INTRODUCTION

This report represents the Art Department’s accounting of assessment activities and resulting assessment evidence for the March 2007 Educational Effectiveness Review. Since our September 2005 progress report received complements from the Program Review Committee, we are confident that the plans and progress we have made towards capturing actual evidence at this point in time, are on the right trajectory. As we reflect on our assessment activities and resulting assessment evidence, we have determined what we believe to be significant examples of student learning. Each of the members of our department has captured these strategic examples, has written declarative statements as to what the evidence in our files reveals, and each of us has filed that evidence in WASC files on the desktops of our respective computers. The department also has a central location for all evidence files, located on the student computer in the art office. All of our evidence is connected to two of our targeted department goals. This evidence is in the form of actual student writing samples, actual student reflections, and comparative data from pre-tests and post-tests, as well as generalized evidence that documents the increase in students’ knowledge and conceptual understanding.

Throughout the 2005-06 academic year our department has met bi-weekly to discuss and evaluate what we have been doing to specifically target evidence of student learning. We have discussed how this focus has changed what we do, and in some cases, the manner in which we pursue what we do. We are generally pleased that what we desire for our students is indeed what we are getting from our students. We have also gleaned a better sense of how our courses cohesively integrate, and how we can now more easily see the continuity of our core courses in particular. As a result of our assessment activities, we have made improvements to our methods and means of acquiring evidence for the future, yet due to the importance of subjectivity in our realm, we have left several means and methods of assessment unaltered. We have embraced this effort with purposeful enthusiasm, and we have followed our projected departmental plan carefully. We are confident that the results of our concerted efforts will produce the desired results the college is seeking.

REVIEW OF PROGRAM GOALS

We have defined 4 departmental discipline-oriented goals, and each of these goals is tied specifically to institutional learning standards. The institutional learning standards are identified in our course syllabi, and through a variety of course projects, we have made concerted effort to integrