

2015-2016 Annual Assessment Report Template

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Report:

Question 1: Program Learning Outcomes

Q1.1.

Which of the following Program Learning Outcomes (PLOs) and Sac State Baccalaureate Learning Goals (BLGs) **did you assess?** [Check all that apply]

- 1. Critical Thinking
- 2. Information Literacy
- 3. Written Communication
- 4. Oral Communication
- 5. Quantitative Literacy
- 6. Inquiry and Analysis
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. Intercultural Knowledge and Competency
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. Global Learning
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. Overall Competencies in the Major/Discipline
- 19. Other, specify any assessed PLOs not included above:

a.

b.

c.

Q1.2.

Please provide more detailed background information about **EACH PLO** you checked above and other information such as how your specific PLOs are **explicitly** linked to the Sac State BLGs:

These three PLOs--**information literacy, creative thinking, and reading**--are components of the third BLG, comprising intellectual and practical skills.

Information literacy: Lower division Art History courses include short written exercises that incorporate basic research exercises, such as building a bibliography of legitimate sources on a specific topic (using scholarly/academic publications and peer-reviewed journal articles; reputable websites). Upper division Art History courses build on this with research papers developed in stages (e.g., preliminary proposal followed by final paper; preliminary draft followed by final paper) or with comparable assignments requiring the careful consultation of scholarly literature and the use of a variety of research tools (for example, students are directed to websites developed by universities to guide student research, such as the ones linked to the University Library website). Students may be asked to develop an annotated bibliography where they briefly explain why they have decided each source is viable. They may be asked to assess the expertise of the author by investigating her or his past record of publications.

Q1.2.1.

Do you have rubrics for your PLOs?

1. Yes, for all PLOs
2. Yes, but for some PLOs
3. No rubrics for PLOs
4. N/A
5. Other, specify:

Q1.3.

Are your PLOs closely aligned with the mission of the university?

1. Yes
2. No
3. Don't know

Q1.4.

Is your program externally accredited (other than through WASC Senior College and University Commission (WSCUC))?

1. Yes
2. No (skip to **Q1.5**)
3. Don't know (skip to **Q1.5**)

Q1.4.1.

If the answer to Q1.4 is **yes**, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

1. Yes
2. No
3. Don't know

Q1.5.

Did your program use the *Degree Qualification Profile* (DQP) to develop your PLO(s)?

1. Yes
2. No, but I know what the DQP is
3. No, I don't know what the DQP is
4. Don't know

Q1.6.

Did you use action verbs to make each PLO measurable?

1. Yes
2. No
3. Don't know

(Remember: Save your progress)

Question 2: Standard of Performance for the Selected PLO

Q2.1.

Select **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you *checked the correct box* for this PLO in Q1.1):

Q2.1.1.

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

Creative thinking relates to critical thinking, but with the added component of independent thought or interpretation that involves the student's ability to apply knowledge/insights from the course to an independent analysis or assessment of material closely related to the course, and even to express informed, original ideas about the topic (this is more apt to happen at the upper division level, as the lower division courses focus more on simple mastery of the material). In the generic grading scale (rubric) developed for use in Art History classes, creative thinking is factored into the upper range of "A" level work: "An A+ test or paper may go beyond the assignment instructions, providing additional information or showing extra effort and original thought." An upper division course's objectives also might include the students' attainment of "more advanced skills in the articulation of visual concepts." The mastery of the course material and of the relevant art historical vocabulary (enabling them to articulate visual concepts) will enhance the students' ability to think and write creatively about the works of art. In the Spring 2016 Senior Seminar in Art History, ART 192B, creative and critical thinking were combined in an exercise involving each student's independent, first-hand analysis of a work of art in the Crocker art museum, both for its own aspects (its historical place and significance) and for the way in which it was

Q2.2.

Has the program developed or adopted **explicit** standards of performance for this PLO?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Q2.3.

Please **provide the rubric(s) and standards of performance** that you have developed for this PLO here or in the appendix.

The only program rubric that relates to this PLO is the one quoted above. All Art History faculty are expected to include the program's rubric in their syllabi or provide it as a separate document. In the version of the rubric used for lower division classes, the "creativity criterion" (e.g., "original thought") may or may not be included, depending on the types of assignments used in the course. Finally, this and other PLOs may be included in rubrics used by instructors to assess specific assignments.

No file attached

No file attached

Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the PLO , the standard of performance, and the rubric that was used to measure the PLO:
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. In SOME course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2. In ALL course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3. In the student handbook/advising handbook
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4. In the university catalogue
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5. On the academic unit website or in newsletters
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	6. In the assessment or program review reports, plans, resources, or activities
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	7. In new course proposal forms in the department/college/university
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	8. In the department/college/university's strategic plans and other planning documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9. In the department/college/university's budget plans and other resource allocation documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	10. Other, specify: <input type="text"/>

Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

Q3.1.

Was assessment data/evidence **collected** for the selected PLO?

1. Yes
2. No (skip to **Q6**)
3. Don't know (skip to **Q6**)
4. N/A (skip to **Q6**)

Q3.1.1.

How many assessment tools/methods/measures **in total** did you use to assess this PLO?

8

Q3.2.

Was the data **scored/evaluated** for this PLO?

1. Yes
2. No (skip to **Q6**)
3. Don't know (skip to **Q6**)
4. N/A (skip to **Q6**)

Q3.2.1.

Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected:

The museum exercise in ART 192B addressed this PLO. It had two components: (1) a short essay (2-3 pages) about the work of art accompanied by notes taken in the museum, documenting the experience; and (2) an in-class powerpoint presentation by each student about the work of art (10 minutes, including the Q&A discussion facilitated by the student giving the presentation). The papers and presentations were graded separately, with the paper counting for 10% of the course grade, and the presentation was weighted at 5%. In their oral presentations, the students were instructed to do the following:

(1) Explain why they had selected this particular work of art for their assignment

(2) Point out and discuss the work's most distinctive qualities (here they were applying the knowledge acquired through their art history classes at Sac State)

(Remember: Save your progress)

Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

Q3.3.

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

1. Yes
2. No (skip to **Q3.7**)
3. Don't know (skip to **Q3.7**)

Q3.3.1.

Which of the following direct measures were used? [Check all that apply]

1. Capstone project (e.g. theses, senior theses), courses, or experiences
2. Key assignments from required classes in the program
3. Key assignments from elective classes
4. Classroom based performance assessment such as simulations, comprehensive exams, or critiques
5. External performance assessments such as internships or other community-based projects

6. E-Portfolios

7. Other Portfolios

8. Other, specify:

Q3.3.2.

Please **explain** and **attach** the direct measure you used to collect data:

Attached are the course syllabus (which provides information about all of the assignments, including the museum exercise) and the instructions for the museum exercise.

The culminating project in the course, the senior thesis, also was assessed for content. Though "creative thinking" was not specifically mentioned in its instructions or rubric, its application by the student author contributed to the strength of the thesis as part of good writing practice. Also, as mentioned above, creative and critical thinking are related, and one of the stated learning objectives of the course (page 1 of the syllabus) was the "advancement of analytic and critical thinking skills." The first learning objective in the list also is pertinent here ("ability to apply the skills and knowledge gained in BA studies in Art History to an advanced research and writing project").



ART 192B.S 2016.Syllabus .pdf
209.92 KB



ART 192B.S16.Museum essay.pdf
113.06 KB

Q3.4.

What tool was used to evaluate the data?

1. No rubric is used to interpret the evidence (skip to Q3.4.4.)
2. Used rubric developed/modified by the faculty who teaches the class (skip to Q3.4.2.)
3. Used rubric developed/modified by a group of faculty (skip to Q3.4.2.)
4. Used rubric pilot-tested and refined by a group of faculty (skip to Q3.4.2.)
5. The VALUE rubric(s) (skip to Q3.4.2.)
6. Modified VALUE rubric(s) (skip to Q3.4.2.)
7. Used other means (Answer Q3.4.1.)

Q3.4.1.

If you used other means, which of the following measures was used? [Check all that apply]

1. National disciplinary exams or state/professional licensure exams (skip to Q3.4.4.)
2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to Q3.4.4.)
3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to Q3.4.4.)
4. Other, specify: (skip to Q3.4.4.)

Q3.4.2.

Was the **rubric** aligned directly and explicitly **with the PLO**?

1. Yes
2. No
3. Don't know
4. N/A

Q3.4.3.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the rubric**?

1. Yes
2. No
3. Don't know
4. N/A

Q3.4.4.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the PLO**?

