# 2017 - 2018
# Annual Program Assessment Report

The Office of Academic Program Assessment
California State University, Sacramento

For more information visit our **website**
or **contact us** for more help.

**Please begin by selecting your program name in the drop down.**
If the program name is not listed, please enter it below:

| **BA Art History** |
| --- |

**OR enter program name:**

|  |
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## Section 1: Report All of the Program Learning Outcomes Assessed

### Question 1: Program Learning Outcomes

**Q1.1.**
Which of the following Program Learning Outcomes (PLOs), Sac State Baccalaureate Learning Goals (BLGs), and emboldened Graduate Learning Goals (GLGs) **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, Competency, and Perspectives**
- ☐ 13. Ethical Reasoning
- ☐ 14. Foundations and Skills for Lifelong Learning
- ☐ 15. **Global Learning and Perspectives**
- ☐ 16. Integrative and Applied Learning
- ☐ 17. Overall Competencies for GE Knowledge
- ☑ 18. **Overall Disciplinary Knowledge**
- ☐ 19. **Professionalism**
- ☐ 20A. Other, specify any assessed PLOs not included above:

a. |  |
b. |  |
c. |  |

- ☐ 20B. **Check here if your program has not collected any data for any PLOs**. Please go directly to Q6 (skip Q1.2 to Q5.3.1.)

**Q1.2.**
Please provide more detailed background information about **EACH PLO** you checked above and other information including how your specific PLOs are **explicitly** linked to the Sac State **BLGs/GLGs**:

The Art History concentration of the Art major has nine program learning outcomes, and in 2017-2018, faculty focused on the following skills: Critical Thinking, Written Communication, and Overall Disciplinary Knowledge. We have defined those outcomes as follows:

**Critical Thinking**: 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 G.2c, Sac State BLG 1).

**Written Communication**: Written communication skills enhanced by competence in the use of digital technologies for art historical research, information management and design (NASAD G.2c, Sac State BLG 3).

**Overall Disciplinary Knowledge:**

A broad foundation in Western and non-Western art and visual culture and greater literacy in one of four areas of specialization (European Art prior to 1800, Asian Art, Art of the Americas, and Modern/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. Students will also learn to connect art works with relevant historical and contemporary contexts. The art of women and other underrepresented groups are also addressed in the Art History curriculum. Additionally, this goal includes the development of a professional vocabulary appropriate to the area of specialization and the discipline in general and a knowledge of materials, tools, and processes of art, historical to contemporary, and a basic hands-on understanding of art-making practices. (NASAD G.2a, b, and d, Sac State BLG 18)

**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", see http://degreeprofile.org) 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)**

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### Section 2: Report One Learning Outcome in Detail

### Question 2: Standard of Performance for the Selected PLO

**Q2.1.**
Select **OR** type in **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):

**Overall Disciplinary Knowledge**

If your PLO is **not listed, please enter it here**:

**Q2.1.1.**
Please provide more background information about the **specific PLO** you've chosen in Q2.1.

There was no AACU VALUE rubric for "Overall Disciplinary Knowledge," so Professors Elaine O'Brien and Rachel Miller wrote one specifically for the discipline of Art History. We used this rubric to assess the final Art History BA thesis papers written in ART 192B (Senior Seminar in Art History) and students in one upper-division course (ART 105, Medieval Art). There were 14 students assessed in the first group and 17 students assessed in the second.

The criteria of this rubric are as follows:

 - Demonstrates knowledge of artworks, artists, monuments, movements, etc.

 - Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.).

 - Uses discipline-specific vocabulary

 - Demonstrates ability to historically and culturally contextualize art

 - Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies

**Q2.2.**

Has the program developed or adopted ***explicit program standards of performance/expectations*** for this PLO? (e.g. "We expect 70% of our students to achieve at least a score of 3 or higher in all dimensions of the Written Communication VALUE rubric.")

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

**Q2.3.**

Please **1) provide and/or attach the rubric(s) <u>AND</u> 2) the standards of performance/expectations** that you have developed for *the selected PLO* here:

Standards of performance/expectations:

-  75% of more of students in the capstone Art History course (ART 192B, Senior Seminar in Art History) will achieve a 4.0

- 75% of students in upper-division courses will achieve at least a 3.0

- 75% of students in lower-division courses will achieve at least a 2.0

| 📎 Overall Disciplinary Knowledge Rubric.pdf 45.17 KB | 📎 No file attached |
|---|---|

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

## 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?

2

**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:

All students in the capstone Art History course (ART 192B) are required to complete a senior thesis. All students' theses were evaluated by Art History faculty using the attached rubric for overall disciplinary knowledge.

In ART 105 (Medieval Art), students were required to produce a seven-page research paper that synthesizes primary sources, secondary sources, visual analysis, and their own unique perspectives on an art historical issue, related to medieval art. 17 out of 20 enrolled students completed the assignment. All 17 were evaluated by Art History faculty using the attached rubric for overall disciplinary knowledge.

