SJSU Annual Program Assessment Form
Academic Year 2016-2017

Instructions
1. Complete the attached form and submit it as an email attachment to Graduate and Undergraduate Programs (academicassessment@sjsu.edu) on or before March 1, 2017.

2. Please copy your college’s Associate Dean and Assessment Facilitator on the email submission. Assessment Facilitators are also available to provide support - please feel free to contact them with any questions or concerns.

3. Completed forms will be posted on your Program Records webpage.

This report is organized into three sections designed to organize your annual assessment efforts and to inform your department’s Program Planning. Here is the rationale behind each section.

Part A – The Big Picture
- This section will likely only need to be prepared once at the beginning of your assessment cycle, although it should be reviewed each year and updated as necessary. This information should be included in each annual report, even if it has not changed.
- This section lists your Program Learning Outcomes (PLOs) and, more importantly, how they connect with your curriculum within the program and the University Learning Goals (ULGs).
- Finally, this section presents your assessment plan for the current planning cycle in the form of a multi-year schedule (usually 5 years, updated as part of Program Planning). This schedule should indicate which PLO(s) will be assessed each year, as well as your plans for implementing changes based on assessment results, and re-assessment after changes have been given time to take effect.

Part B – What We Did This Year
- This section details your assessment efforts over the last year (AY 2016-17).
- Which PLO(s) were assessed, how was the data collected, and what do the data tell you with regard to student achievement on this PLO? What do you plan to do, if anything, to improve future achievement levels (i.e., “close the loop”)?

Part C – Keeping Track of the Changes (“Closing the loop”)
- This section is meant to keep a running record of your efforts to improve your students’ outcomes. This table should grow throughout your assessment cycle and will be an important part of your next Program Plan.
- Create a new row in the table each time you propose a change as a result of your assessment efforts. Then be sure to keep track of your change efforts in subsequent years.
Part A
1. List of Program Learning Outcomes (PLOs)
(PLOs should be appropriate to the degree and consider national disciplinary standards, if they exist. Each outcome should describe how students can demonstrate learning.)

PLO1: Understanding the principles of color, design, optics, and perspective and the attainment of basic skills in life drawing and the physics of motion.

PLO2: Developing proficiency in life drawing, knowledge of both digital and traditional painting, and intermediate studies in the physics of motion. Familiarity with principles of sequential narrative and the ability to work cooperatively.

PLO3: Create and develop original narrative, sequential projects—short films and tests incorporating visual development, modeling, storyboarding and animation.

PLO4: Apply professional standards and practices including proficiency in visual development, modeling, animation, or storyboarding.

PLO5: Understanding of art, film and animation history, theory, and criticism from a variety of perspectives, including those of art historians, animators and filmmakers

2. Map of PLOs to University Learning Goals (ULGs)
(Please indicate how your PLOs map to the University Learning Goals below by listing the PLO under each relevant ULG, or including this map in table form (see examples here). Use the link above for a full description of each ULG.)
Understanding the principles of color, design, optics, and perspective and the attainment of basic skills in life drawing and the physics of motion.

Developing proficiency in life drawing, knowledge of both digital and traditional painting, and intermediate studies in the physics of motion. Familiarity with principles of sequential narrative and the ability to work cooperatively.

Create and develop original narrative, sequential projects—short films and tests incorporating visual development, modeling, storyboarding and animation.

Apply professional standards and practices including proficiency in visual development, modeling, animation, or storyboarding.

Understanding of art, film and animation history, theory, and criticism from a variety of perspectives, including those of art historians, animators and filmmakers.

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<tr>
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<td>Intellectual Skills</td>
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<td>Applied Knowledge</td>
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<td>Social and Global Responsibilities</td>
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3. **Alignment – Matrix of PLOs to Courses**

| ANI 01 | | |
| ANI 12 | H | |
| ANI 14 | H | H |
4. **Planning – Assessment Schedule**

(Please provide a reasonable, multi-year assessment plan that specifies when a PLO will be assessed (A), when you might plan to implement changes as a result of your assessment (I), and, if applicable, when you might reassess a given PLO (R) to gauge the impact of the change. All PLOs should be assessed at least once during each program planning cycle (usually 5 years). Add rows and columns as necessary.)

