Standard III: Design and Delivery of the Student Learning Experience

As stated in our mission, Moore is a historically all-women's undergraduate college that has evolved to include co-educational continuing education and graduate studies. Moore offers nine BFA majors and three graduate degrees. Our Continuing Education programs include the Young Artists Workshop for students grades 3-12, and the Summer Art & Design Institute for young women and nonbinary individuals in grades 10-12. Adult learners are served by three certificate options in Adult Continuing Education as well as the Teachers' Summer Institute. Across all of our academic offerings, faculty who are practicing artists, designers, educators, and leaders within their industries provide quality teaching and learning experiences for our vast array of students.

Curriculum at Moore
The Moore Bachelor of Fine Arts Degree
Moore's BFA majors provide robust preparation for careers in art and design by building on a foundation in the liberal arts and offering an extensive curriculum in each major that cultivates the skills our graduates will use to succeed and lead in their chosen professions. The nine BFA majors are: Animation & Game Arts, Art Education, Fashion Design, Fine Arts, Graphic Design, Illustration, Interior Design, Photography, and new for the 2021-2022 academic year, Film & Digital Cinema. All BFA majors have a series of required sequential classes; the level of complexity and skill-building continues to expand from one semester or year to the next. [add note of change in this process remove "scaffold" courses for easier transfer student accessibility]. All majors have upper-level course work leading to a capstone senior project and/or thesis, in both written and exhibition form. Curriculum guides are available to each major that clearly outline required courses and sequence. Students also have access to this information in their online academic plans. Similarly, in the graduate programs, there is a series of required sequential courses that culminate in an exhibition and a rigorous thesis that students defend to their faculty in each program.

Rigor and depth in the BFA programs are appropriate to the level of study and are visible throughout the majors in the critique processes, many of which include external guest critics who are professionals in the art and design field. [need an example of the critique process for a specific major]

All of Moore's programs of study adhere to accrediting bodies' requirements for time-on-task, are based on a coherent group of sequenced courses, provide knowledge and extent of study and show an appropriate distinction between undergraduate and graduate requirements. In preparing students for careers in art and design, undergraduate programs require an average of 126 credits, while graduate programs range from 30-66 credits, depending on the program. All programs include a mixture of studio and liberal arts classes requiring a semester hour of credit to represent at least three hours of work each week for 15-16 weeks. Academic courses are

scheduled to meet one hour a week for each credit, and students are expected to have two hours of homework for each hour in class. Studio courses are scheduled to meet for two hours a week for each credit. This gives students adequate time in class for faculty instruction and for students to produce work while having direct access to the faculty member teaching the course. The semester includes fourteen weeks of instruction and at least a one-week period for final exams and critiques at the end of each semester. Hybrid courses that are part lecture and part studio are scheduled accordingly. (Example to add: New film major, Hanover research)

The First Year BFA program
Need an intro here that incorporates both LA and Foundation, then refer to the Essential Student Learning Competencies. (Claudine to address this with Kelly Kirby). Studio coursework strives to broaden and deepen students' exposure to a wide range of artists and designers, media, processes, and ways of seeing and responding to the world around them as creators. As faculty create and enrich the students' knowledge base, students are provided with exercises and projects to practice and advance their knowledge through 1) traditional processes, 2) evolving technological tools, 3) perceptual and technical drawing strategies and 4) idea generation and creative problem solving. In addition to coursework supplemental experiences including guest speakers and field trips broaden student's cultural and global awareness.

Foundation and General Education
The Foundation Department has two primary goals that shape the scope and sequencing of each of our six studio courses (Drawing I, Drawing II, 2D Design, 3D Design, Color Theory and Visual Thinking): 1) to transition students to a college learning environment, and 2) to prepare first year students to enter their major with a strong foundation in the vocabulary, skills, materials, processes, and technology needed for sophomore coursework in any of the art or design majors that Moore offers.

Each Foundation course runs for one semester with the exception of Visual Thinking which runs two semesters for 1.5 credits each semester. This course aims to accomplish three goals: 1) to build a community of first-year students that anticipates departmental majors, 2) to acclimate and orient first year students to college life and Moore's resources, and 3) to develop strategies for idea generation and risk taking. Given that this course meets on the same day of the week, Visual Thinking also serves as the hub for co-curricular experiences including an annual trip to the Metropolitan Museum of Art in New York City and training in Diversity, Equity, and Inclusion from a guest speaker.
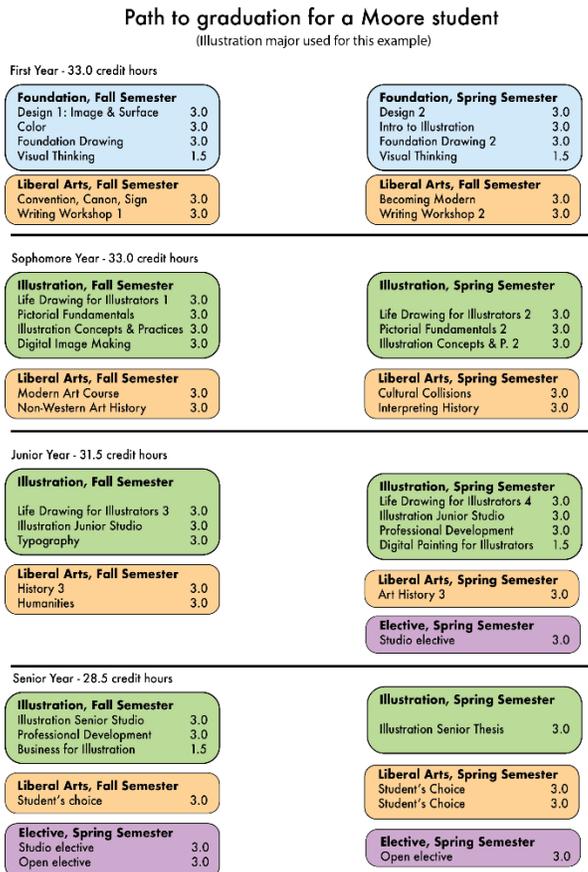
While all Foundation studio courses teach critical analysis and oral communication skills through critique methods, Visual Thinking also targets written and oral communication skills through research and explores ways in which artists and designers conduct and use research as a tool for generating ideas. The course aims to teach students different strategies for generating ideas and processes for refining, realizing and presenting an idea in visual form.

Thematic content serves as a general framework and "jumping- off-point" for students to begin the idea generation process. In the Fall, students explore the theme of self and in the spring students explore the idea of advocacy. These themes were chosen by Foundation faculty teaching Visual Thinking and aim to connect with thematic content explored in liberal arts courses (writing and art history).

Each semester culminates with a critique of final projects developed over the course of the semester and a digital archive which documents the students' research, experimentation and process of arriving at an idea (content), material/process (form) and the student's written analysis of their final piece. This information is loaded into a pre-populated template (Google Slide doc) which is shared with all students. The pre-populated template also includes spaces for the student to submit required writing prompts connected to the various shared films, speakers, workshops, etc. explored throughout the course of the semester.

Visuals of Illustration Curriculum/Experience Flow
The chart below shows one suggested path for a student at Moore to achieve the required 126 credits to earn their BFA degree. Students' actual path may vary based on the availability of the courses that they wish to take as well as how they wish to structure their course loads.

Path to graduation for a Moore student
(Illustration major used for this example)

First Year - 33.0 credit hours

Foundation, Fall Semester	
Design 1: Image & Surface	3.0
Color	3.0
Foundation Drawing	3.0
Visual Thinking	1.5

Foundation, Spring Semester	
Design 2	3.0
Intro to Illustration	3.0
Foundation Drawing 2	3.0
Visual Thinking	1.5

Liberal Arts, Fall Semester	
Convention, Canon, Sign	3.0
Writing Workshop 1	3.0

Liberal Arts, Fall Semester	
Becoming Modern	3.0
Writing Workshop 2	3.0

Sophomore Year - 33.0 credit hours

Illustration, Fall Semester	
Life Drawing for Illustrators 1	3.0
Pictorial Fundamentals	3.0
Illustration Concepts & Practices	3.0
Digital Image Making	3.0

Illustration, Spring Semester	
Life Drawing for Illustrators 2	3.0
Pictorial Fundamentals 2	3.0
Illustration Concepts & P. 2	3.0

Liberal Arts, Fall Semester	
Modern Art Course	3.0
Non-Western Art History	3.0

Liberal Arts, Spring Semester	
Cultural Collisions	3.0
Interpreting History	3.0

Junior Year - 31.5 credit hours

Illustration, Fall Semester	
Life Drawing for Illustrators 3	3.0
Illustration Junior Studio	3.0
Typography	3.0

Illustration, Spring Semester	
Life Drawing for Illustrators 4	3.0
Illustration Junior Studio	3.0
Professional Development	3.0
Digital Painting for Illustrators	1.5

Liberal Arts, Fall Semester	
History 3	3.0
Humanities	3.0

Liberal Arts, Spring Semester	
Art History 3	3.0

Elective, Spring Semester	
Studio elective	3.0

Senior Year - 28.5 credit hours

Illustration, Fall Semester	
Illustration Senior Studio	3.0
Professional Development	3.0
Business for Illustration	1.5

Illustration, Spring Semester	
Illustration Senior Thesis	3.0

Liberal Arts, Fall Semester	
Student's choice	3.0

Liberal Arts, Spring Semester	
Student's Choice	3.0
Student's Choice	3.0

Elective, Spring Semester	
Studio elective	3.0
Open elective	3.0

Elective, Spring Semester	
Open elective	3.0

Graduate Programs at Moore
The college offers three graduate programs: an MA in Art Education for Special Populations and an MA and MFA in Socially Engaged Art. (Add in details from Daniel; great story to tell about using research to find out what to offer that is innovative and useful in careers)

Rigorous critiques at the end of each semester are part of the graduate programs as well. They are similar to undergraduate critiques with the exception of the Qualifying Review. This review serves to evaluate all degree candidates' progress and determines if they can proceed in the graduate program.

Like the BFA faculty and department chairs, their colleagues in the graduate programs reviewed their departmental mission statements to align them with the college's mission. Course progressions, expected graduating competencies and student learning outcomes were all assessed.

Continuing Education Programs
Youth
In addition to BFA and Graduate offerings, Moore offers four major program areas for youth and adult audiences. Since 1921, the Young Artists Workshop (YAW) has maintained a rich legacy of offering exceptional art and design educational experiences for youth and high school students. YAW has evolved to include innovative in-person and virtual co-ed multidisciplinary visual arts training and exhibition opportunities year-round for youth in grades 3-12. There are 30 contact hours of professional instruction per course for all YAW offerings. With the generous support of the Annenberg Foundation, Moore provides over $50,000 in YAW scholarships annually for regional youth.

