Library
Meghan Fleming	Exhibition-Juried Regional <i>Hindsight</i> Marginal Art Project 2021
Tom Galmarini	Poster Design John Lewis Museum
Rosemary Jesinowski	Artist Talk. Vincennes University Shircliff Gallery Artist Talk, Thursday, November 19, 2020
Heather Kelley	Solo Exhibition <i>THE MIDDEN HEAP PROJECT: STUDIES AFTER JAMES JOYCE'S FINNEGANS WAKE</i> Hall Art Gallery, Millsaps College, Jackson, MS. October-November 2020
Bridget McDaniel	Conference Participant- International American School of Classical Studies at Athens Webinar Series (live from Athens, Greece)
Lisa Reinauer	Juried Exhibition-Award-International. <i>PAINTING 2020</i> The In Art Gallery Juror: Hagit Barker Honorable Mention – <i>Approach</i>
Lynn Reynolds	Exhibition Coordinator-McNeese Grand Gallery McNeese National Works on Paper Exhibition
Larry Schuh	Professional Research Faculty Research Endowment <i>Wunderland Revisited</i>

2021-2022:

Faculty Member	Accomplishments
	Mechanical Artifacts. Mason-Scharfenstien Museum of Art, Piedmont Collage,

Ken Baskin	Demorest, Georgia
Jacob Dugas	"Points of View" Solo Exhibition, Imperial Calcasieu Museum
Meghan Fleming	6X6X2021 Rochester Contemporary Art Center, Rochester, NY
Tom Galmarini	Featured artist in Southeast Exhibition "Paint and Pixels", Charleston South Carolina (June 2022)
Rosemary Jesinowski	Image and writing included/published in "Blur is a Part of Life" – A Collaborative Project, 35mm.com
Bridget McDaniel	List Mayor's Arts / Arts and Humanities Council: Arts Educator of the Year
Lisa Reinauer	6X6X2021 Rochester Contemporary Art Center, Rochester, NY
Lynn Reynolds	McNeese State University Alumni Print Exchange
Lydia Powers	Conference: National Art Education Association Need to Know Webcast Visual Journaling in a Self-Study Exploring Intersectional Issues of Professional Practice
Larry Schuh	Retrospective @Historic City Hall Over 44 years and 90 works

2022-2023:

Faculty Member	Accomplishments
Ken Baskin	Solo Exhibition Mechanical Movements. Blue Spiral One Gallery, Asheville, North Carolina
Jacob Dugas	
Meghan Fleming	Winter Juried Exhibition, Blue Mountain Gallery, NY, NY
Tom Galmarini	Having collateral, specifically the poster designed for Colour of Music Festival, appear in Carnegie Hall in New York.
Rosemary Jesinowski	Endowed Professorship (Robert Jones Beauregard Parish Historic Fund Visual Art Endowed Professorship) to attend the National Society for Photographic Education and to attend a wet-plate photographic process workshop.
Bridget McDaniel	Advanced Online Teaching Certification (12-week program through Online Learning Consortium)
Lynn Reynolds	EP recipient for continued departmental effort for ASPIRE--student retention program.
Lydia Powers	Building a partnership with local schools to improve recruitment and retention efforts.
Larry Schuh	Initiation of discussions with Library of Congress about adding work to their collection.

2023-2024:

Faculty Member	Accomplishments
Ken Baskin	LPB-- Art Rocks featured artist
Jacob Dugas	Solo Exhibit--Grand Gallery
Meghan Fleming	Juror for Imperial Calcasieu Museum's Residency at the Museum
Tom Galmarini	Implementing Adobe Max content in classroom
Rosemary Jesionowski	Solo Exhibit at ULM
Bridget McDaniel	EP to photograph art historically relevant architecture in Paris and Amsterdam
Lynn Reynolds	Art Programming Coordination with Imperial Calcasieu

Lydia Powers	Higher Ed Art Educator of the Year--LAEA
Larry Schuh	Curated Student Exhibit at Print Thing ULL

2024-2025:

Faculty Member	Accomplishments
Ken Baskin	Endowed Professorship--Japan Travel
Jacob Dugas	Endowed Professorship--NYC travel
Meghan Fleming	Small but Mighty Exhibition, Girls Who Paint, Kensington, MD
Tom Galmarini	Endowed Professorship--NYC travel
William Major	One Nation One Project
Bridget McDaniel	Tuminello Professorship --Amsterdam travel
Lynn Reynolds	Art Programming Coordination with CPSB and SWLA Arts Council
Lydia Powers	Coordinating with CPSB to host LAEA conference at McNeese
Larry Schuh	Medical Leave

3.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Analysis:

- Faculty professional accomplishments in 2020-2021 include [57] events and represent regional, national and international participation in the arts. In a year when many galleries, museums, and conferences were shuttered due to COVID-19 and our own spaces damaged by hurricanes, the creative activity is impressive.

Action:

- Explore options to sustain faculty development in virtual or alternative formats.

2021-2022:

Analysis:

- Faculty professional accomplishments in 2021-2022 include [56] events and represent regional, national and international participation in the arts. Several faculty are still mending home/studio spaces from loss/damages sustained due to 2020 hurricanes.

Action:

- Encourage faculty to seek for Endowed Professorships to support faculty development and studio /research.

2022-2023:

Encourage faculty to seek more exhibitions by creating a departmental exhibition opportunity resource page with links to email or post.

2023-2024:

Analysis:

- The highlighted activities demonstrate the Visual Art faculty are highly engaged in the community.

Action:

- Continue community engagement, while encouraging faculty to nurture their creative endeavors and research in their studios.

2024-2025:

Analysis:

- Highlighted activities focus on travel and community.

Action:

- Integrate exhibition opportunities with advanced coursework to promote an active teaching-artist relationship within the studio and with students.
- Beginning in 2025-2026, we will no longer assess this benchmark.

Performance Objective 5 Designated Visual Arts courses fulfill the general educational goal for students to develop the ability to recognize fine and performing arts as expressions of human experience and to make informed judgments about them. [Area D-Fine Arts]

1 Assessment and Benchmark

Benchmark: 85% of students will receive a score of 7 or better on the communication rubric.

Former Benchmark: 70% of students will receive a four or better on both goals of the rubric.

Goal A: Student demonstrates ability to recognize fine and performing arts as expressions of human experience

- Shows excellent understanding of key concept
- Connects course content to assignment at a high level

Goal B: Student demonstrates ability to make informed judgments about the fine and performing arts

- Supports ideas fully with effective and appropriate examples
- Effectively applies logic and cohesion within the text of assignment

Visual Arts General Education Assessment

Assessment Tool: Rubric evaluated essay

Proficiency: The proficient student will score a four or better on the ability to recognize and make informed judgments about the fine and performing arts.

Prior to 2015-2016, the benchmark was three.

[GE Fine Arts Rubric](#) [PDF 66 KB 2/18/20]

1.1 Data

General Education/Fine Arts Rubric-Evaluated Essay Results:

Course	Goal	Fall 2018	Spring 2019	Fall 2019	Spring 2020	Fall 2020	Spring 2021
Art 101	A	89%	93%	85%	84%	100%	92%
	B	89%	93%	88%	84%	90%	86%
Art 102	A	75%	73%	73%	69%	94%	92%
	B	75%	67%	89%	85%	82%	83%
Art 228	A	77%	74%	88%	79%	n/d	76%
	B	71%	68%	68%	50%	n/d	66%
Art 245	A	82%	83%	91%	96%	86%	88%
	B	82%	80%	73%	96%	95%	88%
Art 251	A	—	—	—	—	76%	82%
	B	—	—	—	—	78%	81%

Art 261	A	80%	85%	85%	80%	90%	98%
	B	85%	85%	88%	85%	92%	95%
Art 262	A	85%	88%	85%	85%	90%	95%
	B	88%	90%	85%	80%	90%	95%

Combined Results:

Goal	2018-2019	2019-2020	2020-2021
A	82%	83%	89%
B	81%	81%	86%
Total	81.5%	82%	87%

General Education/Fine Arts Rubric-Evaluated Essay Results:

Course	Fall 2021	Spring 2022	Fall 2022	Spring 2023	Fall 2023	Spring 2024
Art 101	93%	90%	92%	95%	95%	93%
Art 102	80%	88%	84%	100%	100%	82%
ART 105	—	—	75%	100%	—	100%
Art 228*	86%/86%	70%	84%	100%	87%	75%
Art 245	83%	91%/65%	88%	93%	88%	90%
Art 251	95%	93%	97%	95%	90%	89%
Art 261	88%	87%	96%	94%	89%	95%
Art 262	89%	92%	92%	93%	93%	98%
Combined	88%	85%	89%	96%	92%	90%

General Education/Fine Arts Rubric-Evaluated Essay Results:

Course	Fall 2024	Spring 2025	Fall 2025	Spring 2026	Fall 2026	Spring 2027
Art 101	91%	100%				
Art 102	92%	100%				
ART 105	&93%	82%				
Art 228	82%	82%				
Art 245	90%	100%				
Art 251	89%	89%				
Art 261	93%	90%				
Art 262	96%	96%				
Combined	80%	92%				

1.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Analysis/Action

- Benchmark MET for both goals A and B. Expected achievement was met with summary totals of 89% met/exceeded Goal A and 86% met/exceeded Goal B.
- Benchmark 80% of students will score a 4 or higher on both Goals A and B (*Raised 2021*)

ART 101

LBR: For the 3rd term using an online art gallery assignment, the essay results improved on both Goals A and B from prior year. Both the analysis component in Goal A and the support component in Goal B showed improvement. This is notable because both are an application of knowledge to support meaning. Changes to the assignment for S21 that might be relative: 1) A BBN live session was used to walk through a visual analysis of an unrelated landscape image – a practice chance to apply knowledge before starting the research on their own image and essay and 2) again -- students were asked to compare their selected image the three others done in the same media, and 3) an art history resource link was provided, as well a live BBN demo on linocut, to familiarize students with the process/media.

Action: Build into future writing assignments these live BBN sessions to include 1) practice analysis and 2) art history link/demonstrations.

CB: The questions elicited relevant responses, as the students were able to express their beliefs and formulate informed judgements pertaining to the topics. The students that did not meet the benchmark did not put in the effort to fulfill the assignment at a higher level.

ART 102:

The 20-21 terms were taught almost exclusively online, with the writing assignment built using an online gallery resource. Results show improvement from the prior terms, with both goals meeting the revised benchmark from 70% to 80% An ability to apply course content in the analysis and use information to inform the meaning/content was exceptionally strong. One change to the assignment process was to include a “practice” analysis of unrelated works during a synchronous BBN session. Essays this term reflect the analysis process each student took in examining the works. The writing is more reflective and thoughtful – less a rote summary, with better command of subject matter and application to meaning.

Action: A practice analysis will become part of an assignment revision, as it seems to have engaged students more fully in the analyses and content areas. Supportive art history links will be added.

ART 105

RJ: The students who are meeting the benchmark are going above and beyond. The majority of students who did not meet the benchmark did not turn in the project and in fact had stopped attending class all together when the assessed assignment (a final portfolio) was given. Of the 23 students (over both semesters) who actually turned in a final portfolio, only three clearly did not meet the goals of the assignment. That being said, this was my first year at McNeese. Moving forward, I will adjust my means of assessment to include more written work. This will allow me to evaluate their artwork as well as their ability to articulate what they’re learning.

ART 228

Spring 2021 (Data not collected Fall 2020) Goal A: 76% Goal B: 66%

Goal B benchmark not met due to 30% student absences once face-to-face instruction resumed following Mardi Gras Holiday. Of these 30% student absences, 42% never participated in course activities and did not withdraw ultimately earning a failing grade. Furthermore, chronic absences severely hindered student academic performance due to intensive second-half semester hands-on exercises centered around in-class exercises specific to image-critique breakdown of visual communication components. Also disheartening, a newly implemented, fully-digital MOODLE instructional-component specifically crafted to address these issues was underutilized / ignored by those among the “at-risk” student population. Further emphasis encouraging student access to these digital resources is currently being explored.

ART 251

[Notes DE Section at SLCH] RA: The assessments showed students recognizing and reconsidering their approaches and bias towards art. The variety of visual art discussed, especially when the artists were present and able to give insight, opened avenues of and desires for further exploration in multiple expressive forms. This recognition was unable to be fully met due to Covid restrictions and hurricane impacts on SLCH campus. With theatrical and musical productions returning soon, they will be included in the repertoire of student arts experiences and added to the potential writing assignment subjects. Note: Hybrid format reflects period of face-to-face time interrupted by natural disasters

ART 261

Students met benchmark because they are engaged in short, informative, fun videos (from Khan Academy, for example) and virtual tours (inside Roman catacombs, for example) which bolster their understanding of concepts and aid in recognition of art and architecture.

I will broaden the scope of the essay to encourage students to make deeper and make “real life” connections. Course will be redesigned, using the iDesign course design and development process

ART 262

Course was redesigned for the Fall 2020 semester, using the iDesign course design and development process. All assessments, essays, reflections designed to promote student understanding at a deeper level, encouraging students to make connections across disciplines. Emphasis on (1) critical thinking skills and application to real world environments; (2) written communication as students interpret artwork; (3) life-long learning skills in student’s ability to not only appreciate art, but understand the impact and relevance of social, cultural, political, economic, and intellectual history.

2021-2022:

Benchmark MET with 88% students meeting in the fall and 85% meeting in the spring.

ART 101 CB: Although students scored high on the Clarity and Support portions of the rubric, this was not the case for the Professionalism portion. Combined course scores show that 14/36 students scored a 1 or 2.

Perhaps revision and/or possible reconsideration of the prompt used to measure professionalism is in order. In considering the formal analysis, many students noted the connection between the formal aspects and the meaning of the artwork but some students only briefly noted three specific formal aspects and the connection to meaning. While others entirely avoided writing about the three specific formal aspects as they pertained to creating a mood or establishing the content and concept of the work. However, these same students were able to formulate responses successfully communicating the general meaning of the artwork. Perhaps the word count of 200 minimum did not allow for more elaboration on the subject. Another consideration is the complexity of the question. As this is a beginning level course, this question may have been beyond the scope of experience for some students. Although all students demonstrated a command of “the language which was appropriate to the audience and purpose of the work”, and their use of terminology was “accurate and appropriate”, their explanations of the applied concepts were generally quite minimal.

In other areas of the writing assignment, all students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles.

And all students successfully completed the descriptive critique, providing clarity, by effectively communicating their analysis and observations of the artwork.

ART 101 LBR:

Analysis/Action: As part of introducing the assignment this term, an image was projected and the class worked through the assignment prompt aloud. The remainder of the session was used as a notes and draft-writing session for their own images. This process seems to result in better overall performance – It’s not possible to know if the dedicated time or the prompt practice most helped. A clear understanding of the assignment resulted.

ART 102:

ACTION: Revise assignment to require one of the three supports to come from a formal or compositional decision.

Introduction: As part of introducing the assignment this term, an image was projected and the class worked through the assignment prompt aloud. The class went to the gallery to select works and take notes. The remainder of the session was used as a draft-writing session. 2) Assignment Prompt Revision) The assignment prompt was revised this term, asking the student to pose and answer a question connecting the art work to one of the major themes/ purposes in art: art as communication /expression, art as commemoration, and art as issue or cause related. This part of the assignment was adapted from the ARTS 151 course piloted last year, asking students to place the meaning/purpose of the work within a

larger context. The resulting essays demonstrate considerable insight, with students drawing connections between the art and diverse topics such as the Me Too movement, the Cold War, and Holistic Medicine.

ART 105:

Again, I will revise my essay question(s). I think the questions I have been giving are too vague and easy to answer (not offering the students much opportunity to truly demonstrate their communication skills). My spring course did not meet the benchmark because only 70% of my students actually participated in the essay.

ART 245:

Student feedback on the project was very positive. They enjoyed researching their chosen artwork and learning about art that has a very clear social message. This project was so successful I plan on incorporating a 3-dimensional companion project to accompany the written component in the fall.

ART 228

Continued Challenges:

In what appears to be a regular occurrence, a small number of late semester student absences have again detrimentally affected the

overall final percentages of both Goal_A and Goal_B with 25 % of

Positive Revisions:

A "late work exercise" due to excessive absences during the regular semester and/or not acting to withdraw from the course enrolled students completing the required course assessment activity as

With the return of a stable face-to-face classroom environment, additional group activities reinforcing concepts of both Goal_A and Goal_B have directly benefited student comprehension-retention of essential overarching "fine art appreciation" concepts. Implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

Fall:

Continued Challenges:

In what appears to be a regular occurrence, a small number of late semester student absences have again detrimentally affected the overall final percentages of both Goal_A and Goal_B with 11% of enrolled students not completing the required course assessment activities or acting to withdraw from the course.

