

UC San Diego - WASC Exhibit 7.1 Inventory of Educational Effectiveness Indicators

Academic Program	(2) What are these learning outcomes? <u>Students graduating with a degree should be able to:</u>	(3) Other than GPA, what data/evidence are used to determine that graduates have achieved stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)?	(4) Who interprets the evidence? What is the process?	(5) How are the findings used?
<p>Department: Visual Arts</p> <p>Major: B.A in Art History</p> <p>(1) Have formal learning outcomes been developed? Yes</p> <p>(6) Date of the last Academic Senate Review? 2012-13</p> <p>Created 12/15/16</p>	<p>A. Written Communication</p> <ul style="list-style-type: none"> Write critically and analytically about works of art and architecture Write critically and analytically about art history, theory, and criticism, including the discussion and analysis of published studies Write short papers as well as substantial papers (20 pages or more) based on research, with annotations and bibliography Possess a familiarity with the basic terminology of the discipline in the history, theory, and criticism of art and architecture <p>B. Oral Communication</p> <ul style="list-style-type: none"> Use and develop an appropriate vocabulary for discussing works of art and architecture Give oral presentations based on research <p>C. Quantitative Reasoning N/A</p> <p>D. Information Literacy</p> <ul style="list-style-type: none"> Use electronic and traditional information technologies for research about art, art history, theory, and criticism, including online bibliographies and digital image databases such as Artstor Compile and annotate bibliographies and cite sources Pursue guided individual research on art, art history, theory, and criticism <p>E. Critical Thinking</p> <ul style="list-style-type: none"> Develop a critical understanding of art in a diversity of historical and cultural contexts Have a familiarity with classic works of art history, theory, and criticism Develop a critical understanding of art theory and criticism in some historical and/or cultural contexts, including the discussion and analysis of published studies Have a basic knowledge of major art movements and periods Have a global perspective on modern and contemporary art 	<p>A, B, D, E, F: Evaluation of work in required lower division sequence (VIS 20, VIS 21A/B, VIS 22)</p> <p>A, B, D, E, F: Evaluation of work by faculty in required seminars (VIS 23, VIS 112)</p> <p>A, B, D, E, F: Evaluation of work in upper division history lecture courses (VIS 120-128)</p> <p>A, B, D, E, F: Evaluation of work in upper division courses taken to fulfill intermediate level distribution requirement</p> <p>A, B, D, E, F: Evaluation of work by faculty in research seminars taken to fulfill the seminar requirement (VIS 113AN/BN/CN, 114A/B, 117E/F/G/I, 122F, 125DN, 126C/D/E/F/G/Q, 129A/B/C/D/E/F)</p>	<ul style="list-style-type: none"> In large lecture courses (VIS 20, 21A/B, 22 and upper division lecture courses) the students work is evaluated by graduate student assistants working under the direction of and reporting to faculty who interprets the evidence. In seminar courses (VIS 23, 112, and upper division seminar courses) the students work is evaluated by the faculty who interprets whether the students have developed the skills A, B, D, E, and F when relevant to the course. Students fill out departmental course evaluations which are reviewed by the individual instructor, department chair, and department faculty. The Art History area head and department chair oversee the program, whose requirements are established by area faculty and endorsed by department faculty. The faculty undergraduate advisor and the department chair review and act on all requests/petitions for variation of requirements. The Art History area head regularly consults with the undergraduate advisor, the faculty advisor, and selected undergraduate students about the program. Undergraduate Council reviews the curriculum every five years and must approve changes. 	<ul style="list-style-type: none"> Art History faculty meet at least once a year to discuss and, if necessary, review the curriculum. The area head also regularly canvasses the faculty regarding curricular issues via email. Internally the department adjusts requirements for the major. The Art History area head and department chair adjust the course schedule as needed. Individual course instructors use feedback to modify their courses.

	F. Experiential Learning <ul style="list-style-type: none">• Develop a basic knowledge of the relation between art production and art institutions in a variety of cultural and historical contexts			
	<p style="text-align: center;">(2b)</p> Where are the learning outcomes published? <ul style="list-style-type: none">• Visual Arts Website: visarts.ucsd.edu• UC San Diego, General Catalog: ucsd.edu/catalog/			

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<p>Department: Visual Arts</p> <p>Major: B.A in Interdisciplinary Computing in the Arts (ICAM) Major</p> <p>(1) Have formal learning outcomes been developed? Yes</p> <p>(6) Date of the last Academic Senate Review? 2012-13</p> <p>Created 12/15/16</p>	<p>A. Written Communication</p> <ul style="list-style-type: none"> Write fluently about histories, current events, theory, and emerging interests within the computing in the arts discipline. Adhere to formal standards for academic writing and publication by using original source material Combine writing with other media in order to document and publicize work for the internet or personal portfolio Possess a familiarity with the basic terminology of the discipline <p>B. Oral Communication</p> <ul style="list-style-type: none"> Use and develop critical and analytical vocabulary for discussing works of art through participation in formal critiques and in oral presentations Create and deliver oral and a/v presentations or demos to general and professional audiences Participate in viva voce critique and rigorous defense of projects and research in a studio setting, and effectively express ideas in formal and informal settings Effectively answer questions from public or professional audiences <p>C. Quantitative Reasoning</p> <ul style="list-style-type: none"> Solve problems through programming and discrete mathematical reasoning, theory, and design of algorithms, hardware, and software Deploy skills in mathematics, basic programming methodology and computer organization toward technical solutions for aesthetic problems Students gain additional breadth and/or depth through the appropriate selection of technical electives <p>D. Information Literacy</p> <ul style="list-style-type: none"> Use original texts and technical reports by the inventors of new media, journal articles, and original scholarship Demonstrate skills relevant to computing in the arts, including computer programming, physical electronics, 3D prototyping and production, and a wide variety of applications such as: Virtual Reality, Computer Games, Live Audio Visual performance, Data Visualization, Locomotive Media, and future emerging trends 	<p>B, D, E, F: Evaluation of work in required lower division (VIS 10, 22, 41, 70N and MUS 4)</p> <p>C, D, E: Evaluation of information literacy and mathematical skills (CSE 11, MATH 20A/B, VIS 41, 142, 141A/B, 145A/B, 147A/B, ICAM 120, MUS 171, 172, 173, 174)</p> <p>B, C, D, E, F: Public critique of artwork in upper division production courses (VIS 142, 141A/B, 145A/B, 147A/B, ICAM 120, MUS 171, 172, 173, 174)</p> <p>B, C, D, E, F: Evaluation of presentation skills (VIS 41, 142, 141A/B, 145A/B, 147A/B, ICAM 120, MUS 171, 172, 173, 174)</p> <p>A, D, E, F: Evaluation of writing (MUS 4, VIS 10, VIS 22, VIS 149, VIS 159, and all courses listed for History and Theory requirement)</p> <p>A, B, C, D, E, F: Evaluation of work, capstone project, and exhibitions developed through the Senior Project Sequence (ICAM 160A/B)</p> <p>F: Evaluation of Independent, Group, or Academic Internship Program classes in new media and design (AIP 197, VIS 198, 199)</p> <p>ICAM majors application and acceptance into graduate programs in the computing in the arts, computer science, or engineering disciplines</p>	<ul style="list-style-type: none"> In large lecture courses (VIS 10, 22, 41, 142, 141A, 145A, 147A, 159, and MUS 4) the students work is evaluated by graduate student assistants working under the direction of and reporting to faculty who interprets the evidence. In upper division production courses (VIS 141B, 145B, 147B, ICAM 120, 160A/B, MUS 171, 172, 173, 174) projects, writing, and presentation of work is evaluated by the faculty who interprets whether the students have developed the skills relevant to the course. Students fill out departmental course evaluations which are reviewed by the individual instructor, department chair, and department faculty. The Computing area head and department chair oversee the program, whose requirements are established by area faculty and endorsed by department faculty. The faculty undergraduate advisor and the department chair review and act on all requests/petitions for variation of requirements. Undergraduate Council reviews the curriculum every five years and must approve changes. 	<ul style="list-style-type: none"> Internally the department adjusts requirements for the major. The Computing area head and department chair adjust the course schedule as needed. Individual course instructors use feedback to modify their courses. The Computing area faculty use this information to determine the teaching needs and skillsets that are necessary for visiting faculty

