Current Degrees (and planned reconfigurations):

BA, Art, Concentration in Art History and Visual Culture
BA, Art, Concentration in Studio Practice, Preparation for Teaching
BA, Art, Concentration in Studio Practice: currently, students enrolled in this degree program specialize in one of several areas: Emphasis in Pictorial Art; Emphasis in Photography; Emphasis in Spatial Art (this degree to be renamed BA, Art and reconfigured as an interdisciplinary art degree without emphases)
BFA, Art, Concentration in Digital Media Art to be reconfigured as a 120-unit degree and renamed BFA, Art and Technology)
BFA, Art, Concentration in Spatial Art (to be reconfigured as a 120-unit degree and renamed BFA, Craft and Material Processes)
BFA, Art, Concentration in Pictorial Art (to be reconfigured as a 120-unit degree and renamed BFA, Pictorial Art)
BFA, Art, Concentration in Photography to be reconfigured as a 120-unit degree and renamed BFA, Photography)
MFA, Art, Concentration in Digital Media Art (to be renamed MFA, Art and Technology)
MFA, Art, Concentration in Photography (to be renamed MFA, Photography)
MFA, Art, Concentration in Pictorial Arts (to be renamed MFA, Pictorial Art)
MFA, Art, Concentration in Spatial Arts (to be renamed MFA, Craft and Material Processes)
MA, Art, Concentration in Art Education
MA, Art, Concentration in Art History and Visual Culture

The department has recently been reviewed by the external accreditation agency, National Association of Schools of Art and Design (NASAD).

The entire Art and Art History Faculty have reviewed this report.
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I. Introduction and Description

The arc of cultural and technological change driven by innovation in the Silicon Valley in recent decades has produced an increasingly visual and interactive culture in which the visual arts and art history must have a central role. The Department of Art and Art History holds a core component of creative thinking at the major public university in Silicon Valley, and therefore has a responsibility to teach core skills demanded by 21st Century industry and required for global citizenship. Conceptual creativity and creative problem solving; understanding and analysis of visual communication; complex critical thinking and writing; a firm scaffold of historical knowledge; as well as the practical skills required for new technologies—all these form the backbone of our curriculum and, at the same time, align us closely with the principle of “unbounded learning” outlined by President Qayoumi’s Vision 2017. An even stronger focus on these skills will result from new curriculum initiatives that are required by CSU directives for leaner degrees and improved times to graduation.

Our thorough integration into the cultural and economic life of Silicon Valley makes us well aligned with the second guiding principle of the president’s strategic plan, “a sense of place.” Our students are involved in the San José campus and community through a wide range of initiatives from internships to volunteer service projects. Our graduates teach art and art history in a great many of the area’s schools and community colleges. Faculty and graduates have been pivotal in the development of the region’s galleries and museums and have achieved regional and even national and international recognition as artists, designers and scholars. At the same time, the department is committed to teaching skills that are broadly applicable to a rapidly changing world in which creativity as such becomes more significant than narrowly defined professional knowledge that may quickly become obsolete.

The department’s integration into the local community--coupled with the understanding of local and global culture, past and present, to which art history is particularly able to introduce students and which is crucial for global citizenship—is also in close alliance with the guiding principles of the new campus framework. Our commitment to researching, teaching and practicing visual creativity and media encompasses equally the most contemporary technologies and the most ancient forms of artistic practice, without assuming any simplistic dichotomy or ‘progress’ from one to the other.

Finally, there is perhaps no effort better suited to fostering the cross cultural understanding required of global citizens than the visual arts which have a unique accessibility to all without barriers of language.

The Art Department was established as a formal entity in 1911. The department grew, incorporating other studies like Art History, Design and Animation and Illustration. In 1990, it was designated the School of Art and Design in recognition of its terminal degree offerings and professional focus. It grew to become the largest academic unit on the San José State University campus. Recent restructuring has divided the School into separate parts (see below Part II).

Website:  http://ad.sjsu.edu/  (soon to become: http://www.sjsu.edu/art)

Our current website still reflects our former status as the School of Art and Design, but will very soon be changed to reflect the new Department of Art and Art History created by the reorganization of the School. The new website is scheduled to go online in Fall 2012.
I. a. Mission Statement of the Department:

*Inspiring and practicing creativity and innovation through artistic and intellectual inquiry.*

In addition to this, our Core Values are listed on the department website:

1. Adaptive creative process
2. Interdisciplinary practice
3. Critical self assessment
4. Peer learning
5. Collaboration
6. Historical and theoretical grounding
7. Social responsibility
8. Global and cultural engagement
9. Sustainable environmental stewardship
10. Celebration of place, the City of San José and Silicon Valley

I. b. Programs Offered:

There are program coordinators for curricula in Art Education, Art History and Visual Culture, Digital Media Art, Pictorial Art, Photography and Spatial Art.

I. c. Current Degrees (and planned reconfigurations):

- 120-unit BA, Art, Concentration in Art History and Visual Culture
- 120-unit BA, Art, Concentration in Studio Practice, Preparation for Teaching
- 120-unit BA, Art, Concentration in Studio Practice Currently students enrolled in this degree program specialize in one of several areas: Emphasis in Pictorial Art; Emphasis in Photography; Emphasis in Spatial Art (this degree to be renamed BA, Art and reconfigured as an interdisciplinary art degree without emphases)

The following 132 unit BFA degrees are being reconfigured as 120 unit degrees in accord with new campus requirements and will be renamed as follows (revisions submitted April, 2012).

- 132-unit BFA, Art, Concentration in Digital Media Art (to be reconfigured as a 120-unit degree and renamed BFA, Art and Technology)
- 132-unit BFA, Art, Concentration in Spatial Art (to be reconfigured as a 120-unit degree and renamed BFA, Craft and Material Processes)
- 132-unit BFA, Art, Concentration in Pictorial Art (to be reconfigured as a 120-unit degree and renamed BFA, Pictorial Art)
- 132-unit BFA, Art, Concentration in Photography (to be reconfigured as a 120-unit degree and renamed BFA, Photography)

The following are the existing MFA and MA degrees with plans to rename them to correspond to the BFA and BA degrees, though application for this renaming has not yet been made. This will happen in the fall.

- MFA, Art, Concentration in Digital Media Art (to be renamed MFA, Art and Technology)
- MFA, Art, Concentration in Photography (to be renamed MFA, Photography)
MFA, Art, Concentration in Pictorial Arts (to be renamed MFA, Pictorial Art)
MFA, Art, Concentration in Spatial Arts (to be renamed MFA, Craft and Material Processes)
MA, Art, Concentration in Art Education
MA, Art, Concentration in Art History and Visual Culture

The department also offers the following degree minors:

- Minor, Architectural Studies (beginning in fall 2012)
- Minor, Art Education
- Minor, Art History and Visual Culture
- Minor, Photography
- Minor, Studio Art

**Some courses in the department serve other departments.** ARTH 163 (History of Urban Design) serves the Department of Urban and Regional Planning and is cross-listed in the College of Social Science. ARTH 182A (Native American and Pre-Columbian Art) serves Chicano Studies. ARTH 183A (Egypt and Mesopotamia), ARTH 183B and C (Islamic Art) are cross-listed with MDES (Middle East Studies), and ARTH 193B (East Meets West: The Silk Road) is cross-listed with ASIA (Asian Studies). ARTH 152 (Jewish Art) is cross-listed with MDES and Jewish Studies. ARTH 176A (History and Theory of Graphic Design), ARTH 176B (Industrial Design in Society) and ARTH 192C (History of Interior Design) are cross-listed with the Department of Design.

The department not only provides courses that serve other departments, but students from a very wide range of departments take our courses. For example, in Fall 2011, 334 students from 42 majors outside Art and Art History took courses in Art; 333 students from 50 departments took courses in Art History and Visual Culture; 16 students from 4 other departments took Art Education courses; 270 students from 40 other majors took courses in Photography. [See Appendix A: RDE Data Exhibit 4 in each category]

**I. d. External Partnership:**
The Learning and Games Initiative is an innovative new partnership involving the Deans of six SJSU Colleges. It has been formed to explore the expanded research and education opportunities offered by collaborative gaming and virtual simulation media and to enable the development of top quality curriculum in games studies. This initiative, which Art was involved in developing, is currently being hosted jointly by the Library which provides office space, the Digital Media Arts Program which provides workspace and the College of Science which pays the Director.

**I. e. Faculty and Staff:**
There are currently 12 full-time tenured faculty members and 1 full-time tenure-track faculty member. One faculty member is now in the FERP program. Next fall, there will be 11 full-time tenured faculty and 2 tenure-track faculty when the new hire in Gaming joins the department. Three faculty members will be FERPing--Reed Estabrook (ends 2015), Brian Taylor who will retire and step down as chair and join the FERP program in Spring, 2013,
and Joel Slayton, who retired this year and will also FERP in the spring (ends 2018). Anne Simonson will become the chair which will lower the full-time faculty in Art History and Visual Culture by .75.

As of Spring 2012, there are 33 part-time lecturers (one at 1.0 beginning Fall 2012), some of whom have been teaching consistently in the department for more than twenty years. The current ratio of 72% lecturers to 28% full-time faculty is, of course, very lecturer-heavy, and puts a great administrative load on the full-time faculty. It also compares unfavorably to university goals of 80% full-time faculty to 20% lecturer, and indeed, nearly reverses the ideal ratio.

There are also graduate student teaching associates—twelve this semester—whose work as teachers complements their preparation for the MFA degree.

Administrative and Support Staff include (6 full time paid, 5 part time): one administrative analyst who works in the office (116 Art) with two part-time student assistants; a curatorial assistant in the gallery; a foundry technician; a photo technician; a computer technician shared with other departments; a shop technician and a shop assistant; a ceramics and glass technician and a visual resources curator.

I. f. Current Enrollment:

Data for the department is collected in four groups by OIR: Art, Art History, Art Education and Photography [See Appendix A], although for Data Exhibits 5-8, the data is also collected together under Art so that the breakdowns can easily be compared.

The total FTES for the department in Fall, 2011 was 649.8. This includes 323.5 (Art), 233.7 (Art History), 3.9 (Art Education), and 87 (Photography) [See Data Exhibit 3b for each group in Appendix A]. FTES for Spring 2012 totaled 643.58.

A total of 96 courses and 188 sections were offered in the department in Fall 2011. [See Data Exhibit 1 in each group in Appendix A].

Undergraduate majors in the fall of 2011 totaled 494. [See Appendix A, Art Data Exhibit 7 for breakdown by specialization].

I. g. Budget:

The total operating budget for the academic year 2011-12 is $2,831,889.

I. h. Facilities and Resources:

- Faculty offices are located in the Art Building, Industrial Studies and Duncan Hall.
- **Gallery and Exhibitions:** the exhibition program at SJSU is one of the most extensive and diverse among art and design programs in the United States and serves as a cultural and educational focal point for the University and the San José community as well as providing an essential resource for every single class that the department offers. The main exhibition space is the professionally curated Natalie and James Thompson Gallery in the Art Building. The Natalie and James Thompson Endowment funds the gallery, major expenses for exhibits, some student positions and special projects such as the installation of an art storage facility for the University. The Endowment also funds the Tuesday Night Lecture Series and provides funding for guest lecturers in individual classes [See Appendix D for a list of Tuesday Night Lecture for Spring 2012 and the Exhibition Schedule for 2011-12].
• **The Lift-Off Show** is the annual MFA graduate student exhibit, funded by a combination of IRA grants and student-led fundraising efforts. Designed to be a culminating effort of MFA students to launch their artistic careers, Lift-Off has been hosted previously by the San José Institute of Contemporary Art and is currently being hosted by the Triton Museum in Santa Clara. The Lift-Off catalogues are a cooperative project between art history and MFA students and publicize student work within the wider Bay Area arts community.

• **There is a network of seven dedicated student galleries** in the Art Building and the Industrial Studies building, most of which change weekly, and exhibition cases throughout the Art Building; all of this results in over 180 student exhibitions a year. The most important function of these galleries is to provide exhibition space for BFA and MFA students to present one- or two-person exhibitions in fulfillment of degree requirements. Individual students and classes can also sign up on a first-come/first-served basis for gallery space or locked cases. These self-curated exhibitions are very popular and give students valuable experience and exposure. Openings, often attended by local curators, are held on Tuesday night after the lectures. A Student Gallery Coordinator (sometimes two) handles the student gallery program and is funded by the annual Instructional Related Activities grant and supervised by the Gallery Assistant.

• **Studios for MFA students**, which are wedged into closet-sized spaces all over the Art Building and Industrial Studies, are allotted to students for a period of five semesters. MFA applications are limited by the number of studio spaces available.

• **Printmaking facilities** are located on the third floor of the Art Building. There is a dedicated 4,000 square foot printmaking darkroom and facilities for intaglio, screen-printing and lithography with a fume collection system.

• **Technical facilities for Photography** are located in Duncan Hall and the Industrial Studies building. They are among the largest and best equipped in the West. As of Spring 2012, these facilities include large format ink jet printers (Epson 9890, 9800, 7880 4880, 4800 and a Canon iPF6350). The program maintains a large complement of peripheral photographic support equipment including: film scanners; digital and film based cameras to 8x10 inches in format; 4 instructional complexes with 30 enlargers; 8 commercial lighting studio stations with dedicated digital capture systems utilizing Canon Mark II bodies and Cambo camera supports. There are also well-maintained facilities for alternative photographic processes, including traditional darkrooms. While the Photography program has built a well-earned national reputation for excellence, facilities and classrooms are spread over three different buildings, a situation that is less than ideal. Plans to unify the program in the Industrial Studies Building (supported by the University Space Committee and Dean Toepfer) have been delayed due to lack of CSU and University funding.

• **The Sculpture Fabrication Facility or Foundry**, the largest in the Bay Area, is located about a mile from campus at 1036 South Fifth Street. This 6000 sq-ft indoor facility, with an adjacent 6,000 sq-ft outdoor fabrication yard, includes a complete bronze, iron and aluminum casting foundry, metal fabrication shop, welding shops and seven graduate studios. The presidential medal for President...
Qayoumi’s inauguration, designed and fabricated by students and faculty, was recently cast here.

- **The Jewelry and Small Metals Lab** located on the second floor of the Art Building contains a jewelry casting and small metal fabrication facility, complete with a fume collection system for the safety of the students. Each student is assigned a workstation with individual torches for soldering and hot fabrication.

- **The Glass Facilities** allow students to explore all aspects of glass in the arts and include a well-equipped hot shop with a 400 lb. furnace, a new 18-inch glory hole and a 21-inch glory hole (to be rebuilt this summer), three annealing ovens, two pick-up ovens and two benches. The sand casting studio includes two fusing ovens and five casting ovens. The cold working studio includes a variety of wheels and grinders. All of this is located in Industrial Studies.

- **The new state-of-the-art Ceramics Facility** includes three large studio classrooms as well as outdoor work areas on the ground level of the Industrial Studies Building. Students are encouraged to explore hand-building, slip casting, mold-making and wheel thrown forms. There are 24 potter’s wheels, a full chemical and glaze mixing area, spray booth, sand blaster, a fully equipped tool crib, an extruder and an industrial clay mixer. Students can fire their work at both high and low firing ranges with 9 electric kilns and 8 mid-range to large gas kilns.