In 2020, YAW shifted entirely online, opening the door to more flexible curriculum, virtual exhibition opportunities, and national audiences. In 2021, the program reintroduced in-person courses with the addition of several key Animation & Game Arts-focused online course options to engage the widest audience possible. In its current format, the program continues to draw students from a larger radius than the tri-state area.

The Summer Art & Design Institute (SADI) originated as the Summer Fine Arts Institute (SFAI) in 1998. SFAI was originally developed as an intensive summer fine arts experience for YAW students' desiring to build their college portfolio. SFAI initially operated as a women-only fine arts-focused skill-building program for serious art students in 11th and 12th grade. The program was rebranded as the Summer Art and Design Institute and restructured to include studio concentrations that mirrored Moore's BFA offerings. Today, SADI is an immersive month-long residential experience that gives rising 10th -12th grade young women and non-binary individuals a rewarding taste of the college arts experience at Moore.

Adult Continuing Education

During her tenure as principal of Moore (1920 – 1946), Harriet Sartain (class of 1892) introduced evening classes for art teachers and women who worked during the day. Moore's alliance between industry and art has only grown stronger since its inception while creating a space for working students to bring their own unique qualities to the table. Today, Adult Continuing Education (ACE) provides students of all genders with significant options to expand professional development in a select group of rewarding design fields.

Originally an in-person program targeting local audiences from the tri-state area, the program utilized Moore's center city Philadelphia campus. In 2020, the program shifted entirely online, opening the door to national audiences. Our contemporary ACE program model includes online co-ed credit and noncredit course offerings for adults in three distinct programs, in six unique tracks: Animation and Motion Graphics; Digital Media for Print and Web; Fashion Design and Visual Merchandising; Fashion Production & Technical Design; Interior Design Studies; Web & Interactive Design (appendix: ACE curriculum guide).

The Teachers Summer Institute (TSI) at Moore was first offered as "Public Art in Philadelphia" in 2006. TSI was introduced to respond to a need for better connection with local schools. It originally served to connect with art teachers and ultimately students in private, public, and charter schools, who were not already involved with nonprofit youth programming. TSI was designed to fit into participants' annual teaching schedules and life/time commitments. Originally designed for elementary and secondary school teachers, the Teachers Summer Institute at Moore promised teachers an enriching and nourishing professional development program and college credit. The institute was structured like an artist residency where teachers could develop their practice of the performing and visual arts through an intensive curriculum and unique residential experience.

Art teachers attending TSI apply for Graduate credit, which many instructors require to maintain their teaching credentials, the program is authorized by the State of Pennsylvania to provide x credits for x hours attending TSI. . The program also includes a non-credit option. The audience for this program has, at various points, included visual art teachers for grades K-12, retired teachers, and participants from regional, national, and international educational facilities.

In 2020 and 2021, TSI was cancelled in response to the COVID-19 pandemic. TSI I is being reimagined by the Continuing Education team for future sessions – giving participants the best that Moore has to offer and revitalizing high school art teachers' relationship with Admissions at Moore. The program currently focuses on serving high school art teachers in mid-June.

Curricular Assessment: Internal Review

Strategic Plan

The link between the mission, the strategic plan and undergraduate curricular development is constantly reinforced by multiple annual opportunities to review and revise the objectives related to the first goal in the plan, academic excellence. Faculty, Department Chairs and Graduate Program Directors are involved in these processes and, therefore, in the planning and implementation of the curricular objectives in the strategic plan. Examples of these opportunities include: all-college meetings, special focus groups, faculty in-service, and Academic Council. There are also specific board-level committees focused on academic objectives—the College Planning Committee, the Academic Affairs Committee, and the Buildings and Grounds Committee, all of which include faculty. These issues are also discussed in the Curriculum Committee of the Faculty Forum.

Chairs and Graduate Program Directors are responsible for scheduling regular department meetings during which full-time faculty participate in the formation of department policies and in the development, review and revision of the curriculum for courses within their discipline, major and/or department or program. These revisions are brought before the Academic Council for Academic review and are looped into the agenda of the Curriculum Committee of the Faculty Forum. In addition, the timeline for approval of curricular changes coincides with two strategic planning processes: the annual budgeting process and the discussion in the College Planning Committee of the strategic plan goal Academic Excellence. The synchronicity of these cycles integrates the assessment and planning of the curriculum and academic goals at both the institutional and program level and ensures that curricular changes stay focused on the College's mission of career preparation.

Departmental Mission Statements

During the self-study process, Department Chairs and Graduate Program Directors reviewed departmental mission statements to ensure they were aligned with the College's mission, graduating competencies, programmatic learning goals, and course-level student learning objectives. (see Assessment Committee learning objectives chart in appendix). One example of how mission and goals connect can be seen in Animation and Game Arts (AGA). Digital competencies are key to the success of an AGA student. This program relies entirely on digital software and digital work environments so that it mirrors current industry standards. Students are introduced to the digital tools, vocabularies, and skill sets in the 2D Character Design & Environment Design course. Here they learn how to save files, how to back up files, what formats they can save their work as and what each format is used for while they build their drawing and design skills. Students are also taught how to move files using varied servers, and external media such as flash drives. These skills will build the foundation of their digital competencies so that as they progress through the program and learn new software, methods, skill sets, and work pipelines they have a knowledge base to pull from.