1. Yes
 2. No
 3. Don't know
 4. N/A

Q3.5.

How many faculty members participated in planning the assessment data **collection** of the selected PLO?

One

Q3.5.1.

How many faculty members participated in the **evaluation** of the assessment data for the selected PLO?

One

Q3.5.2.

If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

1. Yes
 2. No
 3. Don't know
 4. N/A

Q3.6.

How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

The ART 192B students assembled portfolios of their work (two portfolios: one for the thesis, one for all of the other written assignments in the course) and turned them in at the end of the semester. Since the group was a small one (8 students), all of the students were used in the sample.

Note: This course also was selected for inclusion in the WASC-related assessment project of critical thinking and information literacy. As part of that project, each student wrote a 500-word statement responding to each of the following prompts:

(1) summary of the student's rationale for the senior thesis project

(2) a reflection on the student's research process, including how they determined when and how to cite sources, the basic

Q3.6.1.

How did you **decide** how many samples of student work to review?

See above.

Q3.6.2.

How many students were in the class or program?

8 (just over 20% of the program)

Q3.6.3.

How many samples of student work did you evaluated?

Eight.

Q3.6.4.

Was the sample size of student work for the direct measure adequate?

1. Yes
2. No
3. Don't know

(Remember: Save your progress)**Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)****Q3.7.**

Were indirect measures used to assess the PLO?

1. Yes
2. No (skip to **Q3.8**)
3. Don't Know (skip to **Q3.8**)

Q3.7.1.Which of the following indirect measures were used? **[Check all that apply]**

1. National student surveys (e.g. NSSE)
2. University conducted student surveys (e.g. OIR)
3. College/department/program student surveys or focus groups
4. Alumni surveys, focus groups, or interviews
5. Employer surveys, focus groups, or interviews
6. Advisory board surveys, focus groups, or interviews
7. Other, specify:

Q3.7.1.1.

Please explain and attach the indirect measure you used to collect data:

At the end of the semester, each senior seminar student filled out a survey form that assessed the Art History program as a whole, rather than the specific class (that was evaluated separately using the standard course evaluation form). On pages 4-5 of the survey, the students were asked to assess the degree to which the Art History concentration had helped them to develop or master specific skills or types of knowledge, all included among the concentration's learning goals: visual literacy in both Western and Non-Western art and culture, information literacy and research skills, critical thinking skills, careful reading skills, effective written communication skills, effective oral communication skills, and the ability to make connections between Art History and other fields of study (these were identified among the program's objectives in the 2011 assessment plan, still in effect). While the ability to think creatively is not addressed in so many words, it relates to both critical thinking skills and the "ability to make connections."

Art History Survey 5.2016.pdf
154.69 KB

No file attached

Q3.7.2.

If surveys were used, how was the sample size **decided**?

This exit survey is given only to the students enrolled in the senior seminar.

Q3.7.3.

If surveys were used, how did you **select** your sample:

See above.

Q3.7.4.

If surveys were used, what was the response rate?

100%

Question 3C: Other Measures (external benchmarking, licensing exams, standardized tests, etc.)

Q3.8.

Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

1. Yes
2. No (skip to **Q3.8.2**)
3. Don't Know (skip to **Q3.8.2**)

Q3.8.1.

Which of the following measures was used? [Check all that apply]

1. National disciplinary exams or state/professional licensure exams
2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)
3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)
4. Other, specify:


Q3.8.2.

Were other measures used to assess the PLO?

1. Yes
2. No (skip to **Q4.1**)
3. Don't know (skip to **Q4.1**)

Q3.8.3.

If other measures were used, please specify:

 No file attached

 No file attached


(Remember: Save your progress)

Question 4: Data, Findings, and Conclusions

Q4.1.

Please provide simple tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO for **Q2.1**:

Given the small size of the sample, no tables or graphs were created.

 No file attached


 No file attached

Q4.2.

Are students doing well and meeting the program standard? If not, how will the program work to improve student performance of the selected PLO?

Yes, in specific reference to this PLO (creative thinking), the Art History students are doing well. Each of the seminar students received a grade in the A range for the powerpoint presentation. Their presentations were creatively designed, well organized, and entertaining--all showed a good use of visual images, and a very good exploration of the ways in which the students felt the Crocker had succeeded in installing and contextualizing the works of art. They made some creative suggestions for how the installation and/or contextualization (specifically, the wording of the wall text) could be improved. Their suggestions also incorporated insights from this and other Art History courses taken at Sac State.

As an aside, I want to add that Art History students also demonstrated creativity and creative thinking outside the classroom this academic year, in a variety of ways (examples: curating an art exhibit in the Witt Gallery, activating the Art History club).

 No file attached

 No file attached

Q4.3.

For the selected PLO, the student performance:

- 1. **Exceeded** expectation/standard
- 2. **Met** expectation/standard
- 3. **Partially** met expectation/standard
- 4. Did not meet expectation/standard
- 5. No expectation/standard has been specified
- 6. Don't know

Question 4A: Alignment and Quality

Q4.4.

Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Q4.5.

Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Question 5: Use of Assessment Data (Closing the Loop)

Q5.1.

As a result of the assessment effort and based on prior feedback from OAPA, do you anticipate *making any changes* for your program (e.g. course structure, course content, or modification of PLOs)?

- 1. Yes
- 2. No (skip to Q5.2)
- 3. Don't know (skip to Q5.2)

Q5.1.1.

Please describe *what changes* you plan to make in your program as a result of your assessment of this PLO. Include a description of how you plan to assess the impact of these changes.

NB: I am replying "don't know" to some of these questions mainly because the Art History faculty did not have the opportunity to meet at the end of AY 2015-16 for a summative assessment-based discussion. It has been very difficult to schedule meetings with a representative number of instructors participating when the majority of them are part-time faculty teaching on different days and, often, commuting a substantial distance.

Q5.1.2.

Do you have a plan to assess the *impact of the changes* that you anticipate making?

- 1. Yes
- 2. No
- 3. Don't know

Q5.2.

How have the assessment data from the last annual assessment been used so far? **[Check all that apply]**

	1. Very Much	2. Quite a Bit	3. Some	4. Not at All	5. N/A
1. Improving specific courses	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Modifying curriculum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
3. Improving advising and mentoring	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. Revising learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Revising rubrics and/or expectations	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Developing/updating assessment plan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
7. Annual assessment reports	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Program review	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Prospective student and family information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
10. Alumni communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
11. WSCUC accreditation (regional accreditation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
12. Program accreditation	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. External accountability reporting requirement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
14. Trustee/Governing Board deliberations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
15. Strategic planning	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
16. Institutional benchmarking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
17. Academic policy development or modifications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
19. Resource allocation and budgeting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
20. New faculty hiring	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
21. Professional development for faculty and staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
22. Recruitment of new students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

23. Other, specify:

Q5.2.1.

Please provide a detailed example of how you used the assessment data above:

Mid-range data from the 2015-16 assessment (collected informally, prior to the writing of this report) plus assessment data from the reports submitted in past academic years, supplemented by the results of the exit surveys and interviews of graduating seniors, were consulted when the Art History portions of the Self Study for the NASAD reaccreditation review were assembled and written in the first months of the year (the report was submitted in early March 2016).

As stated above, students in ART 192B also participated in the project connected to the upcoming WASC review. Their written work and comments, but not assessment data from the instructor, were collected as part of the project.

(Remember: Save your progress)

Additional Assessment Activities

Q6.

Many academic units have collected assessment data on aspect of their program *that are not related to the PLOs* (i.e. impacts of an advising center, etc.). **If** your program/academic unit has collected data on program *elements*, please briefly report your results here:

Q7.

What PLO(s) do you plan to assess next year? [Check all that apply]

- 1. Critical Thinking
- 2. Information Literacy
- 3. Written Communication
- 4. Oral Communication
- 5. Quantitative Literacy
- 6. Inquiry and Analysis
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. Intercultural Knowledge and Competency
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. Global Learning
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. Overall Competencies in the Major/Discipline
- 19. Other, specify any PLOs not included above:

a. b. c. **Q8.** Please attach any additional files here:

Q8.1.

Have you attached any files to this form? If yes, please list every attached file here:

- (1) Syllabus, ART 192B (Senior Seminar in Art History, Spring 2016)
- (2) Instructions for the Crocker Museum exercise, ART 192B
- (3) Questionnaire developed for the exit survey of the students enrolled in ART 192B

Program Information (Required)

P1.

Program/Concentration Name(s): [by degree]

BA Art History

P1.1.