- **The Central Shop**, a 4000 sq-ft space on the first floor of the Art Building, includes a complete wood and plastic fabrication shop, a machine shop, sheet metal shop, spray booth, laser cutter, welding shop and mat cutting and framing facilities. This facility is shared with Industrial Design, and the competition for shop access is now producing scheduling challenges.

- **The CADRE (Computers in Art, Design, Research and Education) Laboratory for New Media** is an Organized Research Unit (ORU) of the University. CADRE is an interdisciplinary academic and research program dedicated to the experimental uses of information technology and art. Established in 1984, CADRE is one of the oldest and most prestigious programs of its kind in the United States. CADRE is the publisher of SWITCH, the on-line journal of new media theory and practice.

- **The Game Studio**, which uses Art 241 in the afternoon, is a developmental lab for games related projects and research. It is hosted by the Digital Media Art program and sponsored six separate workshops in the Spring 2012 semester.

- **The Visual Resources Library** (VRL) is located on the first floor of the Art Building and provides images in both slide and digital formats to support teaching and research. The library has two databases, a Filemaker database for data entry and modification and a MySQL database accessible online, six computers and two scanners. The library includes an archive of 400,000 slides, approximately 150 DVDs, 250 VHS tapes and an irreplaceable historic collection of lanternslides. The staff is engaged in the lengthy process of digitizing the entire collection and cataloguing it into the database. The VRL also has lab space in 110A for specialized art history learning activities, including the development of on-line tutorials. It also has workstations for student use. Funding is being sought for student research assistant partnerships with faculty. This important facility has for many years served as a training ground for future art librarians who are now
placed in many library positions at area museums and universities; this includes
our own present and former Visual Resources Curator and the current and
previous staff of Stanford’s Visual Resources Center.

- Although not strictly part of the department, there are important resources in the
  King Library. Access to databases like Artstor, JSTOR and the BHA are
  fundamental to the Art History and Visual Culture program and to the research
  activities of faculty and graduate students whose work has received recognition
  from the CSU system and was praised for its quality by the NASAD reviewers.
  The LINK+ system has greatly improved access to print material. Our active use
  of library resources led the King Library to re-fund the Art Reference Librarian
  position currently held by Rebecca Feind after Edith Crowe retired. Seed money
  from donor Mark Tuck’s (BA ’90) donations convinced SJSU to purchase the
  BHA subscription and the Grove Art (as it was then called) subscription. The
  Ruth Ann Moore Memorial Art Collection Endowment was created to support the
  library’s collection of art and art history books.

I. i. External Review:

The accrediting agency is the National Association of Schools of Art and Design
(NASAD). The most Recent Program Review was conducted in the winter of 2010 with a return
visit in April 2012 that has now taken place (see below).

II. Recent History and Resulting Challenges and Opportunities

The Department of Art and Art History has now emerged as a separate entity after the
sudden and unexpected re-organization of the School of Art and Design in the summer of 2010.
The reorganization of the former School of Art and Design requires a response to the mandate
that each newly independent department or reorganized unit re-conceive its overall program
goals within the university. This is also necessary for full accreditation. This major structural
change followed a turbulent period under a director whose widely perceived ineffectiveness led
to a vote for an early review of his tenure by the majority of the faculty. This review took place
in early 2010 and occurred at the time the School was being reviewed by the National
Association of Schools of Art and Design (NASAD), the accreditation body to which the School,
now Department, belongs. As a result of the early review, the Director was removed from
administrative duties in the summer of 2010. Shortly after this, the Dean reorganized the School
into smaller departments, although it still remains an entity in the university. That same summer,
the program in Art History and Visual Culture petitioned to merge with the newly created
Department of Art, based on shared learning objectives and an interconnected curriculum. The
petition and name change was granted in spring 2011, producing the new Department of Art and
Art History. Initially the office staff of the former School was shared, but subsequently the staff
was divided between the Department of Art and Art History and the Department of Design.
However, issues of facilities and space allocation have not been resolved, partly because, as the
NASAD report states, the Dean’s office micro-managed and re-allocated space since 2006.

No program plan exists from five years ago, and in any case, the many recent changes
would have made it largely irrelevant. The extensive recent review by NASAD will be referred
to instead. The NASAD visitors did not learn of the Director’s early review before their exit in
May of 2010 and were not informed of the Director’s removal until after they had filed their
official report. Given the scope of the structural changes, NASAD requested a return visit and
granted an extension of current membership, but deferred full renewal pending the new on-site visit this April. This visit has now taken place. Accreditation has been granted for an additional two years, but given the present lack of permanent upper level administration, especially as a result of the resignation of the Dean, another return visit in two years will be required before a full 10-year accreditation can be granted.

As part of the School of Art and Design, the arts curriculum served students in Animation/Illustration and Design, especially in foundation classes. The restructuring and the resulting drop in total enrollment, as these students were directed toward new foundation classes in the newly created departments, present an opportunity for the new Department of Art and Art History to redefine its majors and to reinvent the curriculum to develop a clearer match-up with the skills that arts professionals need in the 21st Century. The reorganized curriculum will provide students with greater flexibility and, at the same time, will respond to new campus requirements for 120-unit degrees. This new curriculum will require courses that put a stronger emphasis on interdisciplinary work, that integrate practical skill acquisition with reflection and problem solving and that both explore and stimulate creativity and the process of innovation. Our identity as a department and set of disciplines needs to match the complex roles of the contemporary artist from rebel and truth teller to innovator, problem-solver, forecaster and teacher. The new Art Gaming position recognizes the role of gaming in contemporary society and its potential role in pedagogy as a means of teaching imaginative and interdisciplinary thinking as well as creative problem solving and decision making; this new member of the faculty will add an exciting and productive dimension to the department and create new possibilities for collaborative work with other departments and programs, such as Computer Science. The department is also exploring the potential of web-enhanced education through online learning modules and developing the technological potential of the Visual Resources Library.

II. a. The NASAD Report—Departmental Strengths and Challenges:

The report commended the faculty members for their talent, professionalism, hard work and deep commitment, as well as resourcefulness in coping with diminishing resources and aging facilities, but it expressed concern about increasing burdens that may limit their effectiveness and curb their potential for artistic and scholarly growth. The report commended the faculty for resourcefulness in securing grants and gifts-in-kind from local industry in support of increasing needs for technology, and praised the extensive network of support for the department in the community and among alumni. The report also commented on the “articulate, enthusiastic, earnest students whose work demonstrated a high level of quality” and indicated that “a lengthy interview revealed the degree to which students appreciate and admire the expertise and dedication of the faculty.” The team also commended the “well-qualified and extremely dedicated team of technical support staff and shop managers” and noted that facilities, though aging, are well maintained, properly ventilated and apparently safe.

A number of the concerns expressed in the report were directed to the School as a whole and, if not entirely resolved, no longer have the same shape now that the School of Art and Design has been dismantled. For example, the reviewers expressed concerns about the ambiguous authority of the Director’s position and its articulation with the Dean’s office. This Director’s position no longer exists and our College has just acquired a new Dean. NASAD expressed concern about communication within the School and about internal cohesion. Again, the number of programs has been reduced and communication issues have changed. However,
new governance structures have been proposed to improve communication and participation in governance (see below, Part III and Part VII: Proposed Actions).

Other concerns expressed in the report continue to be highly relevant. The report pointed to:

- The extreme challenges of current budget restrictions in California and the CSU system, and expressed concern about the effect of policies of “impaction” and “right sizing.”
- Reduction in the number of faculty positions because the budget line for a full-time position disappears when faculty retire or leave the university.
- Resulting pressure on remaining faculty members who, with fewer participants, must carry out the same tasks of administration, governance and advising (though reduction in enrollment from “right-sizing” will ease that somewhat, as there will be fewer students to advise).
- The lack of adequate projection equipment, smart panels in classrooms--ironically since the university is located at the heart of Silicon Valley.
- Aging equipment and deferred maintenance of facilities.
- Lack of substantive or long-range planning within the [former] School.
- Concern about the inadequacy of support staff.