AGA also covers social media skills in the Marketing and Business course taken by students in their junior year. Here students are taught proper online etiquette, how to attract an audience, how to navigate the algorithms of social media, and how to curate their online presence. AGA faculty believe these skills are crucial for students in the 21st century in order for them to attract clientele and employment opportunities. [insert one more discipline specific info and example from either Fine Arts, or Art Ed – actually, a grad program example would be good.]

Student Course Evaluations
Every student enrolled in a course at Moore gets an opportunity to provide feedback on the course, the instructor and the facilities. Students complete all evaluations via SurveyMonkey. Response rates vary between 30-40% for all BFA and MA/MFA classes. Faculty members are evaluated on their overall knowledge of the subjects they teach, the heaviness of the workload, the clarity of their teaching, their communication skills with students, and their overall performance as a professor. The classroom facilities are evaluated on whether they met the needs of the students so they could create the required work. The students evaluate each category using a rubric that gives a score of 1 for poor up to a score of 4 for excellent. Additionally, there is space for the students to add comments regarding their experience with course content, faculty, and learning experience.

The evaluations are shared the following semester with the faculty so they can see what areas are working well and what areas need improvement. The course evaluations are also used as a tool for peer review, contract continuation and promotion in rank of faculty. (see Standard V for more information about use of evaluations)

Curricular Assessment: External Review
Academic Program Review
In fall 2012 the college adopted a new Academic Program Review (APR) process and schedule in order to ensure that each major and program is reviewed outside of the formal Middle States self-study. (appendix: APR schedule). This formal process is designed to link together institutional assessment efforts with student learning assessment. Connecting the results from what is learned from the APR process to the strategic plan goals, fosters a culture of continuous improvement and makes for more meaningful and useful assessment. The goal of the APR is to enhance, improve and reflect on all current majors and programs. It is designed to communicate findings, share results with the college community, and document how we use the findings to improve teaching and learning in order to make informed decisions. (For additional information about the process for APRs, please see Standard V.)
APR's are completed within one academic year, which allows for an internal review and report written within one semester, and an external review and visit that occurs in the following semester. Since 2013, there have been 11 completed APR's:

2013	Fashion Design; Interior Design; Curatorial Studies
2014	Art Education (MA)
2015	Photography & Digital Arts
2016	Graphic Design
2017	Fine Arts
2018	Educational Technology/Online Learning
2019	Foundation; Liberal Arts; Locks Career Center
2020	Animation & Game Arts

The external reviewer's report is sent to the Chief Academic Officer (CAO) once the visit is completed. The CAO then shares the report with the Department Chair/Graduate Program Director, Associate Dean, and President. The CAO notes any inaccuracies and provides clarifications and highlights as needed. The Department Chair/Graduate Program Director circulates the report to the faculty in the area for review and discussion of the report—specifically noting strengths, weaknesses, challenges and opportunities. They also develop goals and objectives for an action plan. This action plan identifies priorities, future innovations and budget. A summary of the external reviewer's report and the action plan are presented in Academic Council, and shared in the Academic Affairs board-level committee.

Consequently, a variety of changes were made to the curriculum, program structure and strategic goals based on the APR process. For example, the Illustration program used their summary report to highlight the major's strengths and areas in need of improvement. This report was then used to make changes to the program which included: expanding the studio space allotted to Illustration students in order to ensure better access to facilities and equipment, offering more rotating electives, and designing more assignments in the junior-level courses that require students to take more creative risks with their work in order to enhance that skill set. Another example of changes can be seen in the Fashion Design department. Upon conclusion to the APR, the department went through a number of changes including, hiring a new Fashion Department Chair, and revising the curriculum in the sophomore year to reduce the number of 1.5 credit courses.

Faculty Excellence
Faculty across the institution, both full-time and adjunct, are qualified for the positions they hold and the work that they do. Of the x full-time faculty, x or x% have a master's degree or higher with x faculty holding a terminal degree or PhD. Faculty accomplishments, including but not limited to professional activities, exhibitions, awards, and publications, are self-submitted through an online form within Moore's website, compiled by the Executive Assistant to Academic Affairs and are noted quarterly in the Academic Dean's report to the Boards of Trustees and Managers (appendix: Board book), annually within the Fall Convocation program (appendix: 2019 Convocation program), and bi-annually within *Moore Magazine*. Accomplishments may also be highlighted online on Moore's website or across social media

platforms. For example, in the Spring 2021 issue of *Moore Magazine*, the printed piece highlights three full-time faculty presentations at the *Foundations in Art: Theory & Education* conference, several academic papers published by adjuncts, and updates from those who received faculty development grants, among other accomplishments.

Funding for Individual Faculty

Through Faculty Development Grants, Dean's Visibility grants, sabbatical leaves, release time, courses at the College, and support for attending conferences, Moore supports the ongoing professional development of faculty. These opportunities are crucial for the recruitment and retention of outstanding adjunct and full-time faculty.

Faculty Development grants are in the amount of $6,000 each year. Full-time and adjunct faculty are eligible to apply for this grant. Funding is awarded based on the report and presentation submitted by the applying faculty to the Chief Academic Officer and Faculty Development Committee. All unawarded Faculty Development funds in a given year are carried over to the next academic year (appendix: MFT contract, section VII.2)

The Dean's Visibility grant sets aside money each academic year to those faculty who are eligible (Ranked faculty and adjuncts with 2 FTE) which is available for funding faculty seminars and conferences. These funds are distributed as evenly as possible over the two semesters. Faculty attending and/or presenting at conferences that support Moore's strategic initiatives receive the highest level of funding.