**(Remember: Save your progress)**

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## 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 (key assignments, projects, portfolios, course work, student tests, etc.) 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 **1) provide and/or attach the direct measure** (key assignments, projects, portfolios, course work,

student tests, etc.) you used to collect data, **THEN 2) explain here** how it assesses the PLO:

See Q3.2.1 for description of the measures. We used a rubric for Overall Interdisciplinary Knowledge created by a group of faculty members.

📎 **No file attached**    📎 **No file attached**

### 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.**
Please enter the number (#) of faculty members who participated in planning the assessment data **collection** of the selected PLO?

2

**Q3.5.1.**
Please enter the number (#) of faculty members who participated in the **evaluation** of the assessment data for the selected PLO?

2

**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.)?

In ART 192B, all senior BA thesis paperswere assessed (n=14). In ART 105, all completed research papers were assessed (n=17). There were twenty students in this course, but three did not turn in a final project and thus had nothing to assess.

**Q3.6.1.**
How did you **decide** how many samples of student work to review?

In ART 192B, all senior BA thesis paperswere assessed (n=14). In ART 105, all completed research papers were assessed (n=17). There were twenty students in this course, but three did not turn in a final project and thus had nothing to assess.

**Q3.6.2.**
Please enter the number (#) of students that were in the class or program?

ART 192B - 14
ART 105 - 20

**Q3.6.3.**
Please enter the number (#) of samples of student work that you evaluated?

```
ART 192B - 14
ART 105 - 17
```

**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)**

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## Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)

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**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:

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**Q3.7.2.**

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

**Q3.7.3.**

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

**Q3.7.4.**

**If** surveys were used, please enter the response rate:

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### 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)**

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## Question 4: Data, Findings, and Conclusions

**Q4.1.**
Please provide tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO in **Q2.1** (see Appendix 12 in our Feedback Packet Example):

Please see attached files for both ART 192B and ART 105.

| 🔘 Data Chart - ART 192B.pdf<br>39.21 KB | 🔘 Data Chart - ART 105.pdf<br>33.71 KB |
|---|---|

**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?

See attached.

| 🔘 Results, Discussion, Conclusion.pdf<br>64.66 KB | 🔘 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

&#9711; 4. Did not meet expectation/standard
&#9711; 5. No expectation/standard has been specified
&#9711; 6. Don't know

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# 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?

&#128308; 1. Yes
&#9711; 2. No
&#9711; 3. Don't know

**Q4.5.**
Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

&#128308; 1. Yes
&#9711; 2. No
&#9711; 3. Don't know

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# 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)?

&#128308; 1. Yes
&#9711; 2. No (skip to **Q5.2**)
&#9711; 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.

> There were two areas where students in both ART 192B and ART 105 did not meet the standard of the PLO:
>
> Criterion 1.2: Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.) (64.7%)
>
> Criterion 1.5: Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies (70.6%)
>
> This demonstrates that we need to emphasize artistic processes and historiography/methodology more. In order to help students improve in these areas, faculty will work more closely with librarians to help students gain the research skills to understand the historiography of art in upper-division courses. We will expose students to art historical methodologies more explicitly in lower- and upper-division courses. We will also emphasis more technical processes, media, and materials in lower- and upper-division courses. We may be able to partner with studio art faculty to do more demonstrations of processes. In addition, this data will be used next year as we re-write our curriculum to change Art History from a concentration to a major.

**Q5.1.2.**
Do you have a plan to assess the **impact of the changes** that you anticipate making?

&#128308; 1. Yes, describe your plan:

We have revised our assessment plan so that it will easier to measure the impact of changes. Critical Thinking (2) and Written Communication (4) will be assessed every other year on a rotating basis because these are the most important PLOs in our program. The other PLOs will be assessed two years in a row, instead of just one year, to measure impact.

| 2017-2018 | Critical Thinking (2), Written Communication (4), Overall Disciplinary Knowledge (1) |
| 2018-2019 | Critical Thinking (2), Overall Disciplinary Knowledge (1), Information Literacy (3) |
| 2019-2020 | Written Communication (4), Information Literacy (3), Foundations and Skills for Lifelong Learning (9) |
| 2020-2021 | Critical Thinking (2), Foundations and Skills for Lifelong Learning (9), Reading (6) |
| 2021-2022 | Written Communication (4), Reading (6), Inquiry and Analysis (7) |
| 2022-2023 | Critical Thinking (2), Inquiry and Analysis (7), Oral Communication (5) |

We have updated our assessment plan to reflect these changes.