Positive Revisions:

With the return of a stable face-to-face classroom environment, additional group activities reinforcing concepts of both Goal_A and Goal_B have directly benefited student comprehension-retention of essential overarching "fine art appreciation" concepts. Implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

ART 251

The students who completed this assignment this year were mostly successful. I will be updating this assessment slightly to include more problem solving a thus more rigorous.

ART 261

Students met benchmark because they are engaged in informative and concise videos (Khan Academy) in addition to the lecture provided. This provides a more well-rounded understanding that can be applied to the essay assignment.

I will update and improve upon the supplemental videos and alter the essay to encourage further understanding and analysis.

ART 262

The attribution essay used for assessment encourages students to make deeper connections, combining what they have learned through lecture and discussion with what they are seeing in the artwork presented. The observation and interpretation skills developed are essential to every major. This assignment enhances those skills by requiring the student to really "look", consider, and explain.

2022-2023:

ART 101

Analysis:

Benchmark was met. 101 B – 93% of students received a 7 or better. 101 C – 94% of students received a 7 or better. Students were able to score high on the Clarity and Support portions of the rubric and they also scored well on the Professionalism portion. In considering the formal analysis, many students noted the connection between the formal aspects and the meaning of the artwork but some students only briefly noted three specific formal aspects and the connection to meaning. In other areas of the writing assignment, all students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles. And all students successfully completed the descriptive critique, providing clarity, by effectively communicating their analysis and observations of the artwork.

Benchmark was met. 101 B – 92% of students received a 7 or better. 101-C – 100% of students received a 7 or better. Students scored high on all three areas of the rubric. By increasing the word count, the exploration of concepts was more extensive. This provided the opportunity for conveyance of authority or professionalism in the discussion of the concepts as well as the opportunity to impart supporting information. Students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles. And all students successfully completed the descriptive critique, providing clarity, by effectively communicating their analysis and observations of the artwork.

LP Benchmark was met. I worked to create opportunities for students to communicate with each other and about throughout the semester and they improved from the fall semester in communicating about art with their peers. In the first critique we left sticky notes on the first project based on prompts that I gave them and then they continued to get more comfortable with communicating with each other.

Action:

Perhaps revision and/or possible reconsideration of the prompt used to measure professionalism is in order. In considering the formal analysis, many students noted the connection between the formal aspects and the meaning of the artwork but some students only briefly noted three specific formal aspects and the connection to meaning. All students were able to formulate responses successfully communicating the general meaning of the artwork. Perhaps the word count of 200 minimum did not allow for more elaboration on the subject. Another consideration is the complexity of the question. As this is a beginning level course, this question may have been beyond the scope of experience for some students. Although all students demonstrated a command of “the language which was appropriate to the audience and purpose of the work”, and their use of terminology was “accurate and appropriate”, their explanations of the applied concepts were generally minimal.

Further consideration will be given to modifications within the assignment to address the repetitiveness of content in student responses. Those students with lower scores did not put forth dedicated effort on the assignment which directly impacts assessment.

I want to modify this assignment prompt more to align with the prompts that they are given during critique.

ART 102 :

Analysis: 84% of received a 7 or better on the rubric. The benchmark was NOT MET by 1%. Students were given a formative assignment to explore description and analysis. That portion of the summative writing assignment was highly successful. (Fall 22/MF)

Action: Plans for improvement are to create an additional formative assignment, giving students the opportunity to explore synthesis which was less successful on the summative assignment. (Fall 22/MF)

Analysis: 100% of students scored 30/40 on the GE Communication rubric. Detailed expectations were reviewed and students were required to turn in a rough draft, both of which led to the success of this assignment (an analysis of one piece of work from the *Works on Paper Exhibition*). Rough drafts were handed back with feedback before the final draft was due. Students successfully used vocabulary and terminology from class lectures and critiques in their written work. (Spring 23/RJ)

Action: Overall, I am quite satisfied with the results. However, I plan to incorporate more guidance and

practice on how to talk about / analyze art during critiques. (Spring 23/RJ)

ART 105:

Analysis

Fall 2022 This was the most effective assessment to date for the Art 105 classes. All of the students got very involved with this assignment and were able to make observations by organizing and designing data to make their work plus to write effectively about the work they made.

Spring 2023. The Art 105 students have shown remarkable creative skills plus meeting the benchmarks for answering the technical questions, creating visually effective artworks and describing the process of making the work.

ART 228

Analysis:

Combined Courses - Fall 2022: Results for Goal A: (75% success) *if all non-completer students had withdrawn prior to deadline: (84% success)

Combined Courses - Fall 2022: Results for Goal B: (75% success) *if all non-completer students had withdrawn prior to deadline: (84% success)

Continued Challenges:

Once again, a small number of late semester student absences have detrimentally affected the overall final percentages of both Goal A and Goal B with **21%** of enrolled students not completing, or partially completing, the required Final Portfolio / Final Exam course exercise which included the primary General Education Assessment activity. Not surprising, this small group of partial-completer / non-completer students also distinguished themselves through excessive absences during the regular semester and/or not acting to withdraw from the course.

Action:

With the return of a stable face-to-face classroom environment, additional group activities reinforcing concepts of both Goal A and Goal B have directly benefited student comprehension-retention of essential overarching "fine art appreciation" concepts. Continued refinement strategies for more effective implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

ART 228

Analysis:

Combined Courses - Spring 2023: Results for Goal A: (100% success)

Combined Courses - Spring 2022: Results for Goal B: (100% success)

Early engagement as well as repetition of Visual Communication Exercises remain key to student success. Once again, a small group of partial-completer/non-completer students also distinguished themselves through excessive absences during the regular semester and/or not acting to withdraw from the course.

Action:

Early integration of additional group activities reinforcing concepts of both Goal A and Goal B have directly benefited student comprehension-retention of essential overarching "visual communication" concepts. Continued refinement strategies for more effective implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience.

ART 245

Analysis:

Students in both sections meet the benchmark. Student feedback on the project was very positive. They enjoyed researching their chosen artwork and learning about art that has a very clear social message. Both classes in Spring 2023 met the benchmark.

Action:

This project was so successful I plan on incorporating a 3-dimensional companion project to accompany the written component in the spring of 2023. The 3-dimensional social activist art project assigned in the

spring of 2023 was a great success. I will incorporate a similar project for the fall of 2023

ART 251

Analysis:

100% of students met the benchmark.(RA—F22)

Action:

In Spring 2023, section RZ1 will switch to the new SLO and communication rubric. (RA—F22)

LP 96% and 94% students met benchmark.

I will be keeping the prompt the same because it seems to be successful thus far.

ART 261

Fall 2022 Analysis:

Students met benchmark: A new essay assignment involves attribution which requires the student to consider multiple civilizations/cultures and then methodically reduce the possibilities to the essential characteristics. This different approach supports deeper connections. It also engages students with a "mystery" to be solved since they are provided with unknown artwork. Supplemental videos are concise and provide the opportunity for students to gain deeper insights.

Action :

Design a discussion based on a topical event

Spring 2023 Analysis:

Benchmark met. The essay instituted in Fall 2022 requires students to consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities (and dissimilarities) between civilizations and cultures. Students are engaged in the assignment because there is a "mystery" to be solved since they are provided with an unknown artwork to attribute. Concise supplemental videos are provided for students to gain deeper insight into specific topics. Added a discussion based on topical event (Parthenon sculptures in peril in British Museum) to support engagement and enhance relevance of course content in contemporary times.

Action :

Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

ART 262

Fall 2022 Analysis:

The new essay is especially poignant because it creates a real-world and contemporary connection for the students. Their understanding and application of the course content are greatly enhanced.

Action:

Design a discussion based on a topical event

Spring 2022 Analysis:

The writing assignment instituted in the Fall (Curating a Hospital) is especially poignant because it creates a real-world and contemporary connection for the students. Student understanding and application of the course content are greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

Added a discussion based on topical event (Artistic Censorship/Caravaggio as Criminal and #MeToo Movement) to support engagement and enhance relevance of course content in contemporary times.