	<ul style="list-style-type: none"> • Apply different research methods to understand how to distinguish legitimate sources of information • Use information technologies to understand the difference between opinions and facts; understand the subjectivity of individuals from a variety of backgrounds; negotiate the difference with respect and academic rigor 			
	<p>E. Critical Thinking</p> <ul style="list-style-type: none"> • Deploy knowledge of art movements influential on the computing in the arts discipline, and the history of the area through analysis of original source materials and the study of artists and their work • Maintain knowledge of current trends in art and technology through analysis of media resources such as professional journals and news sources • Translate the practical experience and strategies of art makers working in traditional media to computational media • Combine different media forms in their works; enter into serious dialogue with current research in computer science • Demonstrate understanding of the trajectories of development in computing so they can anticipate and work with the emerging trends, rather than being locked into particular thinking/software currently available 			
	<p>F. Experiential Learning</p> <ul style="list-style-type: none"> • Contribute to the development of new aesthetics for computer and media; mediate between the worlds of computer science and technology, art, and culture by being equally proficient with computing and cultural concepts • Produce art projects that are in conversation with current events, theory, interests within the computing in the arts discipline. • Plan and mount public art exhibitions, performances, workshops, and demonstrations • Work with organizations ranging from units of the university to businesses, museums, and community groups • Complete internships in digital and new media • Leverage the value of working with individuals from diverse backgrounds toward problem solving, discovery, and healthy community interaction 			
	<p style="text-align: center;">(2b)</p> <p>Where are the learning outcomes published?</p> <ul style="list-style-type: none"> • Visual Arts Website: visarts.ucsd.edu • UC San Diego, General Catalog: ucsd.edu/catalog/ 			

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<p>Department: Visual Arts</p> <p>Major: B.A in Media</p> <p>(1) Have formal learning outcomes been developed? Yes</p> <p>(6) Date of the last Academic Senate Review? 2012-13</p> <p>Created 12/15/16</p>	<p>A. Written Communication</p> <ul style="list-style-type: none"> Write critically and analytically about works of media art including: digital cinema, film, installation, performance-media, tactical-media, narrative-media, photography, and experimental interactive media. Write short papers as well as substantial papers (20 pages or more) based on research, with annotations and bibliography. Process a familiarity with the basic terminology of the discipline, in the history, theory, and criticism of media production and scholarship of media in visual arts. <p>B. Oral Communication</p> <ul style="list-style-type: none"> Participate in viva voce critique and rigorous defense of projects and research in media art settings, including the production classroom, and effectively express ideas in both formal and informal settings. Effectively answer questions from the public or professional audiences. Use and develop an appropriate vocabulary for discussing works of media art. <p>C. Quantitative Reasoning N/A</p> <p>D. Information Literacy</p> <ul style="list-style-type: none"> Be familiar with and demonstrate competency using the electronic and digital tools required in contemporary media production. Use information technologies for research in media art, film, and photographic history, theory, and criticism. Including online tutorials, archives, and databases. Be fluent in the discourse of the “found” and the “made” with regards to contemporary media practice and the inclusion of derivative and “found” production discourse. 	<p>A, B, D, E, F: Evaluation of work in required lower division media production (VIS 60, VIS 70N)</p> <p>B, D, E, F: Evaluation of work in upper division production courses (160-level, 170-level, 180-level)</p> <p>A, D, E: Evaluation of work in media history lecture courses (VIS 84, 150-level)</p> <p>A, B, D, E, F: Evaluation of work in upper division courses taken to fulfill intermediate level distribution requirement</p>	<ul style="list-style-type: none"> In large lecture courses (VIS 60, 70N, 84, 150-level) the students work is evaluated by graduate student assistants working under the direction of and reporting to faculty who interprets the evidence. In upper division production courses (160-level, 170-level, and 180-level) the students work is evaluated by the faculty who interprets whether the students have developed the skills B, D, E, and F when relevant to the course. Students fill out departmental course evaluations which are reviewed by the individual instructor, department chair, and department faculty. The Media area head and department chair oversee the program, whose requirements are established by area faculty and endorsed by department faculty. The faculty undergraduate advisor and the department chair review and act on all requests/petitions for variation of requirements. The Media area head regularly consults with the undergraduate advisor, the faculty advisor, and selected undergraduate students about the program. Undergraduate Council reviews the curriculum every five years and must approve changes. 	<ul style="list-style-type: none"> Internally the department adjusts requirements for the major. The Media area head and department chair adjust the course schedule as needed. Individual course instructors use feedback to modify their courses.