  ○ 2. No
  ○ 3. Don't know

**Q5.2.**

| To what extent did you apply **previous assessment results** collected through your program in the following areas? | 1. Very Much | 2. Quite a Bit | 3. Some | 4. Not at All | 5. N/A |
|---|---|---|---|---|---|
| 1. Improving specific courses | ○ | ● | ○ | ○ | ○ |
| 2. Modifying curriculum | ● | ○ | ○ | ○ | ○ |
| 3. Improving advising and mentoring | ○ | ○ | ○ | ● | ○ |
| 4. Revising learning outcomes/goals | ○ | ● | ○ | ○ | ○ |
| 5. Revising rubrics and/or expectations | ○ | ○ | ○ | ● | ○ |
| 6. Developing/updating assessment plan | ● | ○ | ○ | ○ | ○ |
| 7. Annual assessment reports | ● | ○ | ○ | ○ | ○ |
| 8. Program review | ○ | ○ | ○ | ● | ○ |
| 9. Prospective student and family information | ○ | ○ | ○ | ● | ○ |
| 10. Alumni communication | ○ | ○ | ○ | ● | ○ |
| 11. WSCUC accreditation (regional accreditation) | ○ | ○ | ○ | ● | ○ |
| 12. Program accreditation | ○ | ○ | ○ | ● | ○ |
| 13. External accountability reporting requirement | ○ | ○ | ○ | ● | ○ |
| 14. Trustee/Governing Board deliberations | ○ | ○ | ○ | ● | ○ |

| | 1. | 2. | 3. | 4. | 5. |
|---|---|---|---|---|---|
| 15. Strategic planning | ○ | ○ | ○ | ● | ○ |
| 16. Institutional benchmarking | ○ | ○ | ○ | ● | ○ |
| 17. Academic policy development or modifications | ○ | ○ | ○ | ● | ○ |
| 18. Institutional improvement | ○ | ○ | ○ | ● | ○ |
| 19. Resource allocation and budgeting | ○ | ○ | ○ | ● | ○ |
| 20. New faculty hiring | ● | ○ | ○ | ○ | ○ |
| 21. Professional development for faculty and staff | ○ | ● | ○ | ○ | ○ |
| 22. Recruitment of new students | ○ | ○ | ○ | ● | ○ |
| 23. Other, specify: | ○ | ○ | ○ | ○ | ○ |

**Q5.2.1.**
Please provide a detailed example of how you used the assessment data above:

We were able to successfully argue the need for a new tenure line in the Art of the Americas after seeing that our students needed improvement in the assessed PLO, Intercultural Knowledge and Understanding (8). We improved and added specific courses to our curriculum to address the fact that our benchmark for performance was not entirely met. For example, ART 103, Greco-Roman Art was renamed to Art of the Ancient Mediterreanean in order to reflect new intercultural research in the field of ancient art. ART 105, Medieval Art, was redesigned to stress intercultral exchange and conflict between Christians, Muslims, and Jews in Europe and the Near East. We added a new course, ART 102, Themes in World Art and Visual Culture, which will also emphasize this PLO. We have also continued to update and refine our assessment plans and assessment reports based upon feedback from the Office of Academic Program Assessment.

| **Q5.3.**<br>To what extent did you apply **previous assessment feedback** from the Office of Academic Program Assessment in the following areas? | 1.<br><br>Very Much | 2.<br><br>Quite a bit | 3.<br><br>Some | 4.<br><br>Not at All | 5.<br><br>N/A |
|---|---|---|---|---|---|
| 1. Program Learning Outcomes | ○ | ○ | ○ | ● | ○ |
| 2. Standards of Performance | ○ | ○ | ○ | ● | ○ |
| 3. Measures | ○ | ○ | ○ | ● | ○ |
| 4. Rubrics | ○ | ○ | ○ | ● | ○ |
| 5. Alignment | ○ | ○ | ○ | ● | ○ |
| 6. Data Collection | ○ | ○ | ○ | ● | ○ |
| 7. Data Analysis and Presentation | ● | ○ | ○ | ○ | ○ |
| 8. Use of Assessment Data | ○ | ○ | ○ | ● | ○ |
| 9. Other, please specify: | ○ | ○ | ○ | ○ | ○ |

**Q5.3.1.**
Please share with us an example of how you applied **previous feedback** from the Office of Academic Program Assessment in any of the areas above:

We have taken into consideration feedback from OAPA on data analysis and presentation and believe that we have improved in this area. Next year, we also plan to display our PLO rubrics on the program's website. Additionally, the number of full-time art history faculty will increase from 2 to 4 next year (we have a new hire beginning in Fall 2018 and one faculty member will return from a 2-year sabbatical), meaning a much greater percentage of our courses will be taught by full-time faculty. This will make it easier to ensure that all courses, syllabi, and assignments are aligned with PLOs because it has always been difficult to ask part-time lecturers to fully participate in the assessment procedures.  We will also be able to collect data from a wider range of courses and hold meetings to norm our evaluations of assignments. Ideally, we want to also assess PLOs in lower-division coures.

