

# Ceramics Certificate Academic Assessment Plan 2012-13

Institutional Assessment  
Timothy S. Brophy, Director

*Office of the Provost*

*University of Florida*

*Institutional Assessment*

*Continuous Quality  
Enhancement Series*

Ceramics Certificate  
Program

School of Art + Art  
History

College of Fine Arts

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# Ceramics Certificate

## College of Fine Arts

### 2012-13 Certificate Academic Assessment Plan

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#### **A. Rationale**

There is continuous interest by non-majors to study ceramics. It is particularly sought after by such fields as dentistry (manual dexterity) and archeology (pottery identification). Students leave the program with the ability to throw on the potter's wheel, plus model and carve clay. The students will have developed skills in a broad variety of hand-forming processes and gained knowledge in glaze application and kiln firing methods.

#### **B. Mission**

There is continuous interest by non-majors to study ceramics. It is particularly sought after by such fields as dentistry (manual dexterity) and archeology (pottery identification). Students leave the program with the ability to throw on the potter's wheel, plus model and carve clay. The students will have developed skills in a broad variety of hand-forming processes and gained knowledge in glaze application and kiln firing methods.

The Ceramics certificate program enables non-art majors to develop skills in the principles and practices utilized by ceramic artists and affiliated industries. The program develops skills in various techniques in clay forming, an understanding of content in art and promotes students exploration of creative problem solving as it relates to art practice. Through the study of art theory, art history and historic and contemporary art, students gain knowledge of art genres and systems of thought. Emphasis is on development of the concepts and skills related to art studio practice. Students will learn to use research practices effectively and to discuss the development of their work in speech and in writing. The Ceramics certificate program supports the college's mission to "The College also offers substantial general education and service courses to non-arts majors and intends to continue this service in the coming years." (College of Fine Arts [Mission Statement](#)). The program supports the University of Florida mission to "to lead and serve the state of Florida, the nation and the world by pursuing and disseminating new knowledge while building upon the experiences of the past...to advance by strengthening the human condition and improving the quality of life." (University of Florida [Mission Statement](#)).

## C. Student Learning Outcomes (SLOs)

Note: These are revised SLOs for this plan.

1. Demonstrate the principles, practices and theories of a professional art practice. (content knowledge)
2. Demonstrate appropriate technology and techniques to their area of concentration. (content knowledge)
3. Demonstrate sound research and production practices resulting in a focused body of work that demonstrates their commitment to art and to a personal vision and/or direction. (critical thinking)
4. Demonstrate competency in a variety of media and techniques appropriate to their area concentration. (critical thinking)
5. Communicate effectively in speech and writing. (communication)

## D. Assessment Timeline

SLOs	Portfolio	Artist Statement
#1	X	
#2	X	
#3	X	
#4	X	
#5		X

## E. Assessment Cycle

Data Collection: Fall and Spring Terms of Indicated Year (F12-S13)

Analysis and Interpretation: Subsequent Fall Term (F13)

Improvement Actions: Subsequent Spring Term (S14)

Dissemination: Next academic year (F14-S15)

Year	12-13	13-14	14-15	15-16	16-17	17-18
SLOs						
#1	√			√		
#2	√			√		
#3		√			√	
#4		√			√	
#5			√			√

Disclaimer: No data was collected in 2011-12.

## **F. Methods and Procedures**

Both direct and indirect measures would be taken into account, and the faculty would devote a portion of each of their regular faculty meetings to strategize and come to a consensus on the specific metrics appropriate for this degree program.

Methods:

During the fall review and analysis cycle, the faculty teaching in the certificate program will review the DIRECT and INDIRECT DATA as they best determine, answering key questions such as:

**What does the data show us about each individual SLO?**

And

**What changes do we want to make, based on these observations?**

Should there be observations that lead the faculty to consider revisions, the faculty would have the options to

- \*change the SLOs and ALC
- \*change the data collected (assignments, etc.)
- \*change the curriculum

**DIRECT DATA:** The faculty will randomly sample actual student work from 3000/4000 level courses, in a variety of formats, based on projects and assignments from those courses. The faculty will develop appropriate rubrics based on the nature of the student samples. Samples will be collected based on recommended sample sizes according to the number of students in the program.

**INDIRECT DATA:** The College of Fine Arts Dean's Office will collect institutional data for the program, including but not limited to statistical data such as enrollment, grade distribution, recruitment and retention patterns. An additional source of data, the biennial SERU data, will be collected from the University of Florida Office of Institutional Planning and Research.