	<p>E. Critical Thinking</p> <ul style="list-style-type: none"> • Develop a critical understanding of art in a diversity of historical and cultural contexts • Have a familiarity with classic works of visual arts history, media art history, photography, film-theory and criticism, and the contemporary fine-arts media production. • Combine a wide range of technical and thematic strategies in their approach to media production, literacy, and analysis. • Demonstrate understanding of the trajectories of development in media-production so they can anticipate and work with the emerging trends, rather than being limited to conventional industrial models, technologies, and movements. 			
	<p>F. Experiential Learning</p> <ul style="list-style-type: none"> • Master production work-flows from: ideation, pre-production, production, post-production, critique, and revision. • Develop discreet hands-on production techniques which allow professional productions to be produced and exhibited. • Learn collaboration strategies and successfully complete works made in collaboration with peers in the media-arts curriculum. • Demonstrate efficient or greater skills in the practical production techniques. 			
	<p style="text-align: center;">(2b)</p> <p>Where are the learning outcomes published?</p> <ul style="list-style-type: none"> • Visual Arts Website: visarts.ucsd.edu • UC San Diego, General Catalog: ucsd.edu/catalog/ 			

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	(2a) What are these learning outcomes? <u>Students graduating with a degree should be able to:</u>	(3) Other than GPA, what data/evidence are used to determine that graduates have achieved stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)?	(4) Who interprets the evidence? What is the process?	(5) How are the findings used?
<p>Academic Program</p> <p>Department: Visual Arts</p> <p>Major: B.A in Speculative Design Major</p> <p>(1) Have formal learning outcomes been developed? Yes</p> <p>(6) Date of the last Academic Senate Review? 2015-16</p> <p>Created 12/15/16</p>	<p>A. Written Communication</p> <ul style="list-style-type: none"> Write persuasively about current trends in design, art, science, public culture, and emerging technology Adhere to formal standards for academic writing and publication by using original source material Combine writing with other media in order to document and publicize work for the internet or personal portfolio Possess a familiarity with the basic terminology of the discipline <p>B. Oral Communication</p> <ul style="list-style-type: none"> Use and develop critical and analytical vocabulary for discussing works of art through participation in formal critiques and in oral presentations Create and deliver oral and a/v presentations, demos, briefs, or specifications to general and professional audiences Participate in viva voce critique and rigorous defense of projects and research in a studio setting, and effectively express ideas in formal and informal settings Effectively answer questions from public or professional audiences <p>C. Quantitative Reasoning</p> <ul style="list-style-type: none"> Solve problems through programming and discrete mathematical reasoning, theory, and design of algorithms, hardware, and software Deploy skills in mathematics, basic programming methodology and computer organization toward technical solutions for aesthetic problems Students gain additional breadth and/or depth through the appropriate selection of technical electives <p>D. Information Literacy</p> <ul style="list-style-type: none"> Use original texts and technical reports by the inventors of new media, journal articles, and original scholarship Demonstrate skills relevant to design, including industry standard tools, communication systems, and any of the following: 3D design and prototyping, computer aided design, architectural and mapping packages, producing prototypes with desktop manufacturing techniques General ability to research and rapidly 	<p>A, B, D, E: Evaluation of work in required lower division (VIS 1-3, 10, 11, 22, 30, 41)</p> <p>A, B, D, E, F: Public critique of design work in intermediate and advanced production courses (VIS 100, 100A, 101, 101A, 102, 135, 142, 145A/B, 147A/B, 149, 161, 162, 163, 174, 178)</p> <p>B, D, E, F: Evaluation of presentation skills (VIS 100, 100A, 101, 101A, 102, 135, 142, 145A/B, 147A/B, 149, 161, 162, 163, 174, 178)</p> <p>A, B, D, E: Evaluation of writing (VIS 10, VIS 22, VIS 149, VIS 159, and all courses listed for History and Theory requirement)</p> <p>A, B, C, D, E, F: Evaluation of work, capstone project, and documentation of responses developed through the Design Master Studio (VIS 190)</p> <p>C, D: Evaluation of information fluency and mathematics (CSE 11, VIS 41, 142, 141A/B, 145A/B, 147A/B, ICAM 120)</p> <p>F: Evaluation of Independent, Group, or Academic Internship Program classes in new media and design (AIP 197, VIS 198, 199)</p> <p>Speculative Design majors application and acceptance into graduate programs in design or related disciplines</p>	<ul style="list-style-type: none"> In large lecture courses (VIS 1-3, 10, 22, 30, 41, 141A, 142, 145A, 147A, 159) the students work is evaluated by graduate student assistants working under the direction of and reporting to faculty who interprets the evidence. In upper division production courses (VIS 100, 100A, 101, 101A, 102, 135, 142, 145B, 147B, 149, 161, 162, 163, 174, 178) projects, writing, and presentation of work is evaluated by the faculty who interprets whether the students have developed the skills relevant to the course. Students fill out departmental course evaluations which are reviewed by the individual instructor, department chair, and department faculty. The Computing area head and department chair oversee the program, whose requirements are established by area faculty and endorsed by department faculty. The faculty undergraduate advisor and the department chair review and act on all requests/petitions for variation of requirements. Undergraduate Council reviews the curriculum every five years and must approve changes. 	<ul style="list-style-type: none"> Internally the department adjusts requirements for the major. The Computing area head and department chair adjust the course schedule as needed. Individual course instructors use feedback to modify their courses. The Computing area faculty use this information to determine the teaching needs and skillsets that are necessary for visiting faculty

	<p>understand/outsourcing work using specialized software packages relevant to a given problem/design brief</p> <ul style="list-style-type: none"> • Use information technologies to understand the difference between opinions and facts; understand the subjectivity of individuals from a variety of backgrounds; negotiate the difference with respect and academic rigor 			
	<p>E. Critical Thinking</p> <ul style="list-style-type: none"> • Deploy knowledge of design history through analysis of various artifacts and study of designers and their work using original source materials and scholarship • Maintain knowledge of design and technology through critical analysis of media resources such as professional journals and news sources • Ability to participate in open-ended creative thinking, including debating values, possibilities, and outcomes; understanding human contexts, mobilizing interests, and exploring ambiguous problems in an unexpected way • Demonstrate fluency in current trends in design, art, science, public culture, and emerging technology with a focus on aesthetic, entrepreneurial, and activist applications 			
	<p>F. Experiential Learning</p> <ul style="list-style-type: none"> • Perform laboratory and field research in a creative studio setting and demonstrate an understanding of the organization and management of creative activity in business, education, and government • Produce art projects that are in conversation with current events, theory, interests within design, architecture, and urban planning disciplines • Work with organizations ranging from units of the university to businesses, museums, and community groups • Complete internships in digital and new media • Leverage the value of working with individuals from diverse backgrounds toward problem solving, discovery, and healthy community interaction 			
	<p>(2b) Where are the learning outcomes published?</p> <ul style="list-style-type: none"> • Visual Arts Website: visarts.ucsd.edu • UC San Diego, General Catalog: ucsd.edu/catalog/ 			