Action :

Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

2023-2024:

ART 101

Analysis:

Benchmark was met. 101-B 100% of students achieved a 7 or better. 101-C 94% achieved a 7 or better. Combined – 96% of students achieved a 7 or better. The objective was to make careful observations of a selected artwork and write an informative summary/description (Descriptive Critique) to communicate to the reader the visual organization of the artwork. In addition, peer-to-peer dialogue pertaining to the observable aspects of the artwork took place in conjunction with the written component requirements to enhance the communicative experience. This effort was evidenced in the detailed descriptions provided in their written component.

Action:

Develop a method of observing peer-to-peer interactions during their discussions of the observable aspects and visual organization of the artworks. (CB)

Action:

The benchmark was met, but I will be adjusting this assignment in the fall to scaffold the writing process more and to avoid misuse of AI-generated academic writing. (LP)

Spring 2024: (MF)

Benchmark was met. Overall, students did well but the weaker essays were due to misunderstanding the assignment. Reiteration of instructions would be prudent to clarify parameters of the assignment.

Spring 2024: (CB)

Benchmark was met. The written component for the class was divided into three sections: a Descriptive Critique, a Subjective Critique and an Objective Critique. The Descriptive Critique was used as a measure for this assessment, and students were paired with a peer. The Descriptive Critique required that each student describe to their partner, both verbally and in writing, all the details that could be seen in the artwork. Each of the paired groups of students was observed during their conversations, as well as verbally engaging with this faculty member during the visit to the gallery. The amount of communication was determined by the complexity of the artwork. A less complex artwork required less communication than a more complex artwork. Overall, verbal communication greatly enhanced the content of the written component.

Additionally, students were observed spending more time engaging in in-depth conversations about the artworks during the Subjective Critique portion of the course's verbal/written components. The Subjective Critique involved determining what the artist's intent and meaning were as conveyed in the artwork. Perhaps this component of the overall assignment would be a better measure of communication.

ART 102 :

Analysis:

Benchmark MET. 16/16 students who completed the assignment scored at least 30/40 on the communication rubric. Overall, the essays were clearly written and exhibited good communication skills. (F23 RJ)

Action:

While the content of the essays was successful, there's always room for improvement in grammar. I also notice a disconnect between writing about others' work and writing about the students' own work (i.e. artist statements). I'd like to see students make the connection between writing about someone else's work and writing about their own work. (F23 RJ)

ART 105:

Analysis:

The final project does reflect each student's comprehension of the effectiveness of the course structure. Majors and non-majors have no problems working with high expectations. A high percentage of work produced could compete on the regional and national level.

Action:

The class structure will improve upon giving technical data questions both at mid-term and during finals.

ART 245

Analysis:

Fall - Benchmark was met, ART 245 A 90% of the students scored a 7 or higher, ART 245 B 87% of the students scored a 7 or higher, combined total 88%.

Spring - Benchmark was met, ART 245 A 94% of the students scored a 7 or higher, ART 245 B 85% of the students scored a 7 or higher, combined total 90%.

Students were provided with a PowerPoint presentation that highlighted four artist artworks. From the artwork provided students picked one artist piece to research and then wrote a 500-word essay using the prompts provided.

Action:

Fall - Update the artist list and incorporate a project tied to the assessment prompt.

Spring - Updated artist list incorporated, students seemed to like the new artist to analyze.

ART 251

Analysis Spring 2024:

90% of students received 7 or higher. Benchmark met. (RZ 1)

Action Spring 2024:

Students grasped concepts of visual and performing arts thoroughly through several in person and virtual discussions with a variety of artists. I call the series "ARTchats". The discussions were organic and comments reflected an understanding of free form ideas and communication through visual, theatrical, and research driven creativity. However, though students were able to communicate clearly after the fact, the "in-house" communication varied. This batch of students, lack personal confidence in their ability to process verbally what they know intellectually. This may be remedied next semester through a series of presentations I assign them to perform to the class. (RZ 1)

The benchmark was met. I adjusted the prompt for this assessment to ensure continued engagement and relevance for students, as it had been utilized extensively over the course duration. (LP)

ART 261

Analysis:

Fall 2023 - 96% of students attained 80% or higher on course content. Students met benchmark because they are engaged in informative and concise videos (Khan Academy) in addition to the lecture provided. This provides a more well-rounded understanding that can be applied to the reflection essay assignment. In addition, video lecture transcripts were improved and reformatted.

Action:

Improve and enhance Medieval section of course

Analysis:

Spring 2024 - 95% of students attained 80% or higher on course content. New reflection added. Students consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities and dissimilarities among and between civilizations and cultures. Concise supplemental videos are provided for students to gain deeper insight into specific topics.

Action:

Improve and enhance Medieval section of course

ART 262

Analysis:

Fall 2023 - 94% of students attained 80% or higher on course content. The essay used for assessment encourages students to make deeper connections, combining what they have learned through lecture and discussion with what they are seeing in the artwork presented. Analysis, observation, and interpretation skills are developed. In addition, my lecture transcripts were improved and reformatted.

Action:

Adjust discussion requirements to further support essay analysis

Analysis:

Spring 2024 - 98% of students attained 80% or higher on course content. Reflection essay was added requiring students to delve into the cultural/historical/ social relevance of the artwork from which the essay is drawn. The assignment creates a real-world and contemporary connection for the students. Student understanding and application of the course content is greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

Action:

Adjust discussion requirements to further support essay analysis.

2024-2025:**ART 101****Analysis:**

The results of this assignment demonstrate that the students clearly communicated information regarding the art elements, the art principles, and the formal aspects of composition. However, there was a weakness in the content of the papers specifically referencing the meaning of the artwork as conveyed visually by the artist. The written assignment results do not represent the verbal communication that took place between this faculty member and the paired students regarding the meaning of their selected artworks. The students were able to verbally communicate what they felt the meaning of the work to be; however, they mentioned the meaning but did not elaborate on it in their writing.

Action

Future revision of the assignment will entail either eliminating the need for discussion of the art elements, the art principles, and the formal aspects of composition or separating this component from the main paper. In making this change, the primary focus of the assignment will be on describing the components of the artworks and interpreting the meaning the artist is trying to convey visually. This will be done both verbally and in the written component.

ART 101 Spring 2025**Analysis:**

The results of this assignment demonstrate that the students clearly communicated information regarding what was visually depicted within the artwork and

ART 102 F24 :**Analysis**

The content delivery format changed in the fall of 2024, which may have affected the results.

Action

Based on the assessment results for ART 102 A Basic Design II, where 92% of students met or exceeded the proficiency benchmark, I will continue using the revised content delivery format introduced in the fall of 2024. To sustain and further improve these results, I will review and refine instructional strategies to ensure consistent support for all students, particularly focusing on those who scored below the benchmark.

ART 102 S25 :**Analysis**

100% (17/17) of students met benchmark.

Action

While the benchmark performance increased from 92% to 100% this semester, the only known change was the artwork featured in the reviewed exhibition. Although this may have contributed to stronger engagement or descriptive clarity, there is not sufficient evidence to attribute the improvement to this factor alone. Further observation across future semesters will help determine whether the content of the exhibition consistently influences student outcomes.

ART 105:**Fall 24 / CL**

A analysis of Results: Out of 18 students enrolled in the class, only 11 turned in their assignments. They had over 2 weeks to complete the writing. Those who did the writing did fine and followed the directions clearly. The results were fairly consistent with a few exceptional prompts where the students went above and beyond in their response. Some writings were short and brief, but there were no poor writings by any means.

Action: If anything could be done differently, it would be to assign this prompt much earlier in the semester! I didn't do this until after Thanksgiving break and at that point most of my students were zoned out. This way I will be able to get a larger sample of students for this assessment. Next semester I will try to assign this at midterm, and encourage students to finish it each week.

Art 105: Spring 2025:

Yes, at 81% for all sections combined, the benchmark I set was met, but there are some improvements that could still be made. I set my benchmark at 80% in the reports I sent to the university, but I did not realize the department wanted it at 85%. This may cause some confusion between the reports I submitted to Sarah Howard.

If we go by the department standards, only 3 sections met the benchmark. But by my own standard at 80%, they all passed.