III. Program Planning and Governance

This relatively complex department with its many programs, degrees and facilities requires governance to occur on many levels and go deeply. However, significant recent retirements have put great pressure on full-time faculty in areas of self-governance—a great deal of work must be done by a small number of people. This has also affected the department’s ability to serve the whole university on university committees.

The entire faculty meets at the beginning of every semester and individual programs meet as a group two or more times a semester. Issues of urgency are addressed by the full-time faculty in emergency meetings. In the recent past, unanimous attendance has been achieved at emergency meetings.

The mission of the department and issues of program planning are deliberated by the program coordinators, currently: Gale Antokal (Pictorial Art), Beverly Grindstaff (Art History and Visual Culture), Robin Lasser (Photography) and Shannon Wright (Spatial Art). In the absence of full time faculty positions, the roles of coordinator for Art Education and for Digital Media Art have been filled by part-time lecturers: Donna Thompson (Art Education) and James Morgan (Digital Media Art). This group meets as a committee bi-weekly. Many of these same people are de facto members of the curriculum committee.

A second governing committee, the Art Graduate Committee, chaired by the Art Graduate Advisor, Robert Chiarito, oversees graduate curricula, and is a joint interdisciplinary effort of art and art history. The Art History Graduate Advisor is a key member. Two graduate students are elected at large to sit on this committee.

Smaller curriculum groups in the department also meet with some frequency. For example, the Art 100W instructors have for a long time had semester meetings to exchange ideas and air problems. Notes from those meetings serve as a resource for new instructors.

The School of Art and Design used to have a School Council that met monthly and served a vital function as a policy generating body with a binding vote. Representatives were
elected from all programs and included lecturers and staff. This Council was dismantled in 2005, but the recent restructuring opens the possibility of re-establishing this important group and the democratic function it served.

The NASAD reviewers expressed concern about recent instability in the upper levels of administration. Yet we now have a new President, a new Provost, a new College Dean and a brighter future ahead!

**IV. Assessment of Student Learning**

The curricula of each of our various programs are well aligned with the learning objectives of our discipline as outlined in the NASAD handbook. The foundation for the production of matrices for self-assessment is in place, but the considerable work required to make is not yet complete. [See below, Part VII: Focus Themes on page 21]

It is important to make clear that, unlike disciplines such as mathematics that teach calculable and easily quantifiable skills, the essential intellectual and expressive skills the arts and humanities teach can only be evaluated subjectively and qualitatively. Learning outcomes would be significantly affected by the standards one applies, and these have not been clearly articulated on a university wide basis. Thus, a student, perhaps one for whom English is a second language, might work very hard and achieve considerable progress, but still not achieve success in a particular SLO if high intellectual and writing standards are used. On one hand, we question the value of data that can be easily adjusted to look successful, and on the other, we are concerned that any objective data we might produce would restrict our curriculum to things that ultimately are not of prime importance, like factual learning, easily acquired mechanical skills or memorization.

Rubrics have potential to produce data and still convey the kind of feedback students require in the humanities and arts. Art and Art History teachers have not generally used numerical assessment in gauging the quality of student work and will need to learn to write rubrics that might be capable of producing data without deadening the curriculum and suppressing its intellectual and artistic vitality and quality. Rubrics must also be clear and easily comprehended by students who receive grades on that basis. This is a delicate and time-consuming task for which none of us has ever been trained. Our long-established system of letter grades has served us well. We can apply letter grades with the same level of skill and objectivity that an Olympic diving judge can assign a number to a dive.

There is a curriculum map for each of the programs in the Department of Art and Art History which is available to students on the department website (see Appendix B.1-8). These are, however, the roadmaps for the old curriculum before the current redefinitions and thus will need to be revised.

The mechanisms for assessing student learning outcomes at the end of a student’s career are well developed as portfolios and capstone papers and are in place throughout the department. Each program has established learning objectives that are in various stages of development, ranging from “emerging” to “developed” according to the WASC rubric—these learning objectives are listed in Appendix C. They appear on course syllabi and are posted on the relevant program web pages on the department website and the undergraduate studies website. Meetings by program occur at least twice a semester to review the results and refine learning objectives.
Each of the programs in the department has produced a mission statement and a review of curriculum and assessable outcomes using the WASC rubrics; assessment systems are summarized below.

**IV. a. Art Education:**
The California Frameworks and Standards for Visual and Performing Arts provide the guidelines for instruction in the arts, and goals are clearly articulated. Art Education has a multi-year assessment plan. Undergraduates are required to take three art education courses; the third, a capstone class, prepares them to apply for the credential program and requires a portfolio of artwork that demonstrates proficiency and an ability to communicate concepts. Students are placed into selected classrooms of accomplished middle and high school art teachers in the greater San José community for direct observation of instructional methodology. A forty-five hour observational requirement is the prerequisite to enter the credential program. Subject matter competence is assessed in Studio courses and in Art History and Visual Culture courses. Graduate students design instructional units in a semester's curriculum that addresses overarching objectives and art content standards in instructional planning. During the student teaching phase of the credential program, students use these lessons while working with youths at local middle and high schools and then analyze and modify instruction in support of their students’ learning.

**IV. b. Art History and Visual Culture:**
Many of our courses are large lecture courses that serve a broad range of programs and assessment data will need to be gathered primarily from exams. However, art history and visual culture majors must take a series of upper-division courses that lead to a capstone seminar that results in both oral presentation and a significant research paper. Writing skills are stressed in all art history courses.

Graduate students write a thesis that produces significant original research and is the result of a comprehensive exam, a thesis plan and extensive review of drafts by the thesis committee before it is reviewed by Graduate Division.

**IV. c. Digital Media Art (DMA):**
The department has hosted a strong program in digital media art, which, moreover, is in the process of being restructured to better reflect contemporary practices. While digital media art was once associated with works made exclusively on the computer, to be experienced on one or more screens, this definition has become increasingly obsolete. Digital media have penetrated many artistic practices, especially photography. At the same time, there is much less separation or distinction between making physical objects and producing digital objects. 3-D printers make physical objects from digital data, and screens have been integrated into complex physical environments, involving as much physical as digital construction. The former distinctions between “Spatial” and “Digital Media” art have disappeared, necessitating a new program in Art and Technology that encompasses both, and there has been a three-year process of merging part of the Spatial area into a new program, to be called Art and Technology. Program Learning Outcomes have been an important element in the development of the new curriculum, which seeks to achieve a balance of digital skills, fabrication skills, creative problem solving and research, art historical and theoretical literacy, and social responsibility. The new program's PLO's are based on those from the separate programs, but are in the process of further
development. The plan is to solidify and enumerate the new PLO's during the Spring 2012 and create an appropriate assessment schedule.

**IV. d. Spatial Art:**
One of the oldest of the studio art programs, this is the area most closely associated with sculpture and other art forms produced in ceramics, glass, metal and wood. At the same time there has been a resurgence of interest in the conceptual and material possibilities of craft. Evidence of this interest is to be found everywhere from contemporary art museums to professional conferences, such as that of the College Art Association. Such changes in professional practice, coupled with departmental strengths has led to a newly proposed name for the program from “Spatial Art” to “Craft and Material Processes,” reflecting strong student participation in guilds, such as glass and ceramics. This area can now be defined more explicitly in terms of the learning goals associated with this area, particularly insofar as these goals align knowledge of physical processes with conceptual artistic content.