Sabbaticals and Faculty Exhibits

Moore recognizes the importance of sabbatical leaves for the growth and continued learning of their faculty. Full time faculty are eligible to apply for a sabbatical after completing their 6th year. They have the option of taking the full year at half pay or one semester at full pay. A proposal of the specific project that will be worked on during this time away from teaching duties gets submitted to the Academic Vice President/Dean who makes a recommendation to the President. Final approvals of sabbaticals are made by the Board of Managers. In the semester following the sabbatical, the faculty member presents the work that was completed during that time in a presentation open to the college. Space is granted in the galleries for the faculty to exhibit the work that was accomplished during this time.

The work that was accomplished during this time informs the teaching that occurs in the classroom. Associate Professor of Animation and Game Arts, Stephen Wood, took his sabbatical and produced a 3-minute animated short film/trailer around his game project, "Underways: Dew Drop Mountain" a new setting for his table top game Wild Lands. The film used the Unreal Engine as a rendering engine to explore new production pipelines that utilizes the Physical Based Rendering (PBR) used in video games instead of more traditional 3D render pipelines. This knowledge will inform the way AGA students go about creating their work.

Other opportunities exist for Moore faculty to exhibit their work. Every three years, the Triennial Faculty show invites all faculty to submit work for exhibition. The Triennialshow is presented in the Moore galleries and is a way for students to see what work their faculty produce. There are other themed bases exhibits that occur which give faculty additional opportunities to exhibit their work.

In-Service

Faculty In-Service days occur at the beginning of the Fall and Spring semesters. Faculty meet for 2 days during which time they are brought up to speed via presentations from administrative departments within the college. Typically, presentations are made from the College President, the Chief Academic Officer, The Dean of Students, the Dean of Admissions, and the Chief Financial Officer. These presentations keep the faculty informed on where the college is and where the college is headed in each of these important categories.

Representatives from IT and from the Connelly Library make new and existing faculty aware of the resources available to them as well as offer training for those faculty that need it.

Diversity, Equity and Inclusion initiatives have taken a prominent position during Faculty In-Service days (appendix: proposed DEI trainings/FF request). In recent years the following DEI sessions have occurred:

- Trina Gary, CEO and Executive Consultant of Brown & Gary Associates, was Moore's faculty hiring consultant and concentrates on DEI best practices in faculty hiring. She presented her findings and led a Q&A session with faculty.
- Dr. Eli Green, Founder and CEO of the Transgender Training Institute led a foundational training and answered questions from faculty.
  - TTI is a trans-owned business that provides training to educators and businesses committed to providing a safe and inclusive environment for transgender and non-binary people. Aliyah Nelson, our Director of Student Life, Diversity & Inclusion, followed Eli to speak about Moore's Preferred Names Policy.
- Katie Samson, Director of Education at ArtReach led an informational session about disability inclusive best practices when working with students who have accommodations and how to serve them best in both on-campus and remote environments. Katie also works with our Art Education students to prepare them to teach special populations.
- Dipti Desai, Professor of Art and Art Education and Director of the Graduate Art + Education Programs at NYU led a workshop on Diversity, Equity, and Inclusion in Curriculum. Q&A with faculty followed the workshop
- Tonya Lee, Instructional Technology & Online Learning Coordinator at Moore gave a workshop titled, "Moodle for Accessibility". Tonya highlighted Moodle's features that

allow faculty to offer an inclusive learning environment that responds to different learning styles and student needs. Improving the Moodle experience for all students strengthens our goals of promoting universal design for learning frameworks throughout Moore.

- Justin LaKyle Brown, Director of Diversity Awareness Program (D.A.P.) & Resident Director, West Chester University hosted an interactive Diversity Workshop amongst faculty.

During these in-service days, faculty get the opportunity to discuss pedagogical and departmental matters with colleagues before the rigors of teaching during the semester get underway. Once the semesters begin, divisional meetings occur on an as needed basis and are called by the Department Chair. Departmental meetings allow faculty the opportunity to express specific needs relevant to their major.

Supervision and Support for Adjuncts
Adjunct faculty are an important part of the Moore community. They fall under the supervision of the Department Chair for the major that they teach in. The Department Chair assigns classes to the adjunct faculty based on their skills, teaching experience and ability to teach the course content. Adjunct faculty are welcomed and onboarded at Faculty In-Service days. The In-Service Days allow the adjunct faculty to orient and familiarize themselves with the campus, the particular classroom that they will teach in and the other facilities that they will be using when teaching. Training for how to use Moodle for grading, collection of student assignments, communication with students, etc. Is given during the In-Service days. Additional support is provided on an as needed basis. Adjunct faculty are not obligated to attend meetings, fulfill committee responsibilities, attend admission events, convocation, or commencement however they are invited and welcomed to do so if they wish to participate in these endeavors. Adjunct faculty are required to attend annual anti-harassment training. They are represented within the collective bargaining unit, the Moore Federation of Teachers (MFT).

Peer Review and Faculty Evaluation
Each department at the college designs a peer review process to ensure that faculty are rigorous and effective in teaching and are meeting college goals through departmental and course goals. Foundation, Fine Art, Animation & Gaming Arts, Illustration, Graphic Design, Photography and Interior Design require faculty to prepare and perform a brief presentation of their course material including course syllabus, course outline, sample student work and other relevant materials. These presentations are assessed using departmental rubrics (appendix: rubrics) by peer faculty and the department chair (as per the departmental process). In lieu of a presentation, Fashion, Liberal Arts and Art Education conduct in-class observations by the Department Chair or a peer faculty member. These observations are peer reviewed using a departmental rubric. Graduate courses in Socially-Engaged Art conduct an end-of-semester reflection on strengths and weaknesses from the semester's courses and notes from those

meetings are circulated to faculty and administrators to guide planning for subsequent semesters. Chairs share peer review feedback with the reviewed faculty (appendix—peer review narratives and evidence).