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C = Collect data          D = Discuss results          I = Implement changes (if any)
Understanding the principles of color, design, optics, and perspective and the attainment of basic skills in life drawing and the physics of motion.

Developing proficiency in life drawing, knowledge of both digital and traditional painting, and intermediate studies in the physics of motion. Familiarity with principles of sequential narrative and the ability to work cooperatively.

Create and develop original narrative, sequential projects—short films and tests incorporating visual development, modeling, storyboarding and animation.

Apply professional standards and practices including proficiency in visual development, modeling, animation, or storyboarding.

Understanding of art, film and animation history, theory, and criticism from a variety of perspectives, including those of art historians, animators and filmmakers.

5. **Student Experience**

(PLOs should be described with student-friendly terms. Provide a weblink that points to your PLOs. The weblink should be one-click away on your department/program homepage. Quick links on the right side panel of your department/program homepage are one-click away links.)

a. How are your PLOs and the ULGs communicated to students, e.g. websites, syllabi, promotional material, etc.?

A weblink is forthcoming and will be addressed soon within the department. PLO’s and ULG’s are communicated to the students through everything we do, but specifically through class greensheets and our website. However, because we are a professional-oriented program, preparing students for a professional career, and our standards and expectations are literally conveyed with even initial communications and contacts, and commence in earnest with their first class. Students are held to a professional standard with their first assignment, in their first class.

b. Do students have an opportunity to provide feedback regarding your PLOs and/or the assessment process? If so, please briefly elaborate.

a. Because our classroom instruction resembles a “studio apprenticeship” model that is common in the commercial visual arts, there is consistent and individual communication between instructors and students in the form of personal critiques, Q & A, and frequent questioning by students of the instructor in regards to methods and practices.

Like in the other arts, data in the visual arts is not quantitative, but qualitative. A glance at a 40-hour student project can determine a grade in seconds. A wrong note is definitive. While arguments can
be made about many subjective elements, a portfolio of 10 images can succinctly assess a five-year educational process.

For example: Here are two renderings, done from imagination following the same instructions, by the same student, approximately two weeks apart:

![Image 1](image1.jpg) ![Image 2](image2.jpg)

While the sum effect is obvious to the layman, if it must be articulated, a trained artist (student or teacher) can clearly see dramatic improvements:

- Fully tonal image with no evident linework
- Gradating planes as opposed to flat tones
- Proper use of linear perspective
- Separation of light and shade pattern
- Etc., etc.

Every semester, SJSU A/I collects such work from every single course for display in an end of the semester show. Accordingly, every instructor—and indeed every student—can see for themselves the slow but steady evolution of the program from the lowest foundation classes through the work of the graduating class.

This ongoing appraisal on the part of both students and instructors often leads to in-class discussions of the work, the pedagogical intentions, and the expected outcomes. For example: just in the last couple years, in the visual development classes, far more rigor has been expected of the students in terms of the “realism” of initial projects, with stylization coming later. Initial student struggles and frustrations were discussed, addressed, and ultimately accepted.

Part B

6. **Assessment Data and Results**
(Please briefly describe the data collected for this report (e.g., student papers, posters, presentations, portfolios, assignments, exams). The instruments used to evaluate student achievement (e.g., rubrics or other criteria) and actual data (e.g., assignment description or instructions) should be attached as appendices. PLOs should be evaluated based on direct assessments of learning, not grades earned by students)
As Animation / Illustration has been settling into a more stable administrative structure within the Design Department, we are beginning to articulate assessment data (which we have consistently collected for decades) in a manner more in accord with current university standards.