**IV. e. Photography:**
The photo program has a multi-year assessment plan. Students must take a course in the middle of the curriculum that requires them to participate in a high level exhibition that showcases creative thinking and technical mastery. Capstone courses provide an opportunity for evaluation of accumulated technical skills, creative works, and evidence of knowledge of photo history and theory. Evidence of mastery is distributed in the form of on-line portfolios, business plans, and in hard copy book format. Graduating BFA students present a solo exhibit of work that is evaluated by the full time faculty.

**IV. f. Pictorial Art:**
Foundation courses provide a course of action for students to develop and be assessed in core skills. A system of portfolio review is in place for all students desiring to enter the BFA program and discussions are underway to extend that system to all Pictorial students. A system for an all-program review has not yet been established, but discussion is underway to implement this. Student writing skills are assessed in art history classes and Art or Art History 100W. BFA students must participate in the final BFA show.

**IV. g. MFA in All Studio Art Programs:**
A long established system of portfolio review is in place. Assessment of student work in studio classes is carried out through portfolio submissions and in-class critiques. MFA students are assessed in several phases: first-year review; a pre-thesis exhibit in one of the student galleries and an advancement-to-candidacy presentation attended by the fully faculty and students; a final thesis project with a written component. The thesis is generally also accompanied by optional participation in the final Lift-Off show that will now be held at the Triton Museum in Santa Clara. Skills in writing, verbal presentation and knowledge of art history are assessed in classes in Theory and Criticism, Professional Writing and Art History, which must be passed with a grade of B or better. Area seminars that further this objective are also required. For example, teaching skills are assessed by means of the Artists Teaching Art seminar. Learning objectives are at various stages of development and continue to be discussed and articulated as part of the clarification of degrees that is currently underway.
V. Student Success Measures

V. a. Enrollment Data Trends:

The break-up of the School of Art and Design makes the enrollment data for Art courses somewhat difficult to interpret. There are, of course, significant declines in the number of courses and sections offered from a high of 79 courses and 182 sections in 2008 to 60 courses and 131 sections in 2011, but trends in this area will only become clear as data is collected in the next few years.

Data for the department are collected in four groups: Art, Art Education, Art History and Photography, though in some of the Data Exhibits, Art Ed and Photo are included in the charts for Art (Retention Rates, Headcount Enrollment by Major/Concentration). [Appendix A: Program Planning RDE]

- FTES data for Art show a decline from highs in 2008. For example, the FTES for Fall 2011 is 323.5 compared to a high of 571.3 in Fall 2008. This decline is caused by the breakup of the School of Art and Design when courses taught in the School that counted as “Art” began to be substituted by new foundations classes in Animation/Illustration and Design, and also by system-wide efforts to limit enrollment (“right-sizing”). However, the SFR has been fairly steady. The figure for Fall 2011, 14.9 shows a decline from 16.5 in Fall of 2008.

In other areas of the department, FTES and SFR have been fairly steady.

- Art History: FTES for Fall of 2011 is 233.7 compared to a high of 279.6 in Fall 2008, (but higher than the FTES for Fall of 2003 when the figure was 213.4). SFR for Fall 2011 was 42.4 as compared to 40.2 in Fall 2008.

- Art Education: FTES varies from a high of 10.1 in Fall, 2008 to the current level of 3.9 in Fall of 2011. The full-time faculty member in Art Education finally retired in 2007 after five years of FERP, and the program is now entirely in the hands of a part-time lecturer. Admissions are suspended until a full-time faculty is hired.

- Photography: FTES of 87 for the Fall, 2011 has declined somewhat from a high of 110.2 in the Fall 2008. The SFR for Fall 2011 of 16.1 compares to 19.6 in Fall 2008 and a high of 20 in Fall 2009.

Enrolled Majors (see Appendix A: Data Exhibits 7):

- Art: Again the data are a little difficult to interpret. Design Studies and Animation/Illustration students were counted as Art majors in the concentration “art,” so this category has dropped significantly as those students went to other departments. In the Fall of 2011 the total enrollment by Major/Concentration for all the categories included by OIR under Art was 494, down from 1430 in Fall 2007. In the Fall of 2011 there were still 123 students listed in the subcategory “art.” However, when that group is taken out of the data set, and total undergraduate and graduate majors are recalculated without the concentration subcategory “art,” there were 371 majors in the Fall of 2011, a number significantly higher than Fall of 2007 when there were 227. The numbers have grown steadily since that time.

- Art History: Enrollment has been fairly steady with 66 undergraduate and graduate majors in the Fall of 2011, up a little from 61 in the Fall of 2007.

- Art Education: There were 33 enrolled undergraduate majors in the Fall of 2011. This shows an increase from 29 in 2009 and 24 in 2010.
• Photography: Undergraduate and graduate majors in Fall 2011 totaled 56, and has increased steadily from 35 in the Fall of 2007.

Headcount per section (see Appendix A: Data Exhibits 2):

• Art: Average headcount per section has declined for Art from overall total highs of 17.1 in Fall 2007 and 16.2 in 2008 to the current level of 12.8 in Fall 2011.
• Art History and Visual Culture: Headcount per section has risen from 36.8 in Fall 2007 to 41.0 in Fall 2011.
• Art Education: Here the most current number of 5.3 in Fall 2011 shows an increase over 2007 when average headcount was 4.8, but a decline from the high of 9 in Fall 2008.
• Photography: The average headcount per section has declined slightly from a high of 18.9 in Fall 2008 to 16.1 in Fall 2011.

Consideration of both SFR and Average Headcount per Section should factor in the way supervisory courses appear in the data sets. Students engaged either in creative projects like the preparation for a solo gallery show or in the sustained intellectual work of an art history master’s thesis require sufficient time for independent work and study. Thus, graduate students working either on MA degrees in Art History and Visual Culture or MFA degrees in Art and upper division art students preparing for gallery shows all take supervisory courses that permit them to earn credit for these endeavors under the supervision of a faculty member. These students sign up for a supervisory course at the 100 or 200 level and work independently, checking with a faculty member at appropriate intervals. In the Art and Art History Department, these courses are not included as part of a faculty member’s WTU (except in Art Education where the CTC mandate requires that a faculty member is assigned supervision of student teachers working in area classrooms and travels regularly to visit them). Thus, except for Art Education, these supervisory courses are added responsibility for faculty beyond WTU. In addition, many lecturers participate on thesis committees and MFA committees. This can be a considerable effort, but it is simply volunteer work.

However, since these supervisory courses, which may have just one student enrolled, appear as course sections in the OIR data, and since OIR does not separate supervisory courses from other courses in determining the average headcount enrollment per section, this extra work has a misleading effect of artificially lowering student faculty ratios (see Data Exhibit 2 in each category). It also artificially and significantly inflates the number of sections offered.

Retention Rates: Retention rates for the department are in general very good. In this category, Photography and Art Education are included in the Art data:

• Art: Data for the fall of 2010 (the most recent provided, Appendix A: Exhibit 9) show a retention rate of 83.3% for first time freshmen, 86.5% for undergraduate transfers and 100% for first-time graduates.
• Art History and Visual Culture: Again for Fall 2010, retention of first-time freshmen was 50% (of 2 entering students). Retention of undergrad transfers and grads was 100% in both categories.

Graduation Rates: In the category of Art, 101 undergraduate degrees and 14 graduate degrees were awarded in the academic year 2010-11 (for a breakdown by concentration, see Appendix A: Art, Data Exhibit 8). When this is placed in the context of the total headcount enrollment of majors in all class level—494 in Fall 2011—the graduation rate compares very favorably to
graduation rates in similar programs. For example, according to updated data supplied by Associate Dean Elna Green on 4/10/12, Animation and Illustration with a total of 535 majors awarded only 27 undergraduate degrees in 2010-11. [See Appendix A.2]

The department has also substantially reduced the number of high unit seniors. This spring, 20 of the 30 students in this category filed graduation applications, thanks in part to the coordinated efforts of the office staff and the advising center. Cynthia Kato, Director of AARS, feels this represents "the most dramatic shift I have seen in one department in 3 years of tracking this data."