**(Remember: Save your progress)**

## Section 3: Report Other Assessment Activities

### Other Assessment Activities

**Q6.**
If your program/academic unit conducted assessment activities that are **not directly related to the PLOs** for this year (i.e. impacts of an advising center, etc.), please provide those activities and results here:

| No file attached | No file attached |

**Q6.1.**
Please explain how the assessment activities reported in **Q6** will be linked to any of your PLOs and/or PLO assessment in the future and to the mission, vision, and the strategic planning for the program and the university:

**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, Competency, and Perspectives**
- ☐ 13. Ethical Reasoning
- ☐ 14. Foundations and Skills for Lifelong Learning
- ☐ 15. **Global Learning and Perspectives**
- ☐ 16. Integrative and Applied Learning
- ☐ 17. Overall Competencies for GE Knowledge
- ☑ 18. **Overall Disciplinary Knowledge**
- ☐ 19. **Professionalism**
- ☐ 20. Other, specify any PLOs not included above:

a. [_____]

b. [_____]

c. [_____]

**Q8.**
Please explain how this year's assessment activities help you address recommendations from your department's last program review?

> We have taken into consideration the OAPA's feedback on Data Analysis and Presentation. We also understand the assessment process better now and have realized that PLOs must be assessed multiple years in a row to be able to assess if changes that were made had an impact.

**Q9.** Please attach any additional files here:

| 🔗 No file attached | 🔗 No file attached |
|---|---|
| 🔗 No file attached | 🔗 No file attached |

**Q9.1.**
If you have attached **any** files to this form, please list **every** attached file here:

[_____]

---

# Section 4: Background Information about the Program

## Program Information (**Required**)

---

**Program:**

(If you typed in your program name at the beginning, please skip to **Q11**)

**Q10.**
Program/Concentration Name: [skip if program name is already selected or appears above]

BA Art History

**Q11.**
Report Author(s):

Rachel Miller

**Q11.1.**
Department Chair/Program Director:

Carolyn Gibbs

**Q11.2.**
Assessment Coordinator:

Art Department Assessment Committee

**Q12.**
Department/Division/Program of Academic Unit (select):

Art

**Q13.**
College:

College of Arts & Letters

**Q14.**
What is the total enrollment (#) for Academic Unit during assessment (see Departmental Fact Book):

30

**Q15.**
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:

**Q16.** Number of **undergraduate degree programs** the academic unit has?

1

**Q16.1.** List all the names:

**Q16.2.** How many concentrations appear on the diploma for this undergraduate program?

3

**Q17.** Number of **master's degree programs** the academic unit has?

1

**Q17.1.** List all the names:

MA in Studio Art

**Q17.2.** How many concentrations appear on the diploma for this master's program?

Don't know

**Q18.** Number of **credential programs** the academic unit has?

Don't know

**Q18.1.** List all the names:

**Q19.** Number of **doctorate degree programs** the academic unit has?

0

**Q19.1.** List all the names:

| When was your **Assessment Plan**... | 1.<br>Before<br>2012-13 | 2.<br>2013-14 | 3.<br>2014-15 | 4.<br>2015-16 | 5.<br>2016-17 | 6.<br>2017-18 | 7.<br>No Plan | 8.<br>Don't<br>know |
|---|---|---|---|---|---|---|---|---|
| **Q20.**  Developed? | ● | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| **Q20.1.**  Last updated? | ○ | ○ | ○ | ○ | ○ | ● | ○ | ○ |

**Q20.2. (Required)**
Please **obtain** and **attach** your latest **assessment plan**:

📎 **updated assessment plan.pdf**
**90.78 KB**

**Q21.**
Has your program developed a **curriculum map?**
- ● 1. Yes
- ○ 2. No
- ○ 3. Don't know

**Q21.1.**
Please **obtain** and **attach** your latest **curriculum map**:

> curriculum map.pdf
> 42.22 KB
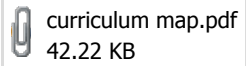
**Q22.**
Has your program indicated explicitly in the curriculum map where assessment **of student learning** occurs?

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

**Q23.**
Does your program have a capstone class?

- 🔵 1. Yes, specify:

ART 192B (Senior Seminar in Art History)

- ⚪ 2. No
- ⚪ 3. Don't know

**Q23.1.**
Does your program have a capstone project(s)?

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

<div align="center">

(**Remember**: <span style="color:red">**Save your progress**</span>)
Save When Completed!

</div>

ver. 10.**31**.17

## Overall Disciplinary Knowledge Rubric

We expect that 75% of more of students in the capstone Art History course (ART 192B, Senior Seminar in Art History) will achieve a 4.0,
75% of students in upper-division courses will achieve at least a 3.0, and 75% of students in lower-division courses will achieve at least a 2.0