According to our assessment schedule, this semester:

- We are collecting data for SLO 2 from ANI 117 courses, which are dependent on SLO 2 level skills. The 117 instructors are adjusting accordingly.
- We are implementing changes in SLO 4 at the “junior” level (one year from graduation) by requiring students to have client-ready portfolios and websites a year earlier than ever before. Discussing the improvement of narrative and sequential skills (SLO 3) within the curriculum in faculty meetings for Fall 2016 implementation in ANI 112a.
- We are discussing SLO 1 & 5, as they pertain particularly to storytelling fundamentals and how they are impacting the BFA thesis-level work of the graduating class.

As mentioned above, grading visual art takes only moments, but can still consider a wide range of qualities. “A” work is typically executed near-flawlessly, and to a professional standard. “B” work demonstrates the necessary understanding of the material, but perhaps without a professional level of technical skills. “C” work shows some understanding, but also contains clear and obvious flaws that have been left unaddressed. (This instructor refers to such items as “broken windows”—an unambiguous error, as opposed to an out of balance judgment.) “D” and “F” work has the above flaws, but also displays a clear and concerning lack of effort on the part of the student.
7. **Analysis**  
(Please discuss the findings and evaluate the achievement of PLOs and/or progress on recommended actions.)

As with any evolutionary process, seeing visual evidence ("did we hit the target") from not only their own course, but from courses throughout the program, inevitably suggests changes and adjustments that instructors take back into their classroom the following semester. For example, as discussed above, when students were demonstrating a lack of understanding of realistic lighting effects, more time was spent forcing students to confront this topic directly, without allowing them to resort to facile stylizations that allowed them to avoid their weaknesses.

8. **Proposed changes and goals (if any)**  
(Given your findings, please list the proposed changes and goals for the next academic year and beyond – that is, **how will you “close the loop”?**)

As a program, we are consistently demanding more of each successive class. In just the last year, we have moved graduation-level goals (client-ready portfolios and websites) to the “junior” (one year from graduation) level. Literally, today, a junior-level student thanked this instructor for mandating this change, as it helped her prepare for two professional interviews in the last two weeks. Several such “amendments” have been implemented over the last year, and in general, we now have students attaining goals 18 months from graduation, that were achieved 3 months from graduation only a year or two ago.
This year, a “BFA Senior Thesis” project has been implemented. (mentioned in our prior assessment) It has been progressing quite well thus far and we expect it will prove a healthy addition to our curriculum. We will be able to better assess at the end of this inaugural year.

Part C
(This table should be reviewed and updated each year, ultimately providing a cycle-long record of your efforts to improve student outcomes as a result of your assessment efforts. Each row should represent a single proposed change or goal. Each proposed change should be reviewed and updated yearly so as to create a record of your department’s efforts. Please add rows to the table as needed.)

<table>
<thead>
<tr>
<th>Proposed Changes and Goals</th>
<th>Status Update</th>
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<tbody>
<tr>
<td>Earlier resolution of graduating portfolios.</td>
<td>Accomplished. Very beneficial to the program.</td>
</tr>
<tr>
<td>More collaborative graduating projects across different areas</td>
<td>In progress; initial results are very promising</td>
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<tr>
<td>Implementation of a revised 112a curriculum</td>
<td>Currently contingent on a potential program tenure-track hire. Optimistic.</td>
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<tr>
<td>Desperate need of additional full-time faculty</td>
<td>Search in progress</td>
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<tr>
<td>Beta-evolution of BFA thesis project process</td>
<td>Faculty are evaluating at the end of inaugural year.</td>
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<td>Pursuit of Talent-based admissions</td>
<td>SJSU A/I is currently hamstrung by the absurd restrictions of “impacted” status. GPA is currently being used as the primary basis for admissions, which is as irrelevant to our discipline as would be business majors being required to submit an art portfolio for admissions . . . If allowed to implement previously discussed admissions criteria that better address our discipline’s accreditation standards, we strongly believe that the A/I program would dramatically improve.</td>
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Last updated: Jan 31, 2017