Art History awarded 10 Undergraduate degrees and 3 graduate degrees in 2010/11.

V. b. Advising:

A new program, the Visual Arts Advising Center for the College of H&A, staffed by the advising coordinator, Bickie Lee, began in 2012 to advise students in the department about university requirements. She is responsible to advise students on GE requirements and preparation for the major. She will also work with students who are on probation to connect them to resources such as counseling or tutoring that can help them succeed in the following semesters, and she will help them prepare the forms necessary to register for open university so they can improve their grade point. She plans to begin to make an individual advising meeting with all frosh and transfer students mandatory as soon as funds are available to step up advising to that degree. Her work should improve progress-to-degree for students in the department, helping them avoid missed requirements. Upper division students will be advised by faculty in their major, but Bickie Lee will meet with students again as they prepare for graduation, making sure that they have fulfilled all the requirements and helping them with the necessary forms.

V. c. Placement trends:

Art and Art History students work in many different areas after graduating, and thus, the department has never kept records of placement trends, except informal ones. Improving our record keeping in this area and developing alumni networks is a goal for the future (see Part VII). The department is, however, justly proud of the graduates who have kept in touch and thus can be included in informal records. A sampling follows:

- Many BA and BFA students have gone on to important MFA programs at Yale, Hunter, the Boston Museum School, the University of Oregon at Eugene, UCLA, UC Davis, the San Francisco Art Institute, the California College of Arts and Crafts and Mills College. Another graduate has a residency at Kala Art Institute and will be teaching there this summer. Another has held residencies at the Djerassi Foundation and the Vermont Studio Center.
- Graduates of the department are deeply involved in the arts and education in Silicon Valley. For example, about half of the art teachers in K-12 schools in Santa Clara County are grads of our program and the majority of graduates find a placement after completing their student teaching. Many MFA grads are teaching in community colleges in the area, as well as universities across the nation.
- The work of graduates appears in a great many locations around the area, too numerous to detail—one example is the current show at the City Hall, “Welcome to Coyote Creek” which is the work of many of the department’s fine art and photography graduates; another graduate is the Graphic Designer, Writer and Editor for the show. Graduates have shown their work in many galleries both locally and nationally.
• A graduate of the department works in the Education Department of MOMA in New York, another at the Children’s Museum of Manhattan. Another has been hired as the master printer at the prestigious Crown Point Press.

• Art History and Visual Culture graduates work in many museums and art foundations, both in the Bay Area and farther afield, including the San José Museum of Art, the Museum of Los Gatos, the Computer History Museum, MCLA (Movimiento de Arte y Cultura Latino Americana), the Getty Museum in Los Angeles, the High Museum in Atlanta. Another earlier graduate is Program Head for the Aga Khan Documentation Center at MIT. The program has several graduates who have combined art history with library degrees and now work at Stanford and other art libraries. An earlier graduate was the head of the San José State Alumni Association.

• Art History and Visual Culture graduates are teaching at local community colleges (Canada, West Valley, Evergreen, De Anza, Cabrillo and San Francisco City College) and one graduate of the program is teaching in Shanghai. Several students have been admitted to PhD programs in Art History at Berkeley, UCLA and NYU and the MA program at Georgetown. Earlier graduates earned PhDs at UCSB and SUNY Binghamton.

• Art History and Visual Culture has also had an important and vital group of “non-traditional” graduate students who sit on the boards of a number of important institutions including Foothill-DeAnza Community Colleges and who serve as key docents in Bay Area museums, in particular the Cantor Center for the Arts at Stanford and the Fine Arts Museums of San Francisco. One of our grads is the statewide chair for the Nature Conservancy in Idaho, in addition to teaching at a community college there. Another, working as a volunteer in an English immersion program for immigrant women, has created an art, design and art history curriculum which she teaches to women who have never had the opportunity to be exposed to anything of this kind.

• Many students have also received recognition for their scholarly and artistic work. For example, three art history students in recent years have published conference papers in international publications and several have given papers in national and international conferences. One student will be giving a conference paper in London this summer; another has been invited to present her thesis research in Paris. Art history graduate students have been very successful in CSU research competitions, including Julie Chun, Stacey Schwartz, Nazanin Shenasa Hedayat and Regina Kammer. In recent years, Nazanin Shenasa Hedayat received the Outstanding Thesis Award and Julie Chun the unanimous nomination from the College; Sarah Dragovich is currently representing San José at the statewide competition. Biagio Scarpello, a graduate student, was awarded 1st place at the New Generations Bay Area Student Showcase Exhibition at the de Young Fine Art Museum in San Francisco.

VI. Program Resources

VI. a. Faculty:

As noted in Section I, the NASAD reviewers praised the faculty for its excellent credentials, high level of professionalism, hard work, dedication and resourcefulness. They also noted that recent retirements have not only diminished the numbers of tenure track faculty but have also decreased diversity. The workload of the full-time faculty has also increased...
dramatically as a result of reduced numbers. The retirement of faculty members who have not been replaced has also led to serious demographic challenges as the full-time faculty ages. Quite a few of the full-time faculty were hired at the same time and are nearing retirement age.

VI. b. Professional activities and accomplishments:

Art and Art History faculty have been very active at the local, national and international level, and have achieved acclaim as artists, designers, and scholars. A complete list would be too lengthy for inclusion here, but the following sample will provide an idea of faculty involvement in the arts, in scholarship and in public outreach at many levels.

Faculty activity in the arts includes the following representative sample:

- **Local Activity:** The artists on the faculty have been involved in solo and group exhibits in a wide range of locations from local galleries and museums like Works and San José Institute of Contemporary Art to venues like the Triton Museum in Santa Clara, the Art Gallery at Stanford, Camerawork in San Francisco and the Worth Ryder Gallery at UC Berkeley. Their work has been included in important museum exhibits and collections. For example, Gale Antokal exhibits in major galleries in Northern and Southern California and has a drawing in the current show at the Jewish Museum in San Francisco; her work is included in a number of museum collections including the Magnes Collection of Jewish Art and Life at UC Berkeley and the Crocker in Sacramento. Other faculty members have work in permanent collections at the Oakland Museum and the Santa Cruz Museum. Joel Slayton has worked with many Silicon Valley computer companies and is Executive Director of the Zero1 Biennale for the city of San José.

- **National Activity:** Exposure in the national arena includes exhibits and gallery representation in New York, Miami, Santa Fe and Philadelphia, among other cities. Stan Welsh’s work, for example, is included in the permanent collection at Arizona State University and the Daum Museum in Missouri. Joel Slayton has exhibited in many places including the Allcott Gallery at the University of North Carolina.