For starters, most of the students who participated but did not meet the benchmark, was simply due to not following directions. Many of them either made the prompt too far below word count, or did not use paintings from the Renaissance Period as directed.

If I could do anything different going forward, I would try to educate them more about what painting they can and cannot use for this assignment and give more feedback ahead of time.

While the total turn out was excellent at 80%, it could have been better. Next time, I will probably make the deadline several weeks before the end of the semester and create more incentives for them to finish it in class before the deadline.

ART 228

Analysis: Early engagement as well as repetition of Visual Communication Exercises remain key to student success. Unfortunately, outside of the classroom environment, there exists a persistent problem of enrolled students with excessive absences who ultimately do not complete the course nor do they withdraw from the course. Evaluation data collected which includes this sizable group of partial and noncompleter students continues to negatively / disproportionately affect overall course achievement meeting or exceeding the specified benchmark.

Action: Early integration of additional group activities reinforcing essential concepts have directly benefited student comprehension-retention of essential overarching "visual communication" concepts. Continued refinement strategies for more effective implementation of this revised instructional model will be carried forward into future semesters with the intent of growing a more comprehensive student experience

ART 245

Analysis 27 out of 31 students completed the assignment. All students meet the benchmark

Action The students are enjoying the assignment, they like learning about activist art but I feel like their responses are too much like a book report, looking for information about the artist work provided in the prompt as opposed to giving their analysis of the works provided. I will rewrite the prompt question in an effort to have the students analyze the work and give their personal feedback about it.

FALL24/LS

Analysis: The bridge between creating an image and then writing about the process plus showing evidence of the data collected to make that image has positive effects on the conceptual and bibliographical aspects

of this assessment

Action: At this point...maybe uploading evidence of the data would be a good idea.

ART 251

F24

Analysis

The results indicate that 89% of students met the proficiency benchmark, exceeding the target of 85%. The high percentage suggests that the assignment prompts and rubric alignment effectively support the intended learning outcomes. However, the 11% of students who did not meet the benchmark highlighted a need to explore potential gaps in student support, such as clearer guidelines or additional resources for essay development.

Action

Supplemental resources such as targeted feedback opportunities will be introduced to enhance student success further. Additionally, revisiting the assignment instructions and rubric for clarity will ensure all students understand the expectations. These steps aim to maintain or improve the already strong performance levels in future assessments.

S25

Analysis

Combined 89% matching strong performance of F24. Consistency suggests that assignment design and evaluation criteria continue to support student learning.

Action

Continue offering targeted feedback, scaffolded draft check points

ART 261

Fall 24 Analysis: Incorporated new images into Attribution Essay. Changed the lecture accompanying the assignment to “Mark as Done” and assignment setting to “Receive a Grade”. This encouraged the student to make note of the entire learning experience and provided them with agency in its completion.

Action: Review course activities as part of the digital environment that serve to support deeper understanding and interpretation of content.

ART 262

Fall 24. Analysis: Changed the lecture accompanying the assignment to “Mark as Done” and assignment setting to “Receive a Grade”. This encouraged the student to make note of the entire learning experience and provided them with agency in its completion.

Action: Review course activities as part of the digital environment that serve to support deeper understanding and interpretation of content.

2 Assessment and Benchmark

Benchmark: 85% of students will score 80% or higher on embedded questions/quizzes.

General Education Course Content Knowledge Assessment Tool: Embedded content questions on quizzes or exams.

Proficiency: The proficient student will receive a score of 4.00/5.00 or better (80%) on content knowledge.

2.1 Data

General Education Content Knowledge

Course	2018-2019		2019-2020		2020-2021		2021-2022		2022-2023		2023-2024	
	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?
Art 101	100%	Yes	100%	Yes	98%	Y	100%	Y	98%	Y	80%	N
Art 102	90%	Yes	97%	Yes	95%	Y	100%	Y	95%	Y	82%	N
Art 105	88.5%	Yes	80%	No	79%	N	100%	Y	100%	Y	100 %	Y
Art 217	94%	Yes	72%	No	100%	Y	90%	Y	92%	Y	71%	N
Art 261	88%	Yes	87%	Yes	93%	Y	91%	Y	96%	Y	98%	Y
Art 262	94%	Yes	93%	Yes	96%	Y	95%	Y	93%	Y	96%	Y

Total	92 %	Yes	88%	Yes	94%	Y	96%	Y	96%	Y	87%	Y
Additional ART History Course content knowledge (<i>Not GE</i>)												
Art 363	86.5%	Yes	90%	Yes	93%	Y	91%	Y	93%	Y	96%	Y
Art 367	96%	Yes	93%	Yes	92%	Y	93%	Y	96%	Y	98%	Y
Art 461	90%	Yes	100%	Yes	100%	Y	95%	Y	97%	Y	96%	Y

General Education Content Knowledge

Course	2024-2025		2025-2026		2026-2027		2027-2028		2028-2029		2029-2030	
	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?	% of students	Met?
Art 101	100	Y										
Art 102	100%	Y										
Art 105	84%	N										
Art 261	92%	Y										
Art 262	96%	Y										
Total	94%	Y										
Additional ART History Course content knowledge (<i>Not GE</i>)												
Art 363	95%	Y										
Art 367	98%	Y										
Art 461	90%	Y										

2.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Benchmark of 85% of students scoring 80% or above on art content questions. Composite benchmark MET

ART 101

Analysis:

Line had not reached benchmark previous term. All other content questions scored at 90%+, with two area scoring 100%. The question most missed concerned line orientation, with all students selecting the same wrong answer and the same students missing two questions not assessed.

Action:

Wording of assessed question revised to remove any ambiguity.

CB: Previously Course Content was measured as part of the final exam in which students were required to provide a description of selected art elements and art principles. Course Content measure was embedded in a Critical Review Writing Component, specifically, in the Objective Criticism unit of this assignment. The Objective Criticism unit of this 3-part writing component (Critical Review) required written responses to elicit a working knowledge of how the following concepts operate in a selected artwork: the formal aspects of composition, the art elements and the art principles. The Objective Criticism unit provided a coherent measure, designed to capture specific course content learning data. The unit included a controlled selection of images/artworks, and specific instruction to discuss the formal aspects of composition, three art elements, and three art principles.

ART 102

Analysis:

Fall 2020: Concept of pigment function is the one area where scores met but did not exceed benchmark. Most improved this term was the concept of additive color. Journal reflections introduced with the online course content appear to help in the retention and application of concepts. Guided reflections will become

part of future course delivery regardless of course format.

Spring 2021: Concept of visible spectrum is the one area where scores did not meet benchmark. Most improved this term were the concept of pigment function. Approximately half of the students missing concept question on visible spectrum also missed color wheel. As these are symbiotic concepts, if confusion exists about one it will impact both.

Action:

The relationship and differences between Additive and Subtractive color will be emphasized in a revised lecture and introduced into the journal one questions.

ART 217

Analysis:

Students met and exceeded benchmark and improved remarkably from previous semesters in ART 217. Fall and spring had online delivery with voiced-over lectures and demo videos (as opposed to in-class lectures and demos—to be seen only once). It is possible, with the addition of videos/demos which were available for multiple views, that the change in delivery of instruction resulted in improved understanding and application. Of course, cheating is a possible side effect of online test-taking. However, the format requires short-answer responses and application of terminology to the content, so cheating is not suspected (or at least not obvious).

Action:

Continue to implement video demos and other online content to supplement face to face instruction.

ART 105

Analysis:

100% of art majors met the benchmark in the fall and yet failed to meet the benchmark in the spring. Of the 7 art majors enrolled in the course for the spring semester, two did not turn in a final portfolio, and one did not fully complete the portfolio. The four students who completed the portfolio did illustrate their understanding of the course content. This year, I allowed for more independence in their responses by providing very open-ended questions for the students to submit with their final portfolios for the class. However, in reviewing written answers, I think this was too broad. (RL)

Action:

To more accurately evaluate student understanding of the course content in the future, more specific questions will be asked related to using the Creative Cloud software, as well as questions related to basic design. I will say, though, that in reviewing their final portfolios, it is clear that 100% of the art majors did understand the course content- the proof is in the artwork they've created.

ART 261

Students met benchmark because I have included short, informative, fun videos (from Khan Academy, for example) and virtual tours (inside Roman catacombs, for example) to bolster their understanding of concepts and aid in recognition of art and architecture.