Program/Concentration Name(s): [by department]

Select...

P2.

Report Author(s):

Catherine Turrill Lupi

P2.1.

Department Chair/Program Director:

Catherine Turrill Lupi, Department Chair

P2.2.

Assessment Coordinator:

Catherine Turrill Lupi (for Art History only)

P3.

Department/Division/Program of Academic Unit

Art

P4.

College:

College of Arts & Letters

P5.

Total enrollment for Academic Unit during assessment semester (see Departmental Fact Book):

F 15: 248 UG majors (35, ARTH)

P6.

Program Type:

1. Undergraduate baccalaureate major
2. Credential
3. Master's Degree
4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)
5. Other, specify:

P7. Number of undergraduate degree programs the academic unit has?

4

P7.1. List all the names:

Art offers one BA degree. All students are in the Art major.

P7.2. How many concentrations appear on the diploma for this undergraduate program?

4

P8. Number of **master's degree programs** the academic unit has?

1

P8.1. List all the names:

Undergraduate students in the Art major choose between 4 concentrations:

(1) Art Education (Single Subject/Pre-Credential Preparation)

(2) Art History

(3) Studio Art (60 units)

P8.2. How many concentrations appear on the diploma for this master's program?

1

P9. Number of **credential programs** the academic unit has?

0

P9.1. List all the names:

Not applicable.

P10. Number of **doctorate degree programs** the academic unit has?

0

P10.1. List all the names:

Not applicable.

When was your assessment plan ...	1. Before 2010-11	2. 2011-12	3. 2012-13	4. 2013-14	5. 2014-15	6. No Plan	7. Don't know
P11. developed?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
P11.1. last updated?	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

P11.3.

Please attach your latest **assessment plan**:



ARTH Assess Plan F 11 rev.pdf
114.01 KB

P12.

Has your program developed a **curriculum map**?

1. Yes
 2. No
 3. Don't know

P12.1.

Please attach your latest **curriculum map**:



ARTH, 4 year plan, rev .pdf
216.15 KB

P13.

Has your program indicated in the curriculum map where assessment **of student learning** occurs?

1. Yes
 2. No
 3. Don't know

P14.

Does your program have a capstone class?

1. Yes, indicate:
 2. No
 3. Don't know

P14.1.

Does your program have **any** capstone project?

1. Yes
 2. No
 3. Don't know

(Remember: Save your progress)

ART 192B: Senior Seminar in Art History (33140): Syllabus

CSU Sacramento, Spring 2016

Room/time: Kadema 170; Mon. 3-5:50 p.m.

Course website: <https://sacct.csus.edu/>

Department website: <http://www.al.csus.edu/art/>

Facebook site: <http://www.facebook.com/csusarthistory>

Prof. Catherine Turrill-Lupi

Kadema 189 (278-7515)

E-mail: turrillc@csus.edu

Office Hours: Tues., 2-3:30;

Wed., 10-11:30

(and by appointment)

Required textbook:

Donald Preziosi, *Art of Art History: A Critical Anthology* (new edition; 2009): new and used print copies, for sale and rental (price ranging from \$10.48-29.95), are available at the Hornet Bookstore; free on-line access is available through the University Library website.

Optional textbook (highly recommended but not required; on reserve in the Library):

Sylvan Barnet, *A Short Guide to Writing about Art* (Prentice-Hall/Pearson): 10th or 11th edition (new and used print copies of the 10th edition, for sale and rental, are available at the Hornet Bookstore). *Note: Even if you do not own a copy of this book, you will need to consult it when working on the written assignments in the senior seminar.*

Catalog description:

The culminating course for the Art History concentration, ART 192B focuses on the research, writing, and oral presentation of a thesis in each student's area of interest. Seminar readings, discussions, and weekly workshops support the thesis project and develop basic career skills. ART 192B develops writing skills and explores how to employ traditional and new research technologies. Career topics include how to locate appropriate jobs, professional schools, and graduate programs; and how to write professional résumés and correspondence, including graduate school and internship or job applications.

Prerequisites: Senior status, completion of all lower-division major requirements, HIST 100, and the University's Graduation Writing Assessment Requirement (GWAR).

Learning objectives:

1. Ability to apply the skills and knowledge gained in BA studies in art history to an advanced research and writing project
2. Familiarity with the history of art historiography and some of the most important scholars and approaches in that field
3. Advancement of research skills
4. Advancement of analytic and critical thinking skills
5. Greater ease with public speaking and use of Powerpoint in presentations
6. Ability to situate your professional ambitions and values within the field and discourses of art history
7. Familiarity with strategies for seeking graduate programs and job opportunities

Critical thinking and information literacy:

Sacramento State is preparing for its re-accreditation review by WASC (Western Association of Schools and Colleges). Upper division courses across the University have been selected for a review of the ways in which critical thinking and information literacy skills are advanced. Instructors will share copies of the culminating written assignments and students will be asked to write two short reflective papers at the end of the term:

1. 500-word summary of the rationale for your senior project. What did you hope your audience would learn and understand about your senior project?
2. 500-word reflection in which you describe your research process in completing your senior project, answering the following questions:
 - How did you determine when and how to cite sources?
 - On what basis did you choose your sources?
 - Why did you decide to use sources in the way that you did?
 - How did you differentiate between your ideas and those of your sources?

This information is included in the syllabus so that you will keep these (potential) questions in mind as you do your research, assess scholarly sources for their relevance to your topic, and use information from those sources to write your thesis.

Course requirements and percentage weights in the final grade:

Senior thesis (45%), eleven short written assignments (eight papers responding to assigned readings; Crocker Art museum essay; a professional résumé; and a sample cover letter for a job, internship, or graduate school: 35%), two oral presentations (leading a class discussion; Powerpoint lecture about a work of art in the Crocker: 10%), and participation (10%). Note: Included in the senior thesis component is a third oral presentation at the end of the semester, when students will give conference-style lectures about their thesis topics.

Art History Symposium:

The Senior Seminar will be a co-sponsor of the 12th annual Art History Symposium on Saturday, April 16 (part of the Festival of the Arts). Participation by seminar students in the symposium is **required**, so please make needed arrangements now and please talk to the instructor immediately if you foresee any problem with attendance.

Class attendance and participation policy:

Attendance and preparation are much more important in seminars than in lecture classes because each student is a co-teacher and shares equal responsibilities with the other students. Active, collaborative, and supportive engagement in the seminar benefits all of the participants. Except under special circumstances discussed with the instructor, late arrivals or early departures (by fifteen or more minutes, unless the class is scheduled to start or end at a different time) will impact the participation component of the final grade.

Absences for health or family reasons must be discussed with the instructor in order to be excused. An **unexcused** absence is one that is not justified and is not documented by some communication with the instructor on or before the day of the missed class (by e-mail or by appointment). *Each of the first two unexcused absences will lower the final grade by a full letter; three unexcused absences will mean an automatic failure in the course.*

Academic guidance:

Please speak to the instructor during office hours or by appointment if you have questions about the seminar, its assignments, or your responsibilities. To meet with the instructor during office hours, sign up on the list on the office door; to schedule an appointment at another time, speak to her at the end of class or send her an e-mail.

The website of Writing Across the Curriculum offers multiple resources for students, including a *Writing Handbook* (not fully current) and guidelines for writing thesis papers, résumés, and cover letters (<http://www.csus.edu/wac/WAC/Students/index.html>). For additional assistance with writing, go to the University Reading and Writing Center (URWC) in Calaveras 128 (<http://www.csus.edu/writingcenter/>; phone 278-6356). For assistance with technology, computer software, and poster design, go to the website of the Student Tech Center (<http://www.csus.edu/irt/STC/workshops/index.html>).

If you have a disability and require academic accommodation in the course, please provide **written** verification from the Office of Services to Students with Disabilities at the start of the semester (Lassen Hall 1008; <http://www.csus.edu/sswd/sswd.html>). Also, please discuss your accommodation needs with the instructor before the second class of the term.