|  | Capstone (4) | Milestone (3) | Milestone (2) | Benchmark (1) |
|---|---|---|---|---|
| Demonstrates knowledge of artworks, artists, monuments, movements, etc. | The student's written and oral communication demonstrates a broad knowledge of artworks and artists across group specializations and a deep knowledge of artworks and artists within their group specialization | The student's written and oral communication demonstrates a broad knowledge with a few gaps of artworks and artists across group specializations and a somewhat deep knowledge of artists and artworks within their group specialization. | The student's written and oral communication demonstrates a broad knowledge with significant gaps of artworks and artists across group specializations and a somewhat shallow knowledge of artists and artworks within their group specialization. | The student's oral and written communication does not demonstrate a broad knowledge of artists and artworks across group specializations or knowledge within their group specialization. |
| Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.). | The student's written and oral communication demonstrates an excellent knowledge of artistic processes and working conditions and an understanding that these processes and conditions have varied between geographic locations and time periods. | The student's written and oral communication demonstrates a solid knowledge of artistic processes and artists' working conditions. The student understands that artistic processes and artists' working conditions vary between geographic locations and time periods, but may not have an especially broad expertise in many different time periods and locations. | The student's written and oral communication demonstrates knowledge of some artistic processes and working conditions. The student sometimes erroneously assumes that artistic processes and working conditions are similar across temporal and geographic divides. | The student's written and oral communication only demonstrates a basic knowledge of artistic processes and working conditions. The student's work evidences no understanding that artistic process and working conditions are geographically and historically contingent. |
| Use of discipline-specific vocabulary | The student's written and oral communication demonstrates a mastery of discipline-specific vocabulary | The student's written and oral communication demonstrates a solid use of discipline-specific vocabulary | The student's written and oral communication demonstrates a growing use of discipline-specific vocabulary | The student's written and oral communication demonstrates very little use of discipline-specific vocabulary |

| | | | | |
|---|---|---|---|---|
| Demonstrates ability to historically and culturally contextualize art | The student's written and oral communication always uses appropriate, relevant, and compelling historical and cultural information to contextualize artworks. The student's work demonstrates a mastery of historical, literary, religious, cultural, or philosophical contexts, as appropriate. | The student's written and oral communication often uses appropriate, relevant, and compelling historical and cultural information to contextualize artworks. The student's work demonstrates a strong understanding of historical, literary, religious, cultural, or philosophical contexts, as appropriate. | The student's written and oral communication sometimes uses appropriate and relevant historical and cultural information to contextualize artworks. The student's work demonstrates a proficient understanding of historical, literary, religious, cultural, or philosophical contexts, as appropriate. | The student's written and oral communication rarely or never uses appropriate and relevant historical and cultural information to contextualize artworks. The student's work does not demonstrate an understanding of historical, literary, religious, cultural, or philosophical contexts, as appropriate. |
| Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies | The student's written and oral communication demonstrates an excellent understanding of the historiography of art. The student understands that when they do art historical research, they are entering into a scholarly conversation about issues central to the discipline and the student has an excellent ability conduct research to understand this conversation. The student is able to recognize many art historical methodologies in scholarly writing and can apply a relevant methodology to their own research. | The student's written and oral communication demonstrates a strong understanding of the historiography of art. The student understands that when they do art historical research, they are entering into a scholarly conversation about issues central to the discipline and the student has a strong ability conduct research to understand this conversation. The student is able to recognize various art historical methodologies in scholarly writing and can apply a relevant methodology to their own research. | The student's written and oral communication demonstrates a fair understanding of the historiography of art. The student has a basic understanding that when they do art historical research, they are entering into a scholarly conversation about issues central to the discipline and the student has a fair ability conduct research to understand this conversation. The student is able to recognize a few art historical methodologies in scholarly writing, but struggles to apply a relevant methodology to their own research. | The student's written and oral communication demonstrates a poor understanding of the historiography of art. The student has little understanding that when they do art historical research, they are entering into a scholarly conversation about issues central to the discipline. The student is unable to recognize any art historical methodologies. |

## Overall Disciplinary Knowledge Rubric

### Course: Senior Seminar in Art History, Art 192B
### Assignment: Senior Thesis

| | Capstone (4) | Milestone (3) | Milestone (2) | Benchmark (1) | Total |
|---|---|---|---|---|---|
| Demonstrates knowledge of artworks, artists, monuments, movements, etc. | Percent: 100% Number of students: 14 Every thesis displayed a capstone-level mastery of artworks, artists, monuments, and movements specific to the art historical subject. | Percent: 0% Number of students: 0 | Percent: 0% Number of students: 0 | Percent: 0% Number of students: 0 | 100% Number of Students: 14 |
| Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.). | Percent: 72% Number of students: 10 | Percent: 28% Number of students: 4 | Percent: 0% Number of students: 0 | Percent: 0% Number of students: 0 | 100% Number of Students: 14 |
| Use of discipline-specific vocabulary | Percent: 57% Number of students: 8  Although all of the students show an understanding of the full lexicon of art history, these eight students' BA theses demonstrated an ability to use | Percent: 42% Number of students: 6  The senior theses of these students demonstrated superior knowledge of art historical terminology but their essays eschewed theoretical terminology. | Percent: 0% Number of students: 0 | Percent: 0% Number of students: 0 | 100% Number of Students: 14 |

| | | | | | |
|---|---|---|---|---|---|
| | theoretical terminology with ease. | | | | |
| Demonstrates ability to historically and culturally contextualize art | Percent: 100%<br>Number of students: 14<br><br>All of the students' BA theses demonstrated an advanced ability to situate the subject of their paper historically and culturally | Percent: 0%<br>Number of students: | Percent: 0%<br>Number of students: | Percent: 0%<br>Number of students: | 100%<br>Number of Students: 14 |
| Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies | Percent: 57%<br>Number of students: 8<br><br>All of the students papers showed an knowledge of the literature – everything that had been written about their subject. Every student was able to argued a thesis from a methodological perspective that they could articulate. Eight papers, however, showed an ability to apply effectively more than one relevant method – feminism and semiotics, for example. | Percent: 42%<br>Number of students: 6 | Percent:<br>Number of students: | Percent:<br>Number of students: | 100%<br>Number of Students: 14 |