Moore's peer review process allows faculty to reflect and self-assess teaching strengths, opportunities and potential changes to delivery or content based on feedback received. For the reviewers, the peer review process gives insight as to how another faculty member may present material that may be similar to what the reviewers teach in their own course. Seeing the unique methods of various faculty often spurs quality conversations at these reviews and will lead to both the faculty member being reviewed and the reviewers implementing improved practices into the courses that they teach. Reviewing faculty have a mentorship opportunity to guide new faculty with suggestions for improvement in their teaching methods by sharing their experiences in their years of teaching similar content. Reviewing faculty may occasionally see the work of their students in a new light and often get a better understanding of what motivates that student to excel. That information is invaluable for helping that student achieve in future semesters.

Faculty Hiring, Roles and Responsibilities
Moore's Faculty Diversity and Inclusion Guiding Principles states: Moore faculty strive to create a studio/classroom environment in which they acknowledge and actively engage issues of race, ethnicity, religion, socioeconomic class, age, gender, sexual orientation, and differences and abilities as an essential part of the student experience. Our goal is to foster equity through a deep understanding of diverse peoples, cultures, and perspectives. (evidence: Moore Diversity & Inclusion Guiding Principles) It is with these principles in mind that faculty and staff are recruited and hired.

A key part of a prospective faculty's application is how they respond to the question of their experience with, and outlook on, diversity and inclusion in their classroom. Should a prospective faculty member make it to the in-person interview round, they need to be able to articulate their vision for making their classroom diverse, how their curriculum will reflect this vision, and give examples of how their classes will be inclusive to all members of the Moore community.

When recruiting faculty and staff, importance is placed upon the job notifications being placed on well-known higher education job recruitment sites and sites that are accessed by a diverse population to ensure that the broadest range of candidates are made aware of the opportunity. Faculty search committees strive to ensure that diverse pools of candidates receive consideration. Whoever ultimately gets hired is a person committed to the diversity and inclusion guiding principles listed above.

Teaching experience, professional accomplishments, professional networks, and letters of recommendation all play a role in the evaluation of whether an applicant would be a good fit at Moore.

The Moore Federation of Teachers is the teacher's union that represents the faculty at Moore College of Art and Design. The MFT negotiates the labor contract between the union and the college, files grievances as needed, and works to create favorable conditions for the recruitment and retention of top faculty. The MFT is affiliated with the American Federation of Teachers. Membership in the MFT requires the payment of 1% of salary for per capita union dues. Adjuncts and full-time faculty are welcomed and encouraged to join the MFT. (See more details on the MFT in Standard VII)

Full-time faculty members are expected to have regularly scheduled office hours and all faculty will be available for consultations with students throughout the academic year. Full-time faculty members must devote at least a total of three (3) hours per week to office hours. Office hours, and any changes in the office hours, are posted online, in the course syllabus and reported to the Academic Dean and the Department Chair or the Graduate Program Director.

Each Department utilizes its formal evaluation procedure in conducting faculty and peer reviews. This procedure is approved by the Academic Dean, and is used for all faculty within the Department, including adjuncts and visiting faculty. The Department Chair or Graduate Program Director can include in the evaluation procedure classroom observations, examination of classroom materials, examination of student work, as well as any other method deemed useful by the Department.

Performance reviews of full-time and part-time tenured faculty members are conducted every five (5) years as a means for faculty to obtain constructive and balanced information, which will enable them to better fulfill their academic responsibilities. They are also an aid in the determination of contract continuation and promotion.

Term contract faculty on a 5-year contract will be reviewed in the fourth year of the contract, and will be given a terminal year in the case of a negative review. A 5-year contract faculty member who is terminated before the end of his/her contract may appeal through the grievance procedure, up to and including binding arbitration.

Term contract faculty on 3-year contracts will be reviewed as follows: for the first 3-year probationary contract term, faculty will be reviewed annually, with a possibility of immediate dismissal after a negative review; in the second 3-year term, faculty will be reviewed in the fall semester of the third year and given a terminal semester in the case of a negative review. The review will be completed by the end of October. This review will determine whether the faculty member will be offered a 5-year contract.

Graduate Program Directors and Department Chairs are reviewed annually by the Academic Dean in consultation with full-time faculty members in their departments. If there are no other full-time faculty members in the department, the Academic Vice President/Dean appoints at least one other full-time faculty member.

Faculty performance reviews are done by the Academic Dean, the appropriate Department Chair(s) or Graduate Program Director(s), and external reviewers within their respective discipline to the extent possible.

All faculty members receive a written copy of their performance reviews, a copy is given to his/her Department Chair or Graduate Program Director and a copy placed in his/her personal file.

Faculty performance reviews are based on teaching effectiveness, professional or scholarly achievement and service to the College and/or service to the community that brings visibility to the College.

Full-time faculty are scheduled as follows:
Lecture and Studio: The full-time load for Liberal Art and Studio faculty is twenty one (21) credits a year. A full-time faculty member can voluntarily choose to teach their twenty one (21) credits over the Academic Year (Fall, Spring and Summer Sessions) provided availability of classes.