Procedures:

In the fall and spring semesters of the data collection year, the faculty instructors of record will collect the DIRECT DATA samples from the designated courses they teach. A set of 5-7 samples from each class will be de-coupled, meaning that no grades, no student identification, and no comments will be on the samples (copies of student work). These data samples will be submitted online or in hard copy, as appropriate. Depending on the course and learning outcome, these samples may include artwork (digitally documented if not originally digital), research papers, exams, evidence of in-class studio practices and collaborative learning activities, documentation of exhibitions, and written artist's statements.

During those same semesters, the INDIRECT DATA for those courses and the degree program will be collected by the Dean's Office.

The faculty for this degree program would meet in December of the review and analysis year to generate a report that would go to the Institute director and the deans, along with recommendations for changes, if any.

With the concurrence of the administration, the changes would be made that spring, for implementation in the following fall.

## G. Assessment Oversight

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Dr. Margaret S. Mertz	Associate Dean, College of Fine Arts	<a href="mailto:mmertz@arts.ufl.edu">mmertz@arts.ufl.edu</a>	(352) 273-1484
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**Figure 1: Rubric – Portfolio in Art**

	<b>Exceptional (5)</b>	<b>Accomplished (4)</b>	<b>Competent (3)</b>	<b>Developing (2)</b>	<b>Unsatisfactory (1)</b>	<b>Insufficient (0)</b>	<b>SCORE</b>
<b>Content Knowledge</b>							
<b>Formulate an understanding of the principals and elements of artistic practice in the chosen area of concentration.</b>	Evidence of concepts supported by strong innovation and high level of technical skill	Strong evidence of concepts supported by convincing innovation and solid level of technical skill	Adequate evidence of concepts supported by innovation and level of technical skill	Minimal evidence of concepts supported by some innovation showing a minimal level of technical skill	Inconclusive evidence of concepts supported by innovation or any level of technical skill	No clear evidence of concepts nor innovation nor level of technical skill	
<b>Produces artworks choosing and employing media and techniques within their area of study.</b>	Execution of media and techniques is strong to excellent	Execution of media and techniques is good to strong	Execution of media and techniques is adequate	Execution of media and techniques is minimally competent and inconsistent	Execution of media and techniques is inconclusive and unsatisfactory	Execution of media and techniques is completely absent	
<b>Critical Thinking</b>							
<b>Develops sound research methods and production practices to create a focused body of work.</b>	Strong to excellent research methods and production practices are evident	Good to strong research methods and production practices are evident	Adequate research methods and production practices are evident	Minimally competent and inconsistent research methods and production practices are evident	Inconclusive and unsatisfactory research methods and production practices are evident	Evidence of methods and production practices are completely absent	
<b>Manages a studio practice demonstrating complex thought, analysis and reasoning.</b>	Studio practice demonstrates an innovative, complex thought, analysis and reasoning at an exceptional level	Studio practice demonstrates complex thought, analysis and reasoning at strong level	Studio practice demonstrates complex thought, analysis and reasoning at an adequate level	Studio practice demonstrates complex thought, analysis and reasoning at minimal level	Inconclusive evidence of studio practice demonstrating complex thought, analysis and reasoning at any level	No clear evidence of studio practice demonstrating complex thought, analysis and reasoning at any level	
<b>Communication</b>							
<b>Creates a professional portfolio</b>	Extremely high quality collection of studio work that consistently reflects the artist's area of study	Very good quality collection of studio work that reflects the artist's area of study	Good quality collection of studio work that mostly reflects the artist's area of study	Average quality collection of studio work that inconsistently reflects the artist's area of study	Below average quality studio work that inconclusively reflects the artist's area of study	Insufficient amount of poor quality studio work that does not reflect the artist's area of study	
<b>Describes art research and practice in writing</b>	Extremely well articulate and grammatically flawless artist statement that ingeniously reflects artist's area of research and studio practice	Coherent and grammatically sound artist statement that directly reflects artist's area of research and studio practice	Competently written artist statement that generally reflects the artist's area of research and or studio practice	Marginal artist statement that inconsistently reflects artist's area of research and or studio practice	Poorly written artist statement that inconclusively reflects the artist's area of research and or studio practice	No clear evidence of an artist statement that reflects the artist's area of research and or studio practice	