# Overall Disciplinary Knowledge Rubric

## Course: Medieval Art, ART 105
## Assignment: Research Paper

|  | Capstone (4) | Milestone (3) | Milestone (2) | Benchmark (1) | Total |
|---|---|---|---|---|---|
| Demonstrates knowledge of artworks, artists, monuments, movements, etc. | Percent: 58.8%<br>Number of students: 10 | Percent: 41.2%<br>Number of students: 7 | Percent: 0%<br>Number of students: 0 | Percent: 0%<br>Number of students: 0 | 100%<br>Number of Students: 17 |
| Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.). | Percent: 35.3%<br>Number of students: 6 | Percent: 29.4%<br>Number of students: 5 | Percent: 35.3%<br>Number of students: 6 | Percent: 0%<br>Number of students: 0 | 100%<br>Number of Students: 17 |
| Use of discipline-specific vocabulary | Percent: 58.8%<br>Number of students: 10 | Percent: 17.6%<br>Number of students: 3 | Percent: 23.6%<br>Number of students: 4 | Percent: 0%<br>Number of students: 0 | 100%<br>Number of Students: 17 |
| Demonstrates ability to historically and culturally contextualize art | Percent: 29.4%<br>Number of students: 5 | Percent: 47.1%<br>Number of students: 8 | Percent: 17.6%<br>Number of students: 3 | Percent: 5.9%<br>Number of students: 1 | 100%<br>Number of Students: 17 |
| Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies | Percent: 23.5%<br>Number of students: 4 | Percent: 47.1%<br>Number of students: 8 | Percent: 23.5%<br>Number of students: 4 | Percent: 5.9%<br>Number of students: 1 | 100%<br>Number of Students: 17 |

**Results, Discussion, and Conclusion**

**ART 192B**

Capstone Course (ART 192B): 75% of students will achieve a 4.0 on the appropriate rubric

| | Capstone (4) | Milestone (3) | Milestone (2) | Benchmark (1) | Total |
|---|---|---|---|---|---|
| (1.1) Demonstrates knowledge of artworks, artists, monuments, movements, etc. | 100% | 0% | 0% | 0% | (100%, n=14) |
| (1.2) Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.). | 72% | 28% | 0% | 0% | (100%, n=14) |
| (1.3) Use of discipline-specific vocabulary | 57% | 42% | 0% | 0% | (99%, n=14) |
| (1.4) Demonstrates ability to historically and culturally contextualize art | 100% | 0% | 0% | 0% | (100%, n=14) |
| (1.5) Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies | 57% | 42% | 0% | 0% | (99%, n=14) |

Based on the assessment of our selected Overall Disciplinary Knowledge PLO that 75% of students in the capstone course should achieve a score of 4 or higher in all dimensions of the rubric, we can see using the above table that students meet the criteria of 1.1 (100%) and 1.4 (100%). Students do not meet the criteria of 1.2 (72%), 1.3 (57%), and 1.5 (57%). Students meet some of our program standards for the Overall Disciplinary Knowledge PLO, thus they "Partially Met Program Standards." Three areas need improvement:

Criterion 1.2: Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.) (72%)
Criterion 1.3: Use of discipline-specific vocabulary (57%)
Criterion 1.5: Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies (57%)

In order to help students in our program successfully become more successful at this PLO, we will place more emphasis on these skills in upper-division courses so that students are prepared

to master these skills in the capstone senior seminar course. In addition, this data will be used next year as we re-write our curriculum to change Art History from a concentration to a major.

**ART 105**

Upper-division course - 75% of students will achieve at least a 3.0 on the appropriate rubric

| | Capstone (4) | Milestone (3) | Milestone (2) | Benchmark (1) | Total |
|---|---|---|---|---|---|
| (1.1) Demonstrates knowledge of artworks, artists, monuments, movements, etc. | 58.8% | 41.2% | 0% | 0% | (100%, n=17) |
| (1.2) Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.). | 35.3% | 29.4% | 35.3% | 0% | (100%, n=17) |
| (1.3) Use of discipline-specific vocabulary | 58.8% | 17.6% | 23.6%% | 0% | (100%, n=17) |
| (1.4) Demonstrates ability to historically and culturally contextualize art | 29.4%% | 47.1%% | 17.6%% | 5.9% | (100%, n=17) |
| (1.5) Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies | 23.5% | 47.1% | 23.5% | 5.9% | (100%, n=17) |