Moore makes every effort to avoid assigning four (4) classes with a 38 student cap to an individual faculty member in a semester.

Faculty members who are not teaching over the summer have limited service obligations during the summer, including committee or task force meetings; ongoing committee or Departmental work related to curriculum development or assessment; recruitment activities and/or other duties as determined by the Academic Dean.

Department Chairs will handle their traditional duties and other workload requirements during the summer as necessary, and keep the College informed of their whereabouts during the summer.

For Graduate Program Directors, the academic year is twelve (12) months and the regular work-week is five (5) days per week.
Release time may be granted to faculty members for special projects, temporary task forces, computer training courses, special curriculum development and faculty members tasked with writing academic program reviews. This release time will be granted on a semester to semester

basis, with the full knowledge of the MFT. Such release time is discretionary and may be based on the recommendation of the Department Chair, Graduate Program Director, or Academic Dean. Further, all release time must be approved by the Department Chair/Graduate Program Director and the Academic Dean.

Release time from teaching may be granted to faculty members for scholarly work or professional activity. These include confirmed participation in juried or curated one-person exhibition or major group exhibition; vetted, edited, or referred book contract or peer-reviewed publication; contractual work and commissions; or advancing pedagogical innovation and curriculum guides for the field. The project or work should include evidence of how it advances or contributes to a discipline or general knowledge; demonstrates a faculty member's professional growth and involvement, as well as contributions and leadership in a field. A written proposal is submitted to the Faculty Development Committee which reviews applications and forwards a list of recommendations to the Academic Dean for the following academic year.

Information Literacy
The Connelly Library
The College's Connelly Library supplements its holdings of hardbound books and journals, slides and digital images through the use of interlibrary loan and electronic resources. It is staffed by professional librarians, who have earned, or are currently earning, their Master of Library Science degree from an ALA-accredited institution (appendix: staff resumes). The library supports the educational curriculum and goals at the College by providing broad coverage of art history, theory, criticism and the practice of fine arts and design, while also supporting art education studies and the liberal arts. It also participates in several cooperative borrowing arrangements with the Tri-state College Library Cooperative in Pennsylvania, New Jersey and Delaware, and a reciprocal borrowing agreement with the University of the Arts. Moore students are also encouraged to become patrons of the Free Library of Philadelphia, located across from campus, and to use the library and resources of the Philadelphia Museum of Art.

Maintaining an Appropriate Collection
The core collection is assessed and weeded periodically and new material is acquired to enhance and expand the collections for current and future curriculum.
- In 2009, funding was allocated to enhance and strengthen the collection relating to the graduate programs.
- In addition to the yearly collection development allocations, additional funds were allocated to enhance the Art Education and Interior Design collections during their accreditation cycles.
- In 2018, the library underwent a $2 million transformation project led by two Moore alumni. The Margaret Minik Writer's Studio was also moved to the library in order to

allow better access and opportunities for students to use resources. In addition, a new library instruction lab was built and designed to allow for video conferencing, presentations and lectures.

- The Educational Technology and Online Learning Coordinator position was revised in spring 2020. The position was moved from Academic Services to the Connelly Library to create a strong alignment of online, technical focus of the contemporary academic library and educational technology development and support for both students and faculty. During the summer of 2020, the new Coordinator created a suite of five workshops (each offered twice) that were recorded for faculty access for training and as a learning resource.

- The library currently has over 33,000 books and other materials in its collection, and subscribes to twenty electronic databases that provide access to abstracts and full-text articles, streaming video as well as three visual resource databases.

Information Literacy Instruction

Library staff collaborate with faculty to integrate information literacy competencies into assignments and course content via group instruction sessions, workshops, research guides, and additional resources. Library instruction group sessions are held during orientation, in all first-year writing and Visual Thinking classes, and are available per faculty request. Library staff holds approximately 30 sessions per year. Additionally, Library staff created an Online Teaching Resources guide for faculty, and a new chat service to offer immediate assistance to patrons remotely. The integrated library system has also been migrated to cloud hosting called Sierra. Librarians conducted class instruction and hold reference appointments through Zoom and Moodle, both synchronously and asynchronously throughout 2020-21 academic year, and will continue to offer these services both in-person and remotely in the future.

BFA Faculty in both studio and liberal arts classes incorporate information literacy into their writing assignments and studio projects. One example can be seen in the Foundation Design I course. In 2020, faculty designed a reading/writing assignment from the Design Basics textbook, and incorporated online research of historic and contemporary artists. In this class, students were asked to define vocabulary words from each chapter and write a paragraph about a specific artist/designer using the library databases for research and support. This academic research in a design studio course helped students see the significance of critical research in their artwork. [getting other examples from Jonathan, Daniel or Fran]

Learning Opportunities
Critiques
Students at Moore experience a unique learning methodology that has been part of an artist's education for decades – the critique of their work in their studio classes. While the students are tested in traditional means in lecture and liberal courses, a studio class requires regular

assessment of the artistic endeavors of the students. A critique of the work can be a daunting experience for new students who are unfamiliar with the format. Many artists see their work as extremely personal and developing the capacity to view their work objectively takes time and effort. Their work is often displayed on the wall next to the work of their peers; the inclination being to make comparisons. Getting past this initial reaction of "is my work as good as my peers" is fundamental to the growth of the artist. Part of the learning process of a critique is being able to speak about their work as well as being able to articulate the strengths and areas of improvement in the work that was done by their peers. It is this articulation of process, design, intent, and execution that focuses the student to improve their work since they now can identify what is working and what is lacking.