ART 262

Course was redesigned for the Fall 2020 semester, using the iDesign course design and development process. Test prep was enhanced.

ART 363

Students met benchmark because study guide and essay questions over the semester allow them to successfully narrow down the answers. Students are required to complete half of the course by midterm, which supports learning and successful course completion.

ART 367

Decline from Spring 2020: through a series of essays, this course requires attention to detail. The two hurricanes pushed students to the limit and I believe they were simply unable to focus; student scores rebounded during Spring 2021.

ART 461

Why did they meet the benchmark? I think it's because my courses are self-paced classes with deadlines to keep them on track. The students have time to digest and understand the course content when it suits their schedule. They don't miss any classes because they are able to "attend" the course when it is convenient.

2021-2022:

ART 101 LR:

Students scored 100% on embedded questions, and they also scored 100% on the application of the same concepts. Credit should be given to the review process, as an expanded period of time given to explore all concepts (visually and verbally) until no questions remained.

ART 101 CB:

Students demonstrated a working knowledge of the course content by writing about a selected artwork. They identified the formal art aspects, art elements, and art principles used by the artist to create the artwork and discussed the application of these concepts. The students gained this working knowledge throughout the semester as they applied the concepts to tangible projects they produced. Expanding the opportunity for students to elaborate on specific concepts and to apply formal analysis more specifically is a valid consideration.

ART 102:

The one question 20% of students missed concerned subtractive color. A companion question not assessed scored at 90%. Related concept question have been added to both the exam review and quizzes five and six, in an effort to keep the terminology fresh for the second half of the term. Two questions scored at 20% of students missed – 1) tertiary definition and 2) additive/subtractive color. Companion questions not assessed scored at 100%. Concept question were added to the exam review. Recommend adding review and discussion about the relationship and differences between additive and subtractive color, as this remains an issue on which clarification is needed.

ART 105: RJ

I had seven majors between my two sections of 105 in the fall and one major in my spring section. All students exceeded the benchmark. While these students were in fact all above average in their performance, in the future, I will make the embedded questions a bit more rigorous. Furthermore, I will incorporate a bit more writing throughout the semester to give students the opportunity to grow their writing skills.

ART 261

Students met benchmark because of supplemental materials provided which bolster a more comprehensive understanding of course material.

ART 262

Course redesign in Fall 2020 is enhancing student understanding of what amounts to a whole lot of content covered in Art 262. The essays, discussions, and short answers are preparing students for the questions more successfully.

ART 363

Essay questions and study guides continue to help students focus on course content, making connections between stylistic periods. Lectures reorganized for better flow.

ART 367

Assignments were revamped in accordance with the alteration of audio lectures – audio lectures were shortened so that each is now limited to one artist. This should help students to focus and learn content in small bites.

ART 461

I think that my percentage dropped in my Spring 2022 class because only 75% of the students were successful on one of the embedded questions. It's odd because the question came from my lecture, which

has not changed since last year so I'm not sure why more students missed this question. I do notice that my class size in the 2022 PreColumbian class has doubled this semester and overall, the students appear to be weaker. They are more prone to procrastination, which causes them to rush their answers to meet the final assignment deadline. It's possible that the recent Covid crisis is forcing more students into online classes - students who might do better in a face to face situation?

2022-2023:

ART 101

Analysis .

100% of students received an 80% or higher. The benchmark was met. Students demonstrated a working knowledge of the course content by writing about a selected artwork. They identified the formal art aspects, art elements, and art principles used by the artist to create the artwork and discussed the application of these concepts. The students gained this working knowledge throughout the semester as they applied these concepts to the tangible projects they produced. (CB)

100% of students received an 80% or higher. The benchmark was met. By increasing the word count, the exploration of concepts was more extensive. Students were able to communicate the working application of the art elements and art principles within the selected artwork. They were also able to provide support convincingly in their discussion of the formal aspects, art elements and art principles. (CB)

LP 93% of students received an 80% or higher. The benchmark was met. The students analyzed works of art from the Works on Paper exhibition using research methods and the lectures from class.

Action:

Although all students met the criteria of the assignment and discussed the required concepts, the overall quality of responses was elevated in those that expanded their word count. Expanding the opportunity for students to elaborate on specific concepts and to apply formal analysis more specifically is a valid consideration. In a couple of cases, the students described the concepts without specifically naming the concept. Altering the instructions to state specific naming of concepts may lead to more direct identification.

Further consideration will be given to modifications within the assignment to address the repetitiveness of content in student responses. (CB)

The benchmark was met but I will be adjusting this assignment in the fall to scaffold the writing process more and to avoid missuse of AI generated academic writing. (LP)

ART 102:

Analysis:

90% of students received an 80% or higher on embedded questions from the final exam. The benchmark was met. Course content is assessed in quizzes throughout the semester, and in a cumulative final exam (where the data for this assessment is taken). Since course content is consistently reinforced, students are performing well on the exam. (Fall 22/MF)

Action:

Review course content and assessment methods to evaluate possible new directions for the course. (Fall 22/MF)

Analysis:

100% of students received 80% or higher on embedded questions from the final exam. The benchmark was met. The exam is cumulative, building on quizzes given throughout the semester. This format reinforces knowledge of course content. A review was given at the end of the semester and students did very well on the exam. (Spring 23/RJ)

Action:

I will continue to include quizzes leading up to the final exam. Next semester, however, I am going to use magenta and cyan instead of red and blue. This will affect some quiz/exam questions. (Spring 23/RJ)

ART 217:

Analysis:

Benchmark was met. Course content is reviewed during demonstrations and use of terms are used during class discussions and critiques. Consistent repetition and use in the exercises we perform during class

tends to lead in high performance. Students are much more engaged in conversations and terms use in a post-online environment.

Action:

An expansion of course terms will be reviewed along with workshopping new avenues to test and assess students on this content.

ART 105:

Analysis:

Action:

ART 261

Fall 2022 Analysis:

Students met benchmark. A new essay assignment involves attribution which requires the student to consider multiple civilizations/cultures and then methodically reduce the possibilities to the essential characteristics. This different approach supports deeper connections. It also engages students with a "mystery" to be solved since they are provided with unknown artwork. Supplemental videos are concise and provide the opportunity for students to gain deeper insights.

Action :

Design a discussion based on a topical event

Spring 2023 Analysis:

Benchmark met. The essay instituted in Fall 2022 requires students to consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities (and dissimilarities) between civilizations and cultures. Students are engaged in the assignment because there is a "mystery" to be solved since they are provided with an unknown artwork to attribute. Concise supplemental videos are provided for students to gain deeper insight into specific topics. Added a discussion based on topical event (Parthenon sculptures in peril in British Museum) to support engagement and enhance relevance of course content in contemporary times.

Action :

Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

ART 262

Fall 2022 Analysis:

The new essay is especially poignant because it creates a real-world and contemporary connection for the students. Their understanding and application of the course content are greatly enhanced.

Action:

Design a discussion based on a topical event

Spring 2022 Analysis:

The writing assignment instituted in the fall (Curating a Hospital) is especially poignant because it creates a real-world and contemporary connection for the students. Student understanding and application of the course content are greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

Added a discussion based on topical event (Artistic Censorship/Caravaggio as Criminal and #MeToo Movement) to support engagement and enhance relevance of course content in contemporary times.

Action :

Assignments seem to be successful. Maintain the status quo for a period of time to measure success.

ART 363

Fall 2022 Analysis:

Current essay needs replacement

Action:

Consider an assignment to improve engagement and interest

Spring 2022 Analysis:

Essay and Discussion need to be replaced/revised to help students understand relevance of art in contemporary times

Action:

Replace current Public Sculpture essay with a Reflection Essay (similar to Art 261 & 262). Revise current discussion to address the return of artwork stolen by Nazi's

ART 367**Fall 2022 Analysis:**

Course needs updating

Action:

Redesign course content as well as layout/design to mirror Art 261 and Art 262.

Spring 2022 Analysis:

Course redesign in progress. Course shell enhances overall "look" of the course and layout is more student user friendly.

Action:

Continue course redesign.

ART 461**Fall 2022 Analysis:**

The students this semester performed well on most of the embedded questions. The only exception is a question from the Unit 2 lecture exam. I analyzed the overall results and found that most students who missed this embedded question did poorly on the exam. My assumption is that they did not watch the lecture videos or, if they did, they did not use the lecture guides that I provide for each lecture.

Action:

I need to stress that the students take the time to watch each lecture and use the lecture guides as they watch the videos.

Spring 2023 Analysis:

The students this semester performed better on the embedded questions. My assumption is that my reminder to watch the lecture videos with the lecture guides in hand made them more aware of the importance of using those course materials.

Action:

I need to continue stressing that the students need to use the lecture guides as they watch the videos.

2023-2024:**ART 101****Analysis:**

100% of students achieved 80% or higher on course content. The benchmark was met. Students demonstrated a working knowledge of the course content by writing about a selected artwork. They identified the formal aspects of composition, art elements, and art principles used by the artist to create the artwork and briefly discussed the application of these concepts within the artwork. The students acquired their working knowledge throughout the semester as they applied these concepts to the tangible projects

they produced. (F23 CB)

Action:

While the current written component is a good measure of course content, changing to embedded questions within an exam format will provide a more direct measure of course content. (F23 CB)

ART 101

Analysis:

40% of students (specifically art majors) received 80% or higher on embedded questions pertaining to art content. (SP24 MF)

Action:

Students struggled remembering the list of *Principles of Design* and *Art Elements*— two of the embedded questions for the art content. To understand the scores in a larger context, art majors averaged 88% on the entire final exam. To improve the score, the elements and principles could be repeatedly quizzed throughout the semester, or faculty could review the embedded questions used for evaluation. (SP24 MF)

Analysis:

100% of students achieved 80% or higher on embedded questions pertaining to art content. (SP24 CB)

Action:

Testing method may require further consideration and adjustment. (SP24 CB)

ART 102:

Analysis:

100% of students achieved an 80% or higher on the embedded questions. (F23 RJ)

Action :

Information was regularly reviewed throughout the semester both in written form and in practice with each of the projects. This is a successful method of instruction. Some questions on the final exam could be re-evaluated. (F23 RJ)

This is my first time teaching this course. To ensure greater success, I will require students to turn in rough drafts in the future. (SP24 LP)

ART 217:

Fall 2023 Analysis:

90% of students achieved 80% or higher on course content. Students were successful this semester because the assessment was a reassessment of course content. Benchmark met.

Fall 2023 Action:

While course content results are promising, the concept of perspective continues to be an area of concern. Additional support and material must be administered throughout the course to reinforce this concept.

Spring 2024 Analysis:

71 % of students achieved 80% or higher on course content. Benchmark NOT met.

Spring 2024 Action:

Students struggled with content pertaining to value and contrast. Course content will be revised for Fall 2024.

ART 105:

Analysis:

These “cap stone” final projects exceed the instructor’s expectations....the works of art show evidence of overall understanding of both content and utilization of digital manipulation of Photoshop.

Action:

The embedded technical questions will be increased to 10 questions instead of four, which will increase the course expectations of this category

ART 261

Fall 2023 Analysis:

96% of students attained 80% or higher on course content. Students met benchmark because they are engaged in informative and concise videos (Khan Academy) in addition to the lecture provided. This provides a more well-rounded understanding that can be applied to the essay assignment. In addition, video lecture transcripts were improved and reformatted.

Action:

Improve and enhance Medieval section of course

Spring 2024 Analysis:

98% of students attained 80% or higher on course content. A reflection essay was added which required students to delve into the cultural/social/historical relevance of the artwork from which the "Attribution Essay" is drawn. Students consider multiple cultures and attribute artwork by describing characteristics pointing to their attribution. This approach supports a deeper understanding of the similarities and dissimilarities among and between civilizations and cultures. Students are engaged in the assignment because there is a "mystery" to be solved since they are provided with an unknown artwork to attribute. Concise supplemental videos are provided for students to gain deeper insight into specific topics.

Action:

Improve and enhance Medieval section of course

ART 262

Fall 2023 Analysis:

94% of students attained 80% or higher on course content. The essay used for assessment encourages students to make deeper connections, combining what they have learned through lectures and discussion with what they are seeing in the artwork presented. Analysis, observation, and interpretation skills are developed. In addition, my lecture transcripts were improved and reformatted.

Action:

Adjust discussion requirements to further support essay analysis

Spring 2024 Analysis:

96% of students attained 80% or higher on course content. A reflection essay was added requiring students to delve into the cultural/historical/ social relevance of the artwork from which the essay is drawn. The writing assignment (Curating a Hospital) is especially poignant because it creates a real-world and contemporary connection for the students. Student understanding and application of the course content is greatly enhanced because they are required to consider the intent/meaning of the original artwork and apply it to a modern space.

Action:

Adjust discussion requirements to further support essay analysis

ART 363

Analysis:

96% of students attained 80% or higher on course content. Updated reflective essay comparing/contrasting the Late 19th century with Early 20th century and Post-war. Encourages students to make connections between periods. Analysis, observation, and interpretation skills are developed.

Action:

Create a Post-War discussion with real world connections.

ART 367

Analysis:

98% of students attained 80% or higher on course content. The majority of course formatting has been updated. Artistic attribution essay enhanced and performance art discussion and NFT response added. Multiple additions to course content include African American and Native-American artists.

Action:

Inclusion of diverse artists.

ART 461**Fall 2023 Analysis:**

98% of the students scored 80% or higher on embedded questions. Several of the taped lectures and website instructions were updated to reflect changes in assignments.

Action:

Revisit course assignments and make sure lectures, syllabi and website reflect any changes made.

ART 461**Spring 2024 Analysis:**

Major course changes were made to the course this semester with heavier emphasis on course lectures to reflect fewer textbook reading assignments. These changes create new benchmarks for future comparison purposes. 96% of the students scored 80% or higher on the new benchmark questions.

Action:

Analyse Unit exam questions to identify questions with higher-than-average wrong answers to determine if question is misleading or does not reflect the information given in the lecture or lecture guide.

2024-2025:**ART 101 Fall 2024**

Analysis: 100% of students (specifically art majors) achieved 80% or higher on embedded questions pertaining to course content.

Action: Testing method may require further consideration and adjustment. Consider in-class testing rather than online testing.

Benchmark: Met

ART 101 Spring 2025

Analysis: 100% of students (specifically art majors) achieved 80% or higher on embedded questions pertaining to course content.

Action: Further emphasis on course content related to the art principles may be necessary. Testing method may require further consideration and adjustment. Consider different testing methods.

Benchmark: Met

ART 102:**F24 + S25****Analysis**

In both Fall 2024 and Spring 2025, 100% of students met the benchmark by answering at least 80% of embedded questions correctly, indicating consistently strong performance across semesters.

Action

100% of students have met benchmark for two consecutive semesters, this consistent success suggests that the embedded questions may rely too heavily on recall and recognition, I will revise questions to incorporate higher order cognitive skills aligned with Bloom's Taxonomy.

ART 217:

Analysis: 100% of students in the fall 2024 and 89% of students in the spring 2025 received 80% or higher on course content embedded questions. The format of content delivery changed in fall 2024, which may have affected the results. The new course content delivery and in-class content/terminology reviews are proving to be successful.

Action: Benchmark MET. A dditional terminology fine-tuning with an emphasis on line quality and perspective.

ART 105: I f there is anything to change, it would be to assign this earlier in the semester and not after the break. This way more students can participate without running out of time.

Art 105 (Spring 2025):

I believe I made this quiz too difficult and assigned it too early in the semester. I also did not give a study guide. There are many things that I need to improve going forward next time and I need to do a better job preparing them for this quiz by going over questions and giving them resources to help them. The quiz was a bit too technical and focused entirely on Photoshop functions. I think many students understand how to use these tools in PS, but they cannot explain them orally. This proves that I need to do a better job on my vocabulary during lectures. I should not simply show them these tools in PS but also use proper descriptions and encourage them to use these terms.

At 78% for the combined average, and only 1 section meeting the standard, the total benchmark was not met, and there needs to be massive improvements going forward. The good news is that 91% of students enrolled participated, so the turnout was excellent. Keep in mind, I was trying something new this semester by giving them a technical PS quiz, but I think I may not go forward with this in the future.