Seminar Assignments: Summary Information

Note: *Save all graded assignments. They will be part of the portfolio turned in on May 16.*

45%: Senior Thesis: 20-25 page paper (accompanied by a one-page abstract) that will be developed and refined in stages over the semester and will culminate in an oral presentation at the Senior Seminar Symposium. The schedule is as follows:

- **Feb. 1:** Preliminary thesis proposal (2-3 page essay) and 8-entry bibliography. These papers will be exchanged between class members for peer review (*2 copies of each reader's written feedback will be due in class on Feb. 8: ungraded but required*).
- **Feb. 8:** Oral presentations in class about the thesis topics
- **Feb. 22:** Revised thesis proposal (4-5 pages); expanded bibliography (**5%**)
- **Mar. 14:** First draft of the thesis is due in class (**10%**)

- **Apr. 11:** Second draft of the thesis is due in class. These versions will be exchanged between class members for peer review.
- **Apr. 25:** Peer review of the second draft of another student's thesis (**5%**)
- **May 2:** Practice round of thesis presentations (Powerpoint)
- **May 9:** Senior Seminar Symposium (thesis presentations: **5%**)
- **May 16:** Final version of thesis, with an abstract (**20%**)
(*more information about the senior thesis project is provided in a separate document posted on the course website, SacCT*)

35%: Ten short written assignments (*for the full instructions, see the course website*)

NOTE: Except under special circumstances discussed with the instructor **before** the due date, late short papers are subject to a grade penalty (one half grade reduction for every 24 hours that pass: a B becomes a B-, etc.) and will be accepted up to **ONE** week after the due date. *The **summary evaluation** (due May 16) cannot be late.*

1. **20%:** Eight graded response papers (**RP**) based on the assigned readings. Because the response papers are meant to prepare you for active participation in class discussion, they are due at the start of class on the same day that the assigned reading is analyzed (each should be 300-450 words, with double spacing, 12-point font, and 1.2-inch margins: between 1 and 1 ½ pages).
2. **5%: Résumé** (one or more pages: adapted to the position for which you are applying) and a **cover letter** for a real job or internship, **or a statement of purpose** for an application to a graduate program in Art History. The final grade on this exercise will be based on the average of the two grades assigned to the first and revised versions of the résumé/cover letter (due **2/29** and **3/28**).
3. **10%: Museum essay**, based on a work of art examined in the Crocker Art Museum's permanent collection (600-900 words; due **3/28**)
4. **0%: Summary evaluation** of your work in the seminar in all areas of evaluation described in the course syllabus (one page, due **May 16: ungraded but required**)

10%: Two oral presentations in class

1. **5%: Collaborative presentation** based on assigned readings in *Art of Art History*. For each of four class sessions, a pair of students, working as a team, will direct the discussion of the assigned reading in the course text (these presentations will be in the classes on **2/15, 2/29, 3/7, and 4/4**). Leading a discussion will involve preparing a typed handout for distribution in the class and designing a Powerpoint presentation to direct the discussion about the reading. See the guidelines on SacCT for additional information about this assignment.
2. **5%: Presentation about a work of art** in the Crocker Art Museum (**3/28**; using Powerpoint to illustrate a short lecture about the topic of the related essay). See the instructions on SacCT for additional information about this assignment.

10%: Participation (at the seminar and through attending two public lectures):

A professional, collaborative attitude is essential in a seminar, where all the participants are helping each other learn. In this seminar, “attendance” will mean more than simply showing up for class: it also will mean active participation in the group discussions. Also included in the participation category is your attendance at **two** public lectures, each documented by one or more pages of notes taken during the lecture. There will be several opportunities to go to lectures and presentations by artists and art historians on campus this semester. In particular, you should try to attend the presentations by the finalists for the tenure-track faculty position in Early Modern European Art History.

For the notes: write the name of the speaker and the date of the lecture at the top of the first page. The notes should reflect your **active listening**, with an emphasis on a few of the main themes, points, or ideas of the presentation. Also, in your summation, state what you found most interesting (*due the first class meeting after the lecture attended; ungraded*).

Making up for an absence:

If you are unable to attend class on a day you were scheduled to be a co-presenter, you will have the opportunity to make up for the absence by leading one of the other assignment discussions during the term (i.e., one of the discussions not delegated to student pairs).

Extra credit:

You are encouraged to attend other campus lectures. **Extra credit** may be earned by attending, and writing up, an art history lecture that you attended **off campus** (see the events calendar on SacCT). *Speak to the instructor in advance if you want to do this.*

* * * * *

Seminar Bibliography

Print Materials on Reserve in the University Library

Barnet, S. *A Short Guide to Writing About Art*, 10th ed. (Upper Saddle River, NJ: Pearson/Prentice-Hall, 2011)
Camenson, B. *Great Jobs for Art Majors* (Lincolnwood IL: VGM Career Horizons, 1997)
Camenson, B. *Opportunities in Museum Careers* (NY: McGraw Hill, 2007)
Preziosi, D. *The Art of Art History: A Critical Anthology* (NY: Oxford Univ. Press, 1998)
Reiss, S. and Wilkins, D. (eds.) *Beyond Isabella: Secular Women Patrons of Art in Renaissance Italy* (Kirksville, MO: Truman State Univ. Press, 2001)

PDFs Posted on Course Website (SacCT)

Hatt, M. and Klonk, C. "A Variety of Interpretations: A Preview," in *Art History: A Critical Introduction to its Methods*, 2-20 (NY: Manchester University Press, 2006)
Welch, E. "Engendering Italian Renaissance Art: A Bibliographic Review," *Papers of the British School at Rome* 68 (2000): 201-216 [also available through JSTOR]

Class schedule with assignment deadlines (subject to change)

The reading assignments in the course text (listed simply as "Preziosi" in the class schedule) will include Preziosi's introduction to each chapter and at least two of the excerpts from the literature that are covered in the chapter (identified by the author's surname). For the written assignments, see the more detailed instructions and supplemental information (including links to relevant websites) posted on the course website, SacCT.

Also listed in the schedule are the public lectures on art and art history that were publicized prior to January 25 (*updates will be shared later: check the events calendar on SacCT*). These entries are formatted and **highlighted** to distinguish them from the seminar classes.

Note: It is possible that a class session may be shortened so that seminar participants can attend a lecture by one of the finalists for the Early Modern European Art History job.

January 25:

- Assignment: None.
- Class activities: Introductions; review of the syllabus, course requirements, and the schedule of oral presentations; preliminary discussion of the peer-review and discussion-leader pairs; preliminary discussion of anticipated thesis topics.

Wednesday, January 27: Artists' dialogue: Jane Dickson and Joe Lewis, whose work is on view in the Robert Else Gallery from Jan. 27 – Feb. 26 (*Pump Up the Volume!*) will be speaking in Kadema 145 from 7:30-8:30 p.m. See the short article in the *Sacramento State News* (<http://www.csus.edu/news/articles/2016/1/13/Sacramento-State-exhibit-traces-global-reach-of-hip-hop.shtml>)

Thursday, January 28: Panel talk, *Satirical Cartooning and the Limits of Free Speech* (part of the "Art Beyond Fear" lecture series), Crocker Art Museum (6 p.m.): fee charged; reservations recommended (<https://tickets.crockerartmuseum.org/Info.aspx?EventID=15>)

Friday, January 29: *Convergent Cultures/Convergent Image: Annual Templeton Colloquium in Art History*, Conference Center Ballroom B, 550 Alumni Lane, UC Davis (4-7 p.m.): presentations by Glaire Anderson ("The Medieval Mediterranean Reframed: Early Islamic Cordoba at the Center"), Gauvin Bailey ("Architecture and Urbanism in the French Atlantic World, 1604-1830: Ideology and Reality in the Other Latin America"), and Nuha Khoury ("Gardens of Desire and Shooting Stars: Contextualizing Love in Isfahan")

February 1:

- Readings: Preziosi, pp. 1-11 (“Introduction,” “Art History: Making the Visible Legible”); Michael Hatt and Charlotte Klonk, “A Variety of Interpretations: A Preview” (from *Art History: A Critical Introduction to Its Methods*; PDF on SacCT).
- Assignment: Preliminary thesis proposal (2-3 pages) and 8-entry bibliography. *Bring two copies to class (one for the peer reviewer, the other for the instructor).*
- Class activity 1: Distribution of thesis proposals to peer reviewers and discussion of the peer review process for this exercise.
- Class activity 2: Group discussion of the assigned readings listed above.

Saturday, February 6: Gallery Talk, “*Back to Life*” with Diana Daniels, Crocker Art Museum (11 a.m.): The curator of the current exhibition of Bay Area figurative drawings will lead a gallery walk-through. Fee charged; reservations recommended.

February 8:

- Reading: Preziosi, Ch.1 (“Art as History”): Vasari, Winckelmann, and Baxandall.
- Assignment 1 (due in class): Written response to the assigned reading (**RP#1**). *This first response paper will be evaluated (returned with comments) but **not** graded.*
- Assignment 2 (due in class): Peer review of a classmate’s thesis proposal.
- Class activity 1: Group discussion of Chapter 1
- Class activity 2: Short oral presentations about the senior thesis topics (part 1).