The instructor's role is crucial in conveying the critique process as a constructive experience. The instructor must be deft with criticism of work as well as with handling praise. All students are not at the same level, but all students can put forth a good effort to progress. Getting to know where the student is and having a vision of where a student could eventually go with their work requires the faculty to get to know the student and be able to extract the maximum effort from them. Teaching experience and cultural sensitivity are vital in this area as well as having a general ability to tell sometimes difficult news in a way that is not condescending or embarrassing for the student.

The instructor is key in establishing a critique space that allows the students to be challenged by their peers to improve their work with constructive criticism without it being perceived as personal attacks. The diverse makeup of the student body can be both a benefit and a challenge when critiquing work. Some students (and faculty) are reluctant to speak on a piece of work if that work focuses on something outside their personal experience or is a work focused on a cultural aspect that they may not be familiar with.

Faculty recently had a best practices training session about setting up critique spaces that allowed for more inclusiveness and freedom of expression. Making the critiques as fair as possible and as positive a learning environment as possible will always be a top priority at Moore.

Field Trips
Teaching and learning are not confined to campus. Being located in the culturally rich city of Philadelphia with a world class art museum a mile away and a myriad of other significant artistic destinations within a short drive, Moore students experience a vast variety of field trips that excite, inspire, and inform the work that they do in the classroom.
Some examples include:
- Philadelphia Museum of Art, Philadelphia, PA
- Mass MoCA, North Adams, MA, & The Clark, Williamstown, MA
- The National Portrait Gallery, Washington, D.C.

- Goggleworks, Reading, PA

For more Field Trip offerings see "Field Trips Sampling" document within the appendix.

Study Abroad/J-Term
Moore collaborates with Arcadia University's College of Global Studies to offer a 2-week study abroad program during the January-Term. The program is led by one or two senior faculty members, and students receive three credits for the course. Some locations have included Morocco, Greece, Italy, and most recently, Spain. Fifteen students participated in the Granada program for the 2020 J-Term. The interest in study abroad increases every year, and Moore plans to continue its partnership with Arcadia to offer exciting and diverse experiences. We are also working to increase fundraising for J-Term scholarships so that every student, regardless of need, might take advantage of these opportunities. The Academic Advisor serves as the Study Abroad Advisor and assists students with both the J-Term and other semester-long international program opportunities.

Exhibit of Student Work
The students at Moore produce amazing work and Moore is proud to display their efforts as often as possible. The halls outside of the classrooms in Wilson Hall and Sarah Peter Hall are continuously updated with stellar work from current students who have excelled at a particular project. This work is selected by faculty who feel that the student delivered work above and beyond the normal submissions. This informal exhibition of work serves as a motivator for students and as a recruiting tool for prospective students.

The annual Student Show occurs every April. First year students, sophomores and juniors are encouraged to submit class work that they have created in the last calendar year to be considered for exhibition by the gallery. The gallery staff selects, curates and exhibits the student work, filling the walls of the galleries.

The Senior Show is the annual event that showcases the thesis work of Moore's BFA seniors. All majors exhibit work from their thesis. An invitation-only gallery opening event for potential business partners happens at the end of April/early May. The students stand before their work and professionally speak of their work to potential business contacts. There is a separate, more informal, event for friends and family to view the thesis work.

The MFA students have access to the Moore galleries to display their work after the completion of their thesis. There is an opening reception that celebrates their achievements.

The Student Run Gallery offers students the opportunity to display whatever work they wish – personal work created outside the classroom, work that is not subjected to being chosen by

staff or faculty. The Student Run Gallery is given premiere space on the first floor, diagonal to Fox Commons, in Wilson Hall.

Capstone Experience
Students across the BFA and graduate programs are required to complete a capstone visual presentation and written thesis upon earning their respective degrees. In addition to critiques with their classmates, external jurors, and their faculty, BFA seniors present a body of work, their thesis, within either the Senior Show exhibition or for Fashion Design seniors, a Spring/Summer Fashion Show. These public events serve as opportunities to showcase Moore's talented emerging artists and designers to industry professionals, prospective employers, and donors, among others. Candidates in the graduate programs also present their theses to their classmates, faculty, and external jurors, and display their works in a culminating exhibition within The Galleries.

The Locks Career Center
Moore prepares the students to begin their artistic careers upon graduation. The required internship that occurs during the summer of their junior year is a vital way to begin this transition from student to professional. The internship program can be an effective way for students to become more aware of the various cultural institutions where artists forge careers and to make vital contacts with the professional world while still in college. Each BFA junior must complete a required internship that is relevant to their major. The Locks Career Center here at Moore is an invaluable resource for students who are searching for appropriate internships. The Locks Career Center maintains and updates a list of companies that are attractive potential employers and whom to contact at these companies for an internship. Some examples include Campbell's Soup, The Smithsonian Institute, Philadelphia Brewing Company, Abercrombie & Fitch, and QVC. Some students end up working full time or freelancing for the companies that have afforded them internships opportunities.

Due to the COVID-19 pandemic, traditional internships were mostly not available during the summers of 2020 and 2021. Private mentorships with established artists and designers were now allowed to fulfill the internship requirement. Most, if not all, of the students completed these mentorships remotely. This unique method of interning gave the students' access to working artists and designers in their field that otherwise they may not have had a chance to work with. (Joe to rephrase: The work that was produced by the students was generally much closer to the type of work that students are aiming for in their careers and more in tune with the cultural landscape being created by current working artists).