ART 261

Analysis: FALL 24: 94% of students received 80% or higher on embedded questions. Incorporated new images into Attribution Essay. Changed the lecture accompanying the assignment to "Mark as Done" and assignment setting to "Receive a Grade". This encouraged the student to make note of the entire learning experience and provided them with agency in its completion.

A ction: Review course activities as part of the digital environment that serve to support deeper understanding and interpretation of content.

Analysis: SPRING 25: 90% of students received 85% or higher on embedded questions. Improved the discussion assignment requiring students to enter an interactive museum experience in order to address the topic. Added two videos on gothic architecture. This encouraged students to engage more fully with the material.

Action: Fine tune digital learning environment to promote engagement and interactive experiences between students and content.

ART 262

Analysis: FALL 24: 96% of students received 80% or higher on embedded questions. Changed the lecture accompanying the assignment to "Mark as Done" and assignment setting to "Receive a Grade". This encouraged the student to make note of the entire learning experience and provided them with agency in its completion

A ction: Review course activities as part of the digital environment that serve to support deeper understanding and interpretation of content.

Analysis: SPRING 25: 96% of students received 85% or higher on embedded questions. Addititon of two new interactive assessments requiring students to study details using tools provided by museum. This encouraged students to engage more fully with material.

Action: Fine tune digital learning environment to promote further opportunities for student investigation of artwork.

ART 363

Analysis: FALL 24: 96% of students received 80% or higher on embedded questions. Changed the lecture accompanying the assignment to "Mark as Done" and assignment setting to "Receive a Grade". This encouraged the student to make note of the entire learning experience and provided them with agency in its completion

A ction: Review course activities as part of the digital environment that serve to support deeper understanding and interpretation of content.

Analysis: SPRING 25: 94% of students received 80% or higher on embedded questions. Added discussion requiring students to study details using tools provided by museum in order to address the prompt. Fine-tuned the final images exam.

Action: Fine-tune digital learning environment to promote further opportunities for student investigation of artwork and interpretation of content.

ART 367

Analysis: FALL 24: 98% of students received 80% or higher on embedded questions. Changed the lecture accompanying the assignment to “Mark as Done” and assignment setting to “Receive a Grade”. This encouraged the student to make note of the entire learning experience and provided them with agency in its completion

Action: Review course activities as part of the digital environment that serve to support deeper understanding and interpretation of content.

Analysis: SPRING 25: 98% of students received 80% or higher on embedded questions. Added discussion requiring students to study details using tools provided by museum in order to address the prompt. Discussion on the relevance of AI.

Action: Incorporating more direct digital experiences by way of museum/artist websites. Fine-tune digital learning environment to promote further opportunities for student investigation of artwork and interpretation of contemporary art forms.

ART 461

Analysis: FA 24: 90% of students received 85% or higher on embedded questions.

Action: Review embedded questions to make sure they accurately reflect course content.

ARTS 151:

Analysis

The content delivery format has remained consistent since the course's creation, ensuring stability in instructional methods and results.

Action

Based on the assessment results, no immediate changes are necessary as most students (92%) met or exceeded the benchmark. However, continued monitoring of rubric performance will ensure consistent outcomes and additional support will be provided to the small percentage of students who did not meet proficiency.

Performance Objective 6 The department serves and collaborates with the University community and SWLA by offering exhibitions, lectures and artist workshops that contribute to the cultural and artistic growth and enhance student engagement in campus life.

1 Assessment and Benchmark

Benchmark: To fulfill this commitment the program offers and/or collaborates to offer eight cultural events each year to include artist lectures, workshops, demonstrations, and exhibitions.

McNeese Visual Arts Educational, Artistic, & Cultural Events and Collaborations:

The Visual Arts program is committed to playing an active role in the cultural life of the University and southwest Louisiana community by providing educational and artistic contributions/collaborations. All events are free and open for any University student to attend.

1.1 Data

Educational, Artistic, & Cultural Events and Collaborations:

2020-2021:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	4	0	2	1	1
Visiting Artist Lectures/ Workshops/Panels	1	0	0	1	0
Cultural Events	5				

2021-2022:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	8	1	4	1	2
Visiting Artist Lectures/ Workshops/Panels	3	0	0	3	0
Cultural Events	11				

2022-2023:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	11	3	5	1	4
Visiting Artist Lectures/ Workshops/Panels	2	0	0	2	0
Cultural Events	13				

2023-2024:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	10	2	4	3	1
Visiting Artist Lectures/ Workshops/Panels	8	2	0	4	2
Cultural Events	18				

2024-2025:

Event	Total	Faculty	Student	Visiting Artist	Collaboration
Exhibitions	7	1	4		1
Visiting Artist Lectures/ Workshops/Panels				3	
Cultural Events					1

Academic Year	# of cultural events
2020-2021	5
2021-2022	11
2022-2023	13
2023-2024	18
2024-2025	11

1.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

Benchmark NOT MET

Due to impact from hurricanes Laura and Delta, the Shearman Fine Arts building was largely unavailable for most of the 2020-2021 academic year. Fall 2020 and Spring 2021 Senior Thesis Exhibitions were offered as online events. The *34th Annual McNeese National Works on Paper Exhibition* was presented in the Grand Gallery of the SFAA with limited access and under COVID-19 restrictions. McNeese students participated in the ULS Undergraduate Symposium.

Action:

Academic Year	# of artists selected	# of images entered	# of artists entering images	# of states represented	Supplemental revenue to Arts program	artworks added to the McNeese Permanent Collection
2020-2021	55	718	272	36	\$9,141	7
2021-2022	47	645	266	39	\$7,652	7
2022-2023	45	608	218	42	\$7,006	8
2023-2024	70	696	252	31	\$7,940	9
2024-2025	52	558	198	39	\$7,838	7

2020:

The 33rd Annual McNeese National Works on Paper Exhibit was held March -May 2020 Juror: Eleanor Heartney selected (seven) purchase awards.

2021:

The 34th Annual McNeese National Works on Paper Exhibit was held March -May 2021 Juror: Robyn Phillips-Pendleton selected (seven) purchase awards.

2022:

The 35th Annual McNeese National Works on Paper Exhibit was held March -May 2022 Juror: Jennifer Dasal selected (seven) purchase awards.

2023:

The 36th Annual McNeese National Works on Paper Exhibit was held March -May 2023 Juror: Johanna Gosse selected (eight) purchase awards.

2024:

The 37th Annual McNeese National Works on Paper Exhibit was held March -May 2024 Juror: Graham C. Boettcher selected (nine) purchase awards.

2025:

The 38th Annual McNeese National Works on Paper Exhibit was held March -May 2025 Juror: Erika Olinger selected (seven) purchase awards.

2.1.1 Analysis of Data and Plan for Continuous Improvement

2020-2021:

34th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 36 states and 55 artists - adding \$9,141 to resources supporting arts programming.
- Six purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery with limited access and following Covid-19 restrictions.
- A digital/virtual record of the exhibit was made and archived

2021-2022:

35th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 39 states and 47 artists - adding \$7,652 to resources supporting arts programming.
- Seven purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery with regular (pre-Covid-19) access
- A digital/virtual record of the exhibit was made and archived
- Targeted marketing to paper-media specific professional organizations by increasing web and social media presence.

2022-2023:

36th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 42 states and 45 artists - adding \$7,006 to resources supporting arts programming.
- Eight purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery
- A digital/virtual record of the exhibit was made and archived
- Broaden marketing scope to organizations where paper is the primary medium--SPE, SGCI, and NAHP specifically.

2023-2024:

37th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 23 states and 52 artists - adding \$7838 to resources supporting arts programming.
- Seven purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery
- A digital/virtual record of the exhibit was made and archived
- Benchmark Met. Continue improvement by broadening marketing scope to organizations to target illustration, advertise with book arts and paper making communities such as Women's Studio Workshop, NAHP, Minnesota Center for Book Arts, Codex Fair.

2024-2025:

38th Annual McNeese National Works on Paper Exhibition:

- Accepted works represent 31 states and 70 artists - adding \$7,940 to resources supporting arts programming.
- Nine purchase award works added to the McNeese Permanent Collection
- Exhibit was exhibited in the Grand Gallery
- A digital/virtual record of the exhibit was made and archived
- Benchmark Met. Continue improvement by broadening marketing scope to include mailing list of NASAD member institutions, as well as all Louisiana regional Arts Councils.