- **International Activity:** Two professors, Brian Taylor and Robin Lasser were invited by the State Department and the US Consulate in Russia to participate in a cultural exchange with San José’s sister city Yekaterinburg in Russia. They traveled, along with SJSU alumni, to Russia, and two Russian artists came to SJSU. The exchange resulted in a touring exhibition that was displayed in the San José City Hall and at Russia’s premier photo museum, the Metenkov House. Taylor and Lasser’s work has entered the permanent collection of that museum. Joel Slayton was keynote speaker at the Creative Cities/Global Economy conference in Tokyo and was invited to participate in the Aspen Institute World Art Summit in Muscat, Oman. He has presented at the Singapore Art Museum and was a keynote speaker at the ACE Conference on Advances in Computing Entertainment Technology in Los Angeles and at the Urban Games and Mobile Computing conference hosted by the Nabi Art Center in Seoul. Other examples of international activity include a painting by Marlene Angeja that was purchased by a museum in the Azores. Shannon Wright attended two residency programs in Finland, at Fiskars and at the Pro-Artibus associated with the Foundation for Swedish Culture in Finland. Valerie Mendoza attended an artist residency program at Camac Centre d’Art, Marnay-sur-Seine, France. Robert Chiarito works in Italy in the summer.
• **Grants and fellowships:** Robin Lasser received a Research Grant from SJSU and a travel grant and a book grant from the US State Department in support of the Russian exchange project described above. Brian Taylor also received a travel grant from the State Department. Valerie Mendoza received an SJSU Research Grant in 2011. Robin Lasser also received an Artist Residency and Lukas Arts Fellowship as well as a commission for a “Sculpture on the Ground” from the Montalvo Art Center in Saratoga, California. In 2010, she received a $50,000 commission from the San José Public Art Commission and the ZERO1 Biennial for a sculpture, video and sound installation titled: *Floating World: A Camping Ground / Tent City For Displaced Human and Bird Song*. Marilyn Wyman received a grant from Global Studies to support development of the image database for a new course in Jewish art. Shannon Wright received a $5,000 SJSU Research, Scholarship or Creative Activity Grant in 2011 to complete a project called *Cultural Assimilator*, which she designed on sabbatical in Finland. This project is currently in progress. Donna Thompson received a grant for $22,445 from Sansdisk to place three artists in five local elementary schools as part of the Artpath residency program; 760 youngsters from primarily Hispanic backgrounds were served by this activity.

• It should also be noted that the **professional achievements of recently retired faculty** who have not been replaced (such as Rupert Garcia, David Middlebrook, Consuelo Jimenez-Underwood and Erin Goodwin-Guerrero) gave the department a national and international reputation.

Scholarly and Curatorial Activity include the following representative sample:

• **Publications:** Members of the Art History and Visual Culture Faculty have published in a wide range of formats. This includes not only papers in leading peer-reviewed journals, like the *Journal of Urban Design* where Anthony Raynsford has published, and *IDEA Journal* and *Design Philosophy Papers* where Beverly Grindstaff has published, but also important books, anthologies, contributions to textbooks and exhibition catalogues. Patricia Albers’ 2011 book *Joan Mitchell: Lady Painter* received a stellar review in the New York Times. Jo Farb Hernandez has published many articles internationally on art environments and other self-taught artistic activity as she prepares an encyclopedic book on art environments on the Spanish mainland. Marilyn Wyman is working with Prentice Hall to prepare an on-line study guide for her book *Looking at Art*. Johanna Movassat is contributing to the revision of the chapters on Islamic Art in the important Gardner textbook of art history. Joel Slayton is the Executive Editor of CADRE’s journal *Switch* and has been on the Governing Board of Directors of the journal *Leonardo/ISAST* (International Society for the Arts, Sciences and Technology); he was also Editor-in-Chief of Leonardo-MIT Press and is now on the Book Series Committee for *Leonardo*.

• **Papers Delivered:** Faculty have given conference papers and participated in panels in a wide range of settings and locations, nationally and internationally. For example, Beverly Grindstaff was the sole American participant on a panel hosted by the European Union in Vilnius, Lithuania, sponsored by the European Science Foundation, and she participated in an important Visual Culture Workshop in Madison Wisconsin; Anthony Raynsford delivered a paper at the European Architectural History Conference in Guimarães, Portugal and will deliver another in Brussels this year.

• **Curatorial Activity:** Dore Bowen co-curated an exhibition at the Musée de Préhistoire
des Gorges du Verdon in France and has curated many local shows through Camerawork in San Francisco. Jo Farb Hernandez curated a show in Los Angeles and another in Louisiana.

- **Interviews and lectures:** Faculty members have given many interviews and lectures. Jo Farb Hernandez has lectured nationally, been interviewed in such media organs as National Public Radio and the New York Times about her work on art environments. The Art History lecturers, true to their title, have lectured at SFMOMA, the De Young Museum, the Legion of Honor, the Asian Art Museum, the World Affairs Council, Humanities West, the Cantor Center for the Arts at Stanford, and for Travel/Study and Continuing Studies at Stanford University.

- **Faculty members have received distinguished teaching awards and honors:** for example, Reed Estabrook was honored nationally by the Society for Photographic Education as the 2012 Honored Educator, and Brian Taylor was named the SPE West (the regional group) Honored Educator of 2011. Robin Lasser was honored for Outstanding Artistic Accomplishment, 2011-2012 by the College of Humanities and the Arts.

- **Faculty members have also been involved in the campus community.** For example, Johanna Movassat is Faculty Advisor to the Muslim Students Association.

The faculty, widely travelled and multi-lingual, is particularly well equipped to contribute to President Qayoumi’s emphasis on global citizenship and cross-cultural understanding and unmaking SJSU a “place of globally savvy visionaries.” Robin Lasser and Brian Taylor’s exchange project with San José’s sister city of Yekaterinburg in Russia is a particularly strong example. Faculty and students have participated in international conferences and workshops and have led trips and taught in international settings like Italy and South Korea. For example, Christy Junkerman coordinated and taught in the CSU Summer Arts art history course in Florence, Italy, in 2011. Course offerings in Art History and Visual Culture introduce students to a very broad range of past and present cultures.

Finally, the economic development plan of San José recognizes design and technology as cornerstones for regional development, and the Art and Art History faculty participate in regular joint venture partnerships between the University and the city, in particular the ZeroOne Biennial. In 2008, this global festival of digital art and new media was held in conjunction with ISEA (the International Society of Electronic Arts), which meets internationally in different cities.

**VI. c. Student Groups:**

The department is fortunate to attract talented, creative and idealistic students who cooperate and work with each other in classroom settings with an exceptional level of openness, tolerance and respect. Several active student associations also add a great deal to the vitality of the department and the cohesiveness of the community. These groups give students experience in a wide variety of areas from event and exhibit planning, marketing and publicity, fund-raising and self-governance to selfless and dedicated community service.

- **The Art History Association (AHA):** This group of graduate and undergraduate students in Art History and Visual Culture produces a symposium that draws graduate student scholars from across the county to present their work. This annual symposium,
now in its 18th year, is entirely produced by the students who, with the help of the faculty, find funding, choose the papers, design and produce the publicity and oversee all the many details required to stage an event and host visitors. The Association also hosts a monthly “First Friday” gallery walk in downtown San José.

- **Ceramic Art Guild:** The Guild encourages the pursuit of ceramic work and fosters a creative, innovative, and supportive environment for students. The organization hosts tutorials, galleries and lecture events and brings guest speakers to the department.

- **Dirty Brushes:** This club brings together students in pictorial arts. Their mission is to foster professional and creative growth, collaborate with cultural organizations on campus, and engage in community mural work. The Dirty Brushes have been active in a number of volunteer projects in the San José community (see below, Service and Spartan Pride).

- **Game Development Club:** This student run interdisciplinary club strives to create games, expose students to the game development process, and connect students to professionals and professional practices in the field of game development. It is hosted by the Digital Media Arts program.

- **Glass Art Guild:** This student guild organizes twice yearly sales of donated student work held in the courtyard of the Art Building to raise funds for summer scholarships to the Pilchuck Glass School and the Pittsburgh Glass Center and for stipends that enable students to attend the California Glass Conference and the International Glass Art Society conference every year. The Guild invites local, national, and international guest artists to campus and organizes field trips.