Based on the assessment of our selected Overall Disciplinary Knowledge PLO that 75% of students in the capstone course should achieve a score of 4 or higher in all dimensions of the rubric, we can see using the above table that students meet the criteria of 1.1 (100%), 1.3 (76.4%) and 1.4 (76.5%). Students do not meet the criteria of 1.2 (64.7%) and 1.5 (70.6%). Students meet some of our program standards for the Overall Disciplinary Knowledge PLO, thus they "Partially Met Program Standards." Two areas need improvement:

Criterion 1.2: Demonstrates knowledge of artistic processes (technical processes, media, materials, etc) and working conditions (patronage systems, art markets, artistic education, etc.) (64.7%)
Criterion 1.5: Demonstrates awareness of the historiography of the discipline and can recognize and apply art historical methodologies (70.6%)

These are the same areas where students did not meet performance standards in ART 192B, demonstrating that we need to emphasize artistic processes and historiography/methodology

more. In order to help students improve in these areas, faculty will work more closely with librarians to help students gain the research skills to understand the historiography of art in upper-division courses. We will expose students to art historical methodologies more explicitly in lower- and upper-division courses. We will also emphasis more technical processes, media, and materials in lower- and upper-division courses. We may be able to partner with studio art faculty to do more demonstrations of processes. In addition, this data will be used next year as we re-write our curriculum to change Art History from a concentration to a major.

**ART HISTORY CONCENTRATION ASSESSMENT PLAN**
Revised in Spring 2018

## SECTION 1: Program Learning Outcomes

1. **Knowledge: Competence in the Discipline**
   (Program Learning Outcome #18)

   A broad foundation in Western and non-Western art and visual culture and greater literacy in one of four areas of specialization (European Art prior to 1800, Asian Art, Art of the Americas, and Modern/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. Students will also learn to connect art works with relevant historical and contemporary contexts. The art of women and other underrepresented groups are also addressed in the Art History curriculum. Additionally, this goal includes the development of a professional vocabulary appropriate to the area of specialization and the discipline in general and a knowledge of materials, tools, and processes of art, historical to contemporary, and a basic hands-on understanding of art-making practices.

   NASAD G.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. Study at the advanced level should include theory, analysis, and criticism.

   NASAD G.2b:
   A general knowledge of world history.

   NASAD G.2d:
   Functional knowledge of the creative process. Normally, this is accomplished through one or more foundation or other studio courses; however, there are many methods of ensuring this competence.

2. **Skills: Critical Thinking**
   (Program Learning Outcome #1)

   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 G.2c: Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program.

3. **Skills: Information Literacy**
(Program Learning Outcome #2)

The ability to find trustworthy information using digital and traditional resources including: 1) databases, collections, interlibrary loan and other university library resources; and b) primary sources such as archives and personal interviews

NASAD G.2c: Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program.

4. **Skills: Written Communication**
(Program Learning Outcome #3)

Written communication skills enhanced by competence in the use of digital technologies for art historical research, information management and design

NASAD G.2c: Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program.

5. **Skills: Oral Communication**
(Program Learning Outcome #4)

Oral communication skills enhanced by competence in the use of digital technologies for art historical research, information management and design (e.g. the use of Powerpoint for oral presentations)

NASAD G.2c: Knowledge of the tools and techniques of scholarship. Active research and the writing of analytical and critical essays should continue throughout the program.

6. **Skills: Reading Comprehension**
(Program Learning Outcome #8)

NASAD G.2a: Study at the advanced level should include theory, analysis, and criticism.

7. **Skills: Inquiry and Analysis**
(Program Learning Outcome #6)

Ability to apply art historical methods, theory, and historiography

8. **Skills: Intercultural Knowledge and Competence**

(Program Learning Outcome #12)

Multiple and trans-cultural consciousness towards global citizenship

NASAD G.2b:
A general knowledge of world history.

9. **Skills: Foundations and Skills for Lifelong Learning**
(Program Learning Outcome #16)

Interdisciplinary understanding of the relationship of art history to other areas of learning (history, literature, religion, sociology, political science, etc) and to lived experience

**SECTION 2: Summary Plans for Program Review Cycle**

**Schedule for Future Assessment:**

| Academic Year | PLOs |
|---|---|
|  |  |
| 2017-2018 | Critical Thinking (2), Written Communication (4), Overall Disciplinary Knowledge (1) |
| 2018-2019 | Critical Thinking (2), Overall Disciplinary Knowledge (1), Information Literacy (3) |
| 2019-2020 | Written Communication (4), Information Literacy (3), Foundations and Skills for Lifelong Learning (9) |
| 2020-2021 | Critical Thinking (2), Foundations and Skills for Lifelong Learning (9), Reading (6) |
| 2021-2022 | Written Communication (4), Reading (6), Inquiry and Analysis (7) |
| 2022-2023 | Critical Thinking (2), Inquiry and Analysis (7), Oral Communication (5) |

At the beginning of each academic year, the full-time faculty in Art History will select the courses in which these PLOs will be assessed (depending on course availability). At this time, the faculty will also decide which assignments will be used (according to Evidence Map below) and will select and modify the appropriate rubrics. At the end of the academic year, full-time faculty in Art History will analyze the data and use the data to assess the success and failures of the program. Failures will be addressed through collaborative agreement and effort.

**Benchmarks**
Capstone Course (ART 192B): 75% of students will achieve a 4.0 on the appropriate rubric

Upper-Division Courses: 75% of students will achieve at least a 3.0 on the appropriate rubric
Lower Division Courses: 75% of students will achieve at least a 2.0 on the appropriate rubric

**SECTION 3: Curriculum Map**

Linking Courses to Program Learning Outcomes 1-9
"I" indicates "Introduced, "D" indicates "Developed", and "M" indicates "Mastered"

| Course | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|---|---|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |  |  |
| ART 1A | I | I | I | I | I | I | I | I | I |
| ART 1B | I | I | I | I | I | I | I | I | I |
| ART 1C | I | I | I | I | I | I | I | I | I |
| ART 2 | I | I | I | I | I | I | I | I | I |
| ART 3A | I | I | I | I | I | I | I | I | I |
| ART 3B | I | I | I | I | I | I | I | I | I |
| ART 5 | I | I | I | I | I | I | I | I | I |
| ART 103 | D | D | D | D | D | D | D | D | D |
| ART 105 | D | D | D | D | D | D | D | D | D |
| ART 106 | D | D | D | D | D | D | D | D | D |
| ART 107 | D | D | D | D | D | D | D | D | D |
| ART 113B | D | D | D | D | D | D | D | D | D |
| ART 117A | D | D | D | D | D | D | D | D | D |
| ART 117B | D | D | D | D | D | D | D | D | D |
| ART 117C | D | D | D | D | D | D | D | D | D |
| ART 100 | D | D | D | D | D | D | D | D | D |
| ART 110 | D | D | D | D | D | D | D | D | D |
| ART 111 | D | D | D | D | D | D | D | D | D |
| ART 118B | D | D | D | D | D | D | D | D | D |
| ART 101 | D | D | D | D | D | D | D | D | D |
| ART 108 | D | D | D | D | D | D | D | D | D |
| ART 109 | D | D | D | D | D | D | D | D | D |
| ART 112 | D | D | D | D | D | D | D | D | D |
| ART 118A | D | D | D | D | D | D | D | D | D |
| ART 102 | D | D | D | D | D | D | D | D | D |
| ART 115 | M | M | M | M | M | M | M | M | M |
| ART 116 | M | M | M | M | M | M | M | M | M |
| ART 192B | M | M | M | M | M | M | M | M | M |

**Curriculum Map**

Linking Courses to Program Learning Outcomes 1-9
"I" indicates "Introduced, "D" indicates "Developed", and "M" indicates "Mastered"

| Course | 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 |
|--------|---|---|---|---|---|---|---|---|---|
|  |  |  |  |  |  |  |  |  |  |
| ART 1A | I | I | I | I | I | I | I | I | I |
| ART 1B | I | I | I | I | I | I | I | I | I |
| ART 1C | I | I | I | I | I | I | I | I | I |
| ART 2 | I | I | I | I | I | I | I | I | I |
| ART 3A | I | I | I | I | I | I | I | I | I |
| ART 3B | I | I | I | I | I | I | I | I | I |
| ART 5 | I | I | I | I | I | I | I | I | I |
| ART 103 | D | D | D | D | D | D | D | D | D |
| ART 105 | D | D | D | D | D | D | D | D | D |
| ART 106 | D | D | D | D | D | D | D | D | D |
| ART 107 | D | D | D | D | D | D | D | D | D |
| ART 113B | D | D | D | D | D | D | D | D | D |
| ART 117A | D | D | D | D | D | D | D | D | D |
| ART 117B | D | D | D | D | D | D | D | D | D |
| ART 117C | D | D | D | D | D | D | D | D | D |
| ART 100 | D | D | D | D | D | D | D | D | D |
| ART 110 | D | D | D | D | D | D | D | D | D |
| ART 111 | D | D | D | D | D | D | D | D | D |
| ART 118B | D | D | D | D | D | D | D | D | D |
| ART 101 | D | D | D | D | D | D | D | D | D |
| ART 108 | D | D | D | D | D | D | D | D | D |
| ART 109 | D | D | D | D | D | D | D | D | D |
| ART 112 | D | D | D | D | D | D | D | D | D |
| ART 118A | D | D | D | D | D | D | D | D | D |
| ART 102 | D | D | D | D | D | D | D | D | D |
| ART 115 | M | M | M | M | M | M | M | M | M |
| ART 116 | M | M | M | M | M | M | M | M | M |
| ART 192B | M | M | M | M | M | M | M | M | M |