February 8 also is the deadline for entering Sac State’s Student Research Symposium (<http://www.csus.edu/research/studentresearch/studentresearchsymposium.html>)

February 15:

- Reading: Preziosi, Ch. 2 (“Aesthetics”): Kant and Rodowick.
- Assignment (due in class): Written response to the assigned reading (**RP#2**).
- Class activity: Student-led presentation and discussion of Chapter 2, illustrated with slides and guided by a one-page hand-out prepared for class distribution
- Class activity 2: Short oral presentations about the senior thesis topics (part 2).

February 22:

- Reading: Preziosi, Ch. 3 (“Form, Content, Style”): Wölfflin, Gombrich, and Summers (“Style”)
- Assignment 1 (due in class): Written response to the assigned reading (**RP#3**).
- Assignment 2 (due in class): Revised thesis proposal; expanded thesis bibliography.
- Careers workshop, led by Michele Okada, Career Counselor & Experiential Learning Coordinator (3-4:30 p.m.). To prepare for this, refer to the folder on SacCT.
- Class activity: Group discussion of Chapter 3.

Friday, February 26: Student Research Symposium, University Union, 8 a.m.-2 p.m.

February 29:

- Reading: Preziosi, Ch. 4 (“Anthropology and/as Art History”): Warburg and Farago
- Assignment 1 (due in class): Written response to the assigned reading (**RP#4**).
- Assignment 2 (due in class): First draft of a professional résumé and a cover letter for an application for a job or internship, or a statement of purpose for graduate school.
- Class activity 1: Student-led presentation and discussion of Chapter 4, illustrated with slides and guided by a one-page hand-out prepared for class distribution
- Class activity 2: Group discussion of cover letters and the search/application process.

March 7:

- Reading: Preziosi, Chapter 5 (“Mechanisms of Meaning”): Panofsky and Bal/Bryson
- Assignment (due in class): Written response to the assigned reading (**RP#5**)
- Class activity 1: Student-led presentation and discussion of Chapter 5, illustrated with slides and guided by a one-page hand-out prepared for class distribution
- Class activity 2: Individual reports on the progress of thesis papers (*first drafts are due in class on March 14*).

Thursday, March 10:

New Yorker art critic Peter Schjeldahl will give the second Betty Jean and Wayne Thiebaud Endowed Lecture in the Buhler Alumni Center at UC Davis (4:30 p.m.)

Friday, March 11: Deadline for proposals for student papers, posters, presentations (etc.) on the One World Theme, *Global Perspectives on Power*. For application instructions, go to: <http://www.csus.edu/oneworld/End%20of%20the%20Year%20Celebration.html>

March 14:

- Reading: Preziosi, Chapter 6 (“Deconstruction and the Limits of Interpretation”)
- Assignment 1 (due in class): Written response to the assigned reading (**RP#6**)
- Assignment 2 (due in class): First draft of senior thesis.
- Class activity: Group discussion of Chapter 6.

Wednesday, March 16: Reception and announcement of awards, annual Student Awards Show, Robert Else Gallery (5-8 p.m.)

March 21-27: Spring Break

- **FYI, Crocker Museum hours and admission fee:** Tues. – Sun., 10-5 (open until 9 on Thursday evenings); admission for college students is \$8. On the 3rd Sunday of each month, admission is “pay what you wish,” for any amount.

March 28:

- Assignment 1: Final version of a professional résumé; also, cover letter for an application for a job or internship, or a statement of purpose for graduate school.
- Assignment 2: Crocker Museum essay (2-3 pages: see separate instructions)
- Class activity: Short Powerpoint presentations about topics of museum essays

April 4:

- Reading: Preziosi, Ch. 7 (“Authorship and Identity”)
- Assignment (due in class): Written response to the assigned reading (**RP#7**)
- Class activity 1: Student-led presentation and discussion of Chapter 7, illustrated with slides and guided by a one-page hand-out prepared for class distribution.
- Class activity 2: Discussion of thesis and peer review process (the second draft of each thesis will be due in class on April 11, to be given to the peer-reviewer)

Tuesday, Apr. 5: 4th Annual One World End of the Year Celebration, *Global Perspectives on Power* (10-noon, University Union): Students from across campus will present their perspectives on power through oral presentations, posters, and exhibits.

April 11:

- Reading: Welch, “Engendering Italian Renaissance Art” (PDF on SacCT)
- Assignment 1 (due in class): Written response to the assigned reading (**RP#8**)
- Assignment 2 (due in class): Second draft of senior thesis (*copies will be distributed among class members for peer review, with their responses due in class on April 25*)
- Class activity 1: Group discussion of assigned reading.
- Class activity 2: Final preparations for the Art History Symposium on April 16.

Festival of the Arts at Sacramento State: April 13-17

Wednesday, April 13: Lecture by Kendall Brown (Professor of Asian Art History, School of Art, CSU Long Beach) on the work of Bidou Yamaguchi (University Library Gallery, 6 p.m.; in conjunction with *Traditions Transfigured: The Noh Masks of Bidou Yamaguchi*)

Thursday, April 14: Presentation by Bidou Yamaguchi and Kendall Brown (University Library Gallery, 2 p.m.)

Friday, April 15: Lecture by collector Steve McLeod (Library Gallery, 2 p.m.)

April 14, UC Berkeley: Stoddard Lecture by Suzanne Blier (Harvard University), *Picasso's "Demoiselles": Africa, Sex, Origins and Creativity* (5:30 p.m.)

April 15, UC Berkeley: Day-long Stoddard Symposium on *Difference/Distance: Picturing Race Across Oceans in the Eighteenth and Nineteenth Centuries* (for a list of speakers and topics, go to: <http://arthistory.berkeley.edu/events/event/2967354-difference-distance-picturing-race-across-oceans-in>)

Saturday, April 16: 12th Annual Art History Symposium: *Hers & Hers: Women as Artists, Clients, and Consumers* (1-5 p.m.; keynote by Dr. Sheryl Reiss), preceded by a brunch for the speakers, Art History faculty, and Art History students. *Attendance at the brunch and symposium is required of all seminar students.*

April 18:

- Reading: Preziosi, Ch. 8 (“Globalization and Its Discontents”)
- Assignment: Written response to the assigned reading (**RP#9**)
- Class activity 1: Group discussion of the assigned reading
- Class activity 2: Shared reflections on the Art History symposium

April 25:

- Assignment 1: Preziosi, Ch. 8 (“Globalization and Its Discontents”), continued
- Assignment 2: Peer reviews of the second draft of the senior thesis
- Class activity 1: Group discussion of the assigned reading
- Class activity 2: Planning for the practice round of thesis presentations on May 2.

May 2:

- Class activity: Practice round of senior thesis presentations, using Powerpoint.

May 9:

- Class activity: Art History Student Symposium (Senior thesis presentations): this event will be open to the public. Friends and family will be encouraged to attend, and there will be a short reception afterwards (*location TBA: we may use a lecture room in the University Library*).

Friday, May 13:

Art Ball (5-8 p.m.): reception for graduating BA and MA students in Art; events and displays involving Studio Art will be featured in Kadema Hall, Mariposa Hall, and the Art Sculpture Lab. ART 192B students may want to participate by presenting their thesis topics as posters.

May 16 (during the final exam slot for ART 192B, 3-5 p.m.):

- Assignment 1: Completely assembled seminar portfolios (below; see also SacCT)
- Assignment 2: Self-evaluation statement, 1-2 pages (see below)
- Class activity: Debriefing/exit interview discussion or survey (*details TBA*)

Seminar portfolios: Two portfolios will be due at the final class session on May 16.

- One will be the **thesis portfolio** (see the thesis instructions on SacCT)
- The other will be a **separate folder** containing all of your **other graded written work** from the Spring semester plus your **self-evaluation** (assessment of your work in the seminar in all areas of evaluation described in the course syllabus; brief summary of what you gained/learned from taking the Senior Seminar).

Collection of graded portfolios: These will be ready for students to take away from the Art Department by the end of finals week (May 20) or early the following week (all faculty must submit their Spring semester grades by Wednesday, May 25).