- **Photo Guild:** This student run guild focuses on bringing San José State photographers together, while building a community of talented, dedicated artists. The organization curates several exhibitions annually, has hosted guest speakers, and has also published a semi-annual magazine entitled *Lightleak*. Guest curated by faculty members, *Lightleak* features the work of both undergraduate and graduate students.

- **Sculptor’s Guild:** This Guild is a student-run organization that works to foster a network of support in which SJSU students and community volunteers share ideas, collaborate on projects, and pool resources to maximize the potential of the SJSU Foundry. The Guild provides materials at low cost to students, engages in community outreach events and workshops, and hosts a semi-annual iron pour.

**VI. d. Service and “Spartan Pride”**

Students and faculty in the Art and Art History Department contribute in significant and irreplaceable ways to achieve President Qayoumi’s goal of “Spartan Pride” and “a sense of place.” For example, this spring, students and faculty at the foundry designed and produced the bronze medallion for President Qayoumi’s inauguration; students in Gale Antokal’s watercolor class provided the artwork highlighted at the inaugural gala. Ryan Carrington and Steve Davis are working on a public art project called “Children at Play” through the Rotary Club for the Guadalupe River Parkway that will be unveiled May 24th. The “Dirty Brushes” students, advised by Gale Antokal, are donating their time and talent to paint a series of ten educational murals of California ocean and mountain biospheres in the two stairwells of a state-of-the-art family shelter in San José run by Family Supportive Housing. These murals were recently unveiled in an event that gathered a host of local media from television to print. Their next
project is to set up art classrooms and classes for children who live in the shelter and to find funding so that art students can teach those classes.

In another project titled “Better than Blue,” the Dirty Brushes decorated the construction fence around the new student union project with a series of hand-painted replicas of self-portraits of famous artists. Art history students wrote the accompanying catalogue and have provided commentaries that can be accessed through a phone number painted on the fence.

Faculty members often contribute to area public schools and community colleges with talks in classrooms. For example, Cassandra Straubing spoke to a class at Palo Alto High School on glassblowing and casting. Marlene Angeja developed an interactive on-line resource for art classes that is regularly used by teachers. Donna Thompson has served as guest artist in local schools. Gale Antokal has organized a presentation at Berkeley High School at the end of May in which faculty members from all areas of the Art Department will speak, along with a graduate student from Art History and Visual Culture. Shannon Wright, Ryan Carrington and Steve Durie recently visited Mission College and Monterey Peninsula College to talk about the crossover of digital technologies into the realm of sculpture.

VII. Focus Themes and Proposed Actions

Emerging from a period of instability and restructuring, the department will focus on two themes that align with our core values, with the requirements of new campus and accreditation directives, and with guidelines of the Vision 2017 plan set forth by President Qayoumi along with the values articulated in his Inaugural Address.

The initial focus theme and plan of action must be to seize the opportunities that change has afforded and complete and carry out the redesign and redefinition of the curriculum that has begun in an unprecedented effort of intense, sustained and consensual discussion by everyone involved in the process. The redefined curriculum is being submitted to the college for approval in May of 2012.

Through the enactment of the new curriculum, the department will focus on articulating the role of the artist in the 21st Century. New theories about practice, new international markets for art, and new imperatives for artists to articulate and engage with social and cultural issues require that young artists be prepared with a new set of fundamental skills. Students must be trained in such a way that they are able to comprehend theoretical frameworks and articulate theoretical positions as well as work with words as fluently as they work with other materials. The new curriculum must teach an adaptive creative process to prepare students for the collaborative practice that will be required of 21st Century artists and to prepare them to engage in issues that are of great concern to students, such as sustainability or the interweaving of theory and practice, as for example, in urban design or in the use of new technologies. The Art and Art History Department takes very much to heart President Qayoumi’s emphasis on making SJSU “A cradle of creativity and epicenter of innovation” and “A home for dreamers.” These phrases describe well what an Art Department must be.

The key goals and elements of the new curriculum are as follows:

- Emphasize and develop the interdisciplinarity of the art major, encouraging students to work across media. Eliminate a complicated set of area concentrations and emphases in the old curriculum.
- Create an identical foundation for BA, BFA and MFA students in the first two years and create a common core of courses for BA and the four BFA degrees to clarify the majors
and achieve articulation with the community college transfers in accordance with the STAR-act (Senate Bill 1440).

- Implement a new pair of courses (Art 002 and 003) that will be completed by SJSU students in freshman and sophomore years and by transfer students during their first two semesters at SJSU. These courses will integrate verbal, conceptual and analytical thinking with art practice.
- Create a clear distinction between BA and BFA degrees and, at the same time, set all undergraduate degrees at 120 units.
- Improve our ability to track students through the department and facilitate our ability to follow trends such as graduation rates.
- Improve our ability to recruit students to the art major and draw in students from other disciplines.
- Clarify progress to degree so that students understand the requirements more easily.

A key advantage of the new curriculum will be an improved ability to assess student learning outcomes in compliance with WASC directives. We will begin the planning process as follows:

- Implement a new system for measuring the success of art majors across the common core.
- Establish basic competencies for all core courses and begin discussion with community college faculty in the South Bay region.
- Develop ways of measuring student success in a field that cannot be measured simply with quantitative methods, but requires more complex methods of qualitative assessment. This will involve refining and articulating the mental rubrics that experienced teachers use to produce qualitative A, B, C grades and then communicating those rubrics to students as effective pedagogic devices.
- Develop, with the assistance of OIR or other campus experts, a system that will permit us to correlate student progress more effectively and predict enrollments in specific undergraduate courses.
- Develop a system for collecting data on art and art history minors.
- Improve methods of collecting data on alumni career paths, application to graduate schools, etc.

A second and related focus theme, in the wake of restructuring, will be a focus on **community** both within the department itself and in relation to the surrounding community, thereby aligning ourselves with the presidential focus on global and cultural engagement and a “spirit of place.” We will be able to build on an atmosphere in the department that already displays a high degree of collegiality and cooperation—the **Gemeinschaft** of President Qayoumi’s inaugural address.

- Develop methods to collect systematically and publicize information about all student, faculty, and alumni exhibitions, projects and achievements.
- Finalize and carry out plans to mark the centennial of the department including a show of alumni art planned for the City Hall exhibition space in 2013. Art history students will be involved in research and planning.
- Integrate the department more closely and effectively with San José’s ZeroOne Biennial.
- Develop opportunities for student internships and create an internship log.
• Increase support and encouragement of student service projects like the mural project initiated by the Pictorial Art students club.

• Strengthen systems of governance including the re-establishment of the School Council as a democratic decision-making body.

• Develop the alumni network—this will also help to improve tracking of placement.

• Finally, a critical result of restructuring is the necessity to revise and redesign the department website which (at the time of this writing) still appears as the School of Art and Design. The website is currently being clarified, reorganized and made easier to read in order to increase its effectiveness for students and the community and to improve its effectiveness as a recruitment tool. Our new website dedicated specifically to the Department of Art and Art History is currently being configured to comply with the overall University department website template and will be published online during the Fall 2012 semester as: [http://www.sjsu.edu/art](http://www.sjsu.edu/art)
Appendices

Appendix A: OIR Data
   A.1. Required Data Exhibits (RDE)
   A.2. Updated Data for NASAD Reporting

Appendix B: Curriculum Road Maps
   B.1. BA Art Education--Preparation for Teaching
   B.2. BA Art History
   B.3. BA Studio Practice
   B.4. BA Photography
   B.5. BFA Digital Media
   B.6. BFA Pictorial
   B.7. BFA Photography
   B.8. BFA Spatial

Appendix C: Program Learning Outcomes

Appendix D: Thompson Gallery and Lecture Schedules
   D.1. Exhibition Schedule, 2011-12
   D.2. Tuesday Night Lecture Schedule