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<p>Department: Visual Arts</p> <p>Major: B.A in Studio</p> <p>(1) Have formal learning outcomes been developed? Yes</p> <p>(6) Date of the last Academic Senate Review? 2012-13</p> <p>Created 12/15/16</p>	<p>A. Written Communication</p> <ul style="list-style-type: none"> Write critically and analytically about works of art Use and develop critical and analytical vocabulary to discuss works of art in written text Develop comprehensive written artists' statements to be used to describe art practice to general and professional audiences Develop proposals for grant writing and funding Possess a familiarity with the basic terminology of the discipline <p>B. Oral Communication</p> <ul style="list-style-type: none"> Use and develop critical and analytical vocabulary for discussing works of art through participation in formal critiques and in oral presentations Develop and present comprehensive oral artists' statements to be used to describe art practice to general and professional audiences Use an appropriate vocabulary for discussing works of studio art <p>C. Quantitative Reasoning N/A</p> <p>D. Information/Material Literacy</p> <ul style="list-style-type: none"> Use electronic and traditional information technologies to document work for an individual professional portfolio Deploy knowledge of contemporary and historical practices and the study of specific artists and artworks using original source materials and scholarship Combine written/oral communication with other media Navigate current trends in art through critical analysis of exhibitions and media resources such as professional journals, news sources, arts and culture blogs, exhibition catalogs, and publications Apply different research methods to understand how to distinguish legitimate sources of information Use information technologies to understand the difference between opinions and facts; understand the subjectivity of individuals from a variety of backgrounds; negotiate the difference with respect and academic rigor 	<p>A, B, D, E, F: Evaluation of work by public presentation and group oral critique (VIS 1, 2, 3, 11/111, 80)</p> <p>A, B, D, E, F: Oral critique of work by faculty and peers in intermediate and advanced production courses (VIS 105-108, 110)</p> <p>A, B, D, E, F: Evaluation of presentation skills both oral and formal (display method and medium) during critiques (VIS 105-108, 110)</p> <p>A, D, E, F: Evaluation of writing on theory and history relevant to subject topic (VIS 105-108, 110)</p> <p>A, B, D, E, F: Solo and group exhibitions in Kamil Gallery, Mandeville studios, and informal locations on/off campus</p> <p>A, B, D, E, F: Evaluation of work and exhibitions developed through the Studio Honors Program</p> <p>Studio majors application and acceptance into graduate programs</p>	<ul style="list-style-type: none"> In large lecture courses (VIS 1, 2, 3, 11/111, 80) the students work is evaluated by graduate student assistants working under the direction of and reporting to faculty who interprets the evidence. In upper division production courses (VIS 105-108, 110) projects, writing, and presentation of work is evaluated by the faculty who interprets whether the students have developed the skills A, B, D, E, and F when relevant to the course. Students fill out departmental course evaluations which are reviewed by the individual instructor, department chair, and department faculty. The Studio area head and department chair oversee the program, whose requirements are established by area faculty and endorsed by department faculty. The faculty undergraduate advisor and the department chair review and act on all requests/petitions for variation of requirements. The Studio area head regularly consults with the undergraduate advisor, the faculty advisor, and selected undergraduate students about the program. Undergraduate Council reviews the curriculum every five years and must approve changes. 	<ul style="list-style-type: none"> Internally the department adjusts requirements for the major. The Studio area head and department chair adjust the course schedule as needed. Individual course instructors use feedback to modify their courses. The Studio area faculty use this information to determine the teaching needs and skillsets that are necessary for visiting faculty

	<p>E. Critical Thinking</p> <ul style="list-style-type: none"> • Develop open-ended creative thinking to explore material problems in an unexpected way • Demonstrate practical skills and critical, conceptual thinking across multiple disciplines: drawing, painting, sculpture, performance, participatory practice, social practice, installation, new genres, and multi-disciplinary practices • Apply drawing as a core skill for creative problem solving that extends across disciplines • Demonstrate an understanding of materials, methods, and context based on historical and contemporary analysis 			
	<p>F. Experiential Learning</p> <ul style="list-style-type: none"> • Create unique artworks and install for exhibition in public and private spaces beyond the classroom studio • Produce art projects that are in conversation with current events and theory within the world of contemporary art, design, and architecture • Work with organizations ranging from units of the university to businesses, museums, and community groups • Complete internships with artists and artist run organizations • Students who have achieved a minimum GPA requirement are eligible for the Studio Honors Program (VIS 110M/N). Students focus on developing their individual practice, with special focus on developing a distinct portfolio, producing artists statements, a solo exhibition in Kamil Gallery, coordinating and exhibiting in open studio, leadership role in the department wide undergraduate art exhibition 			
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