Information about this two-part assignment, based on the entry on page 4 of the syllabus:

- **Museum essay**, based on a work of art examined in the Crocker Art Museum's permanent collection (600-900 words; due **3/28**; worth **10%** of course grade)
- **Presentation about a work of art** in the Crocker Art Museum (on **3/28**; using Powerpoint to illustrate a short lecture about the topic of the museum essay; worth **5%** of course grade)

Museum Worksheet (next page):

You must take detailed notes in the museum. You may use the next page for some of your notes (you probably will need more than one page). The notes will reflect your careful examination of both the work of art and its immediate surroundings (specifically, the other art that is installed near it). Note: You will want to take photos in the museum for the essay and class presentation.

Essay (600-900 words/2-3 pages, double-spaced, 1.2" margins; turned in with your notes):

This short essay will combine two of the standard components of a museum catalog entry—a **very** selective description (*what are a few of the most significant features of the work of art?*) and a **brief** remark about the work's historic place or significance (*how does it fit into its time period or style?*)—with a critical assessment of how the work is presented at the Crocker. For the topic of your essay, please select a work from the museum's permanent collection that is accompanied by a wall text (not just by a label). Works of art that are on loan for a temporary exhibition are not eligible for this exercise. In your essay, be sure to cite any printed or electronic sources that you consulted for this project (Chicago-style notes, no bibliography will be needed).

Your critical assessment will cover the following points:

- (1) How (or to what degree) the association of this piece with other works of art (those installed near it and seen in conjunction with it) affects the viewer's experience, understanding, or appreciation of this work of art
- (2) The value or usefulness of the Crocker's wall text for the understanding of this piece
- (3) An alternative way of explaining or presenting this work of art. Given the opportunity, what might you do differently, with **either** the art installation **or** the wording of the wall text? How would you change **either** of these factors, and why? What additional or different insights about the work of art could you offer to viewers through these changes?

Class Presentation (Powerpoint, plan for 15 minutes, including questions/discussion)

Your class presentation will be based on your museum essay. In it you will:

- (1) Introduce the rest of the class to the work of art you examined in the museum.
- (2) Say why you selected this particular work of art for your essay.
- (3) Point out and discuss some of the work's most distinctive qualities.
- (4) Explain to the rest of the class **what** you might do differently with **either** the work's installation **or** the wording of the wall text, and **why**.
- (5) Pose a few questions to your audience (to encourage discussion).

Crocker Art Museum: Notes Taken During the Site Visit *(to be turned in with the essay)*

(1) Basic factual information about the work of art selected as the essay topic (from the label)

- Artist _____
- Title _____
- Other (date, medium, etc.) _____

(2) Basic factual information about two works of art to either side of (or very near) this one:

- Artist _____
- Title _____
- Other (date, medium, etc.) _____

- Artist _____
- Title _____
- Other (date, medium, etc.) _____

(3) Information provided by the wall text (**only** for the work of art that is the topic of your essay)

(continue on the other side or on a separate piece of paper, as necessary)

(4) Notes that document at least **10 minutes** of careful, thoughtful study of the work of art

(continue on the other side or on a separate piece of paper)

ART HISTORY SURVEY, SENIOR SEMINAR 2016

Our graduating seniors may be our best resource for learning how to improve the Art History concentration. Thank you for taking the time to take this anonymous survey assessing your overall experience as an Art History student. Your thoughtful answers mean a lot to us and will be taken seriously.

A. Information about you:

(1) Is Sacramento State the first college or university you attended?

- _____ Yes, I started here as a freshman
_____ No, I transferred here after attending a community college
_____ No, I studied first at another four-year university

(#1) If you answered “No,” please name the other college/university you attended:

(2) At about what point did you decide to make Art History your concentration?

- _____ Before attending college
_____ During my freshman year
_____ During my sophomore year
_____ During my junior year

(3) If you had a different major before you chose Art History, what was it?

(4) Which of the following was the most significant factor in your decision to make Art History your concentration? (please circle the number or fill in the blank)

1. I thought it would prepare me for a career/profession that interests me
2. I heard good things from peers about this concentration
3. I enjoyed the Sacramento State courses I had related to the major
4. I enjoyed the Art History courses I took at a community college
5. I was impressed by the Art History faculty at Sacramento State
6. It complemented another major or field of interest
7. Other (_____)

(5) Which of the following was the least significant factor in your decision to make Art History your concentration? (please circle the number)

1. I thought it would prepare me for a career/profession that interests me
2. I heard good things from peers about this concentration
3. I enjoyed the Sacramento State courses I had related to the major
4. I enjoyed the Art History courses I took at a community college
5. I was impressed by the Art History faculty at Sacramento State
6. It complemented another major or field of interest

(6) What do you anticipate doing in the year after you graduate?

1. Continuing to work at my current job
2. A job requiring a BA degree, not necessarily in Art History
3. A job or internship for which the Art History degree is a key factor
4. A graduate program in Art History
5. A graduate program in a different subject (please state what the subject is:

_____)

(7) Where would you like to see yourself in about 10 years' time?

1. Working in an art museum
2. Working in an art gallery
3. Working in publishing (journalist, editor, etc.)
4. Teaching at a college or university
5. Working in art conservation
6. Other (

_____)

B. Your assessment of the Art History concentration at Sacramento State:

Please indicate your level of satisfaction with the following (*circle the number*):

(1) The overall quality of the Art History courses you took at Sacramento State

1. Very dissatisfied
2. Somewhat dissatisfied
3. Neutral
4. Somewhat satisfied
5. Very satisfied

(2) The intellectual challenge of the Art History courses that you took

1. Very dissatisfied
2. Somewhat dissatisfied
3. Neutral
4. Somewhat satisfied
5. Very satisfied

(3) The ability of the Art Department to schedule classes in the Art major that would allow you to graduate within a reasonable period of time

1. Very dissatisfied
2. Somewhat dissatisfied
3. Neutral
4. Somewhat satisfied
5. Very satisfied

(4) Your overall experience in the Art History concentration at Sacramento State

1. Very dissatisfied
2. Somewhat dissatisfied
3. Neutral
4. Somewhat satisfied
5. Very satisfied

Indicate how well the Art History curriculum provided you with the following (circle the number):

(5) The discipline-specific skills you will need to succeed in graduate school or in your preferred career/profession:

1. Not at all
2. Less than adequately
3. Adequately
4. More than adequately
5. Exceptionally well

(6) An understanding of the methods and practices of the Art History profession

1. Not at all
2. Less than adequately
3. Adequately
4. More than adequately
5. Exceptionally well

(7) An adequate preparation for the upper division Art History courses (through the lower division course prerequisites)

1. Less than adequate preparation
2. Adequate preparation
3. More than adequate preparation
4. Exceptionally good preparation

For #7: If you circled **1** or **2**, how could the lower-division courses have been improved?

To what extent did the Art History concentration help you develop or master the following types of knowledge and skills? (circle the number)

(8) Visual literacy in Western art and culture

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(9) Visual literacy in Non-Western art and culture

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(10) Information literacy and research skills

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(11) Critical thinking skills

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(12) Careful reading skills

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(13) Effective written communication skills

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(14) Effective oral communication skills

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(15) Ability to make connections between Art History and other fields of study

1. Less than adequately
2. Adequately
3. More than adequately
4. Exceptionally well

(#8-15):

If you circled 1 (“less than adequately”) for any of the responses in this section, please say what might have improved your mastery of the skill or knowledge area—for example, what additional assignments, courses, or other academic activities might have made a difference for you.

(C) Please complete the following sentences:

(1) The Art History curriculum at Sacramento State would be improved by adding courses in

_____ *OR, check if this applies: The Art History curriculum is fine just as it is.*

(2) The University's resources for Art History students would be better if they included:

_____ **OR**, check if this applies: *The University's resources met all of my needs as an Art History student.*

(3) The greatest strength(s) of the Art History concentration is (are)

(4) The Art History concentration could be improved by

If you would like to say more on any of the topics covered in the survey questions on pages 1-5, please comment here (continue on another page, if necessary)

Art History Concentration Assessment Plan (Fall 2011)

Full-time and part-time members of the Art History faculty work together on an ongoing basis to review and improve the Art History curriculum. Assessment is based on a plan of study whose goals meet the level of the discipline for the Bachelor's degree. By continually re-appraising the overall curriculum's sequence of coordinated courses, syllabi, and assignments meant to move students toward specific learning objectives, we can assure concentrators in Art History a strong liberal arts education and solid preparation for graduate school and a range of art professions.

The curriculum is also designed to ensure that Art History courses serve the objectives of the Art Studio and Art Education concentrations in the Art major as well as the aims of General Education at Sacramento State. Art Studio and Art Education concentrators take a limited number of Art History courses (12-15 units), which achieve the goals outlined below at the level of the discipline for the Bachelor's degree in Art Studio and Art Education. The Art History concentration objectives and assessment plan incorporate the standards of the California Council on Teacher Credentialing for future K-12 art teachers.

The Art History faculty meets regularly to discuss the effectiveness of our teaching as reflected in the overall progress of students enrolled in our courses. Every semester failures are defined and addressed through collaborative agreement and effort. Annual assessments of success of the Art History concentration are based on student achievement in the Senior Seminar in Art History (ART 192B) and on the assessment materials described in the plan below. The various means of assessment indicate what needs to be done to improve learning outcomes.

OBJECTIVES:

Note: *Following each CSUS-ARTH objective is its NASAD counterpart*

Students in the Art History concentration achieve the following at the BA level of the discipline:

1. Visual literacy: a broad foundation in Western and Non-Western art and visual culture and greater literacy in one of four areas of specialization (i.e., European Art prior to 1800, Asian Art, Art of the Americas, and Modern and Contemporary Art). This includes familiarity with a wide range of canonical works from throughout the world as well as the most significant art works in regional and Bay Area museum collections and exhibitions. The art of women and other underrepresented groups also are addressed in the Art History curriculum.

NASAD F.2a: *A general knowledge of the monuments and principal artists of all major art periods of the past, including a broad understanding of the art of the twentieth century and acquaintance with the art history of non-Western cultures. This knowledge should be augmented by study in greater depth and precision of several cultures and periods in the history of art and concentration in at least one area to the advanced seminar level (see also Objective 7)*

2. Critical thinking skills, including the ability to ask questions of works of art and texts, to analyze the characteristics and qualities of the elements of art, and to articulate the ways in which artists have used them to convey meanings.
NASAD F.2c: *Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays (see also Objectives 5 and 6)*
3. A professional vocabulary appropriate to the area of specialization and the discipline in general
4. The ability to connect art works with relevant historical and contemporary contexts
5. Information literacy: the ability to find trustworthy information using digital and traditional resources including: a) databases, collections, interlibrary loan and other university library resources; and b) primary sources such as archives and personal interviews
NASAD F.2c: *Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays (see also Objectives 2 and 6)*
6. Written and oral communication skills enhanced by competence in the use of digital technologies for art historical research, information management and design (e.g. the production of PowerPoint and video presentations)
NASAD F.2c: *Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays (see also Objectives 2 and 5)*
7. Comprehension and ability to apply art historical methods, theory, and historiography
NASAD F.2a: *Study at the advanced level should include theory, analysis, and criticism.*
8. Multiple and trans-cultural consciousness towards global citizenship
NASAD F.2b: *A general knowledge of world history (see also Objective 10)*
9. Knowledge of materials, tools, and processes of art, historical to contemporary, and a basic hands-on understanding of art-making practices
NASAD F.2d: *Functional knowledge of the creative process.*
10. Understanding of the relationship of art history to other histories, related academic disciplines (e.g., literature, anthropology, religion, sociology, and political science, and history), and to lived experience outside of art
NASAD F.2b: *A general knowledge of world history (see also Objective 8)*
11. Practical application of knowledges and literacy

FOREIGN LANGUAGE REQUIREMENT (*pending communication with NASAD*):

NASAD states that “the [art history] student should achieve adequate mastery of at least one foreign language to support research through the reading of primary source materials” (item F.3). All Sacramento State Art History students should complete two semesters of a foreign language (1B or equivalent) before taking the Senior Seminar.

PROGRAM DESIGN:

The Art History concentration meets the above objectives with the following program. All the concentration’s course offerings contribute at the appropriate level to the attainment of these objectives. (For a more detailed description of Art History concentration requirements and course content, consult the Sacramento State *Catalog*.)

Students in the Art History concentration will be expected to follow the logical order of courses (lower division courses before upper division; History 100 before upper division courses and seminars, etc.) as determined by the department and outlined in the “Art Department Advising Sheet” for their catalog year. Instructors will certify that students have met minimal competency standards in a given course by assigning a grade of C or better (students in the Art History, Art Education, and Studio Art concentrations must have a minimum grade of C in all courses used toward the BA degree). Students in the Art major who do not achieve the minimum grade will have to repeat or replace the course. All Art History students should complete the University’s Graduation Writing Assessment requirement and two semesters of a foreign language (1B or equivalent) before taking the Senior Seminar.

All Art History courses have writing requirements. Lower division courses include essay exams and graded written assignments that introduce students to a variety of skills developed further in subsequent Art History courses (basic research techniques, critical thinking, visual analysis, etc.). Upper division courses require essay exams, research papers, and other written exercises (response papers, museum papers, etc.).

1) Lower Division Prerequisites (15 units) -- ART 1A, 1B; ART 3A, 3B, or 5; ART 20A; and another lower division Studio Art course that is not in drawing. With these five courses, students begin to acquire a broad foundation in Western and Non-Western art and visual culture, including an understanding of the relevant historical contexts of art (Objectives 1, 4, and 8); begin developing an art historical vocabulary (Objective 3); are introduced to basic principles of art historical research/writing (Objectives 2, 5 and 6); and acquire a basic hands-on understanding of art-making practices (Objective 9).

2) Keystone Course: History 100 -- Historical Skills (3 units) -- This sophomore/junior course, offered by the History Department, will prepare students to do successful research papers in their upper division Art History classes. It is to be taken in the second semester of the sophomore year (for native students) or first semester of the junior year (for transfer

students) after at least six units have been completed in history. Students receive introductory training in the following: writing and oral communication skills (Objective 6); information literacy, or the ability to use both printed and electronic media to access appropriate secondary literature (Objective 5); and historiography (Objective 7).

3) Upper Division Core Courses (18 units) -- Students select 18 units in upper division courses (numbered 100-118), following the department's requirements for both breadth and focus. By taking one course in each of the four groups (Group 1: European Art before 1800, Group 2: Asian Art, Group 3: Art of the Americas, and Group 4: Modern and Contemporary Art), they will improve their foundation in Western and Non-Western Art (Objectives 1 and 8); by taking two additional courses in one of the four groups, they will acquire an in-depth knowledge and greater visual literacy in a single specialization (Objective 1), including a mastery of the vocabulary used in that specialization (Objective 3). Regardless of the topic covered, all Upper Division Core courses aim to help students bring their critical thinking, research, and writing skills – introduced at the lower division level – to the BA level (Objectives 2 and 6); all have assignments requiring the application of art historical methods (Objective 7).

4) Upper Division Electives (6 units). With the approval of an Art History advisor, students will select two upper division courses, at least one of which (3 units) must be taken outside the Art Department. This will help them understand the relationship of art history to related academic disciplines (including, but not limited to: Anthropology, Asian Studies, Design, Ethnic Studies, History, Humanities and Religious Studies, Philosophy, and Women's Studies), meeting Objective 10. The other upper division elective may be any regularly scheduled Art History course within the Art Department or any one of the following: independent study courses (ART 119: for developing research and writing skills: Objectives 2, 5, 6, and 7), gallery management (ART 193: for developing professional skills: Objective 11), and fieldwork or internship (ART 195: for developing professional skills: Objective 11).

5) Seminar (3 units, a graduation requirement effective with the 2010-12 *Catalog*): After completing the University's Graduation Writing Assessment requirement, students will enroll in either one of the special topics seminars offered in the Art Department (ART 115 or ART 116). With the approval of an Art History faculty member, students may satisfy the seminar requirement with a seminar in another liberal arts discipline. ART 115 and ART 116 help students achieve and perfect many of the concentration's objectives (among them 2, 4, 5, 6, 7, 10 and 11).

6) Senior Seminar (6 units): After completing the University's Graduation Writing Assessment requirement, two semesters of a foreign language, all lower division Art History requirements, and the seminar (item 5), students with senior status will enroll in this culminating course, ART 192B (generally offered in Spring semesters only). Building on the art historical skills and knowledge acquired in previous course work, students enrolled in Senior Seminar will further develop their skills in art historical research using primary and secondary sources (Objective 4); in critical thinking (Objective 2) writing (Objective 6); in oral communication through the presentation of research results to other

students, among other in-class exercises (Objective 7); and in the application of art historical methods, theory/philosophy, and art historiography (Objective 7). ART 192B also will serve as an important assessment tool in the Art History concentration.

OBJECTIVES, COURSES, and RELEVANT MEASUREMENTS/EXERCISES/EXPERIENCES:

Objective 1: ART 1A, 1B; ART 3A, 3B, or 5; ART 100-118B. In addition to essay exams involving the recognition and discussion of works of art, lecture courses may require one or more of the following: museum papers, response papers, and research exercises or papers.

Objective 2: ART 1A, 1B; ART 3A, 3B, or 5; ART 100-118B; ART 192B. In addition to essay exams involving the recognition and discussion of works of art, lecture courses may require one or more of the following: museum papers, response papers, and research exercises or papers on topics covered by courses. Seminars and upper division courses also may require oral presentations.

Objective 3: ART 1A, 1B; ART 3A, 3B, or 5; ART 100-118B; ART 192B. Exercises listed above.

Objective 4: ART 1A, 1B; ART 3A, 3B, or 5; ART 100-118B; ART 192B. Exercises listed above.

Objective 5: ART 1A, 1B; ART 3A, 3B, or 5; ART 100-119; ART 192B; HIST 100. Lower division courses may require a basic research exercise (develop a short, multi-source bibliography on a specific topic, etc.); all upper division courses require research papers; ART 119 requires independent research and the production of one or more research exercises/papers.

Objective 6: ART 1A, 1B; ART 3A, 3B, or 5; ART 100-118B; ART 192B; HIST 100. For exercises, see above; also, seminars and upper division courses may require oral presentations using PowerPoint or other appropriate audio-visual technology (including video, etc.).

Objective 7: ART 100-192B; HIST 100. Upper division courses and seminars have written assignments requiring application of art historical methods, theory, and historiography (response papers, research papers, etc.).

Objective 8: Multiple cultures (beyond European art) are covered in ART 1A; ART 3A, 3B, or 5; ART 110, 111, 112, 113, 115, and 116. For exercises, see the list for Objective 1.

Objective 9: ART 20A and other lower division Studio Art course in a medium other than drawing (for hands-on experience with art-making practices). Materials and processes

associated with different cultures, eras, regions, and artists also are covered in Art History courses at all levels.

Objective 10: Upper division elective (3 units) outside the Art Department.

Objective 11: ART 115, 116, 192B, 193, and 195. ART 115, 116 and 192B seminars require oral presentations and may include guest presentations by art history professionals; ART 193 involves practical experience in art exhibition theory, design, installation (etc.); ART 195 is an internship experience approved by an Art History faculty member.

ASSESSMENT COMMITTEE -- Assessment in the Art History concentration is primarily the responsibility of the entire full-time Art History faculty, which will act as the Art History Assessment Committee when drafting the assessment reports. Full- and part-time Art History faculty will gather assessment data from their courses each semester. The Art Department Chair will combine data and insights from the Art History report with ones from the assessment reports from the Art Studio and Art Education concentrations to create an Art Department assessment report.

ASSESSMENT INSTRUMENTS: The following strategies are used to gather additional information about the efficacy of the Art History concentration curriculum and teaching methods:

1) Questionnaires:

- The department administers an **Exit Questionnaire** every Spring semester to all graduating students in the Senior Seminar, ART 192B. The questionnaire assesses: 1) the students' estimate of their academic growth over the course of their college career at Sacramento State, particularly in the Art major 2) the students' experience in the Art History concentration; and 3) students' recommendations for changes in the art history curriculum and/or departmental policies affecting the Art History concentration. The questionnaire has both an objectively evaluated portion and a written part for extended student comments.

- In collaboration with Sacramento State's Office of Institutional Research, the Art Department will also conduct an **Alumni Questionnaire**. This questionnaire will focus on ways in which former students have applied the Art History concentration to their subsequent careers, their critique of the Art History program at Sacramento State, and suggestions for changes. This questionnaire will be conducted every five years in conjunction with the Department's Academic Program Review, and also in conjunction with the NASAD reaccreditation review, scheduled every ten years. The Department seeks to create a closer relationship with the Art History alumni for the benefit of both parties. The Art History faculty maintains an e-list of alumni and a Facebook page to keep them informed of ongoing educational and career

opportunities. These vehicles make it easy for our graduates to keep in touch with faculty and student colleagues.

2) Discussions with Graduating Seniors: The Art Department Chair will conduct moderated group discussions every year with students in the Art History Senior Seminar ART 192B. The discussions will cover in more detail the subjects discussed in the Exit Questionnaire.

3) Performance Measures: The Art History Assessment Committee collects a representative sample of, (a) research papers from upper-level Art History courses and from the topics seminars ART 115 or 116, and (b) a selection of student papers from the Senior Seminar, ART 192B, that indicate the progress toward achieving the concentration objectives. The selection should include portfolios of first and final drafts of individual term papers to see progress made in one assignment, should include copies of papers from all satisfactory grade categories, and should be stored in readily accessible ring binders or as scanned PDFs for the Art Department's assessment website.

ASSESSMENT SCHEDULE: The Art Department's general assessment program runs on a five- and ten-year cycle so that the results of the ongoing assessment may be included in the Program Reviews mandated by the University and by NASAD. The Art History Assessment Committee, however, performs an interim assessment every academic year. At the end of the Spring semester it drafts a short interim report based upon the assessment materials described above (e.g., Art History faculty discussions of overall student progress in their courses during each semester that academic year, samples of student papers, and the surveys of graduating seniors). The annual report will be added to the binder of sample papers for that year, discussed by Art History faculty, acted upon, and reported to the whole department faculty in its annual retreat meeting prior to the start of the Fall semester or in another department meeting early in the Fall semester.

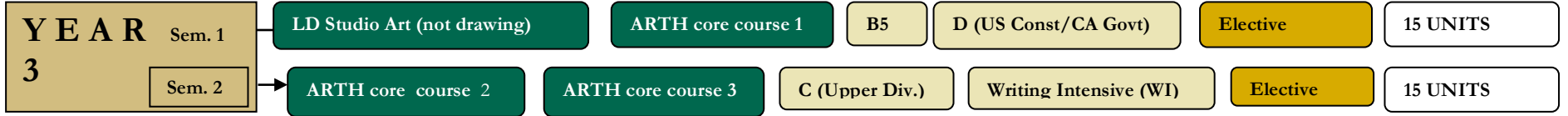
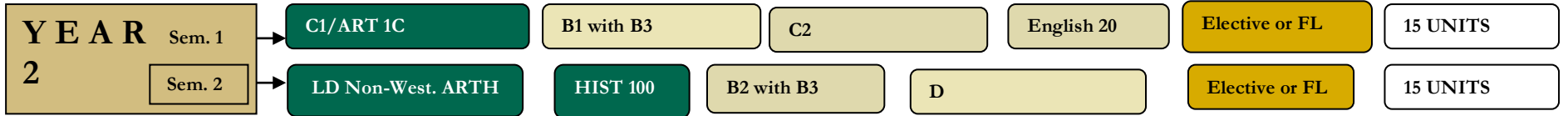
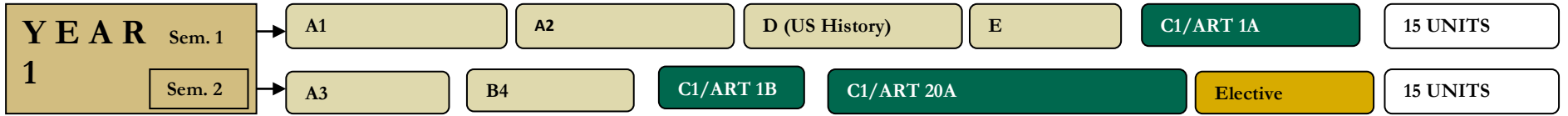
Art-Art History Concentration

FOUR YEAR PLAN

Minimum total units required for BA Degree: 120 (48 units required from Major department)

Additional courses may be needed to meet remediation requirements in English and/or Math prior to completing GE requirements: A2 & B4

This form is designed to be used in partnership with GE and Major advisors - modifications may be necessary to meet the unique needs of each student. Seek assistance each semester to stay on track and graduate!



KEY:

- Major requirements
- GE/graduation requirements
- Electives
- Minor requirements

LD Lower Division
UD Upper Division
WI Writing Intensive (Complete WPJ or substitute ENGL 109W/M for elective in Semester 5 before enrolling). ART 111 is a WI course.
FL If requirement was not met in high school or through testing, substitute two semesters of Foreign Language for electives

NOTES:
 The 6 art history core courses are all upper division ARTH classes, including one course in each of the four groups, plus two other courses in one of the four groups to create a specialization. UD electives may include ART 119, 130, 193, 195 (3 units), 199 (3 units) or any upper division ARTH course not used to fulfill a group requirement. The ARTH topics seminar may be replaced by another seminar approved by an ARTH faculty advisor.

TOTAL = 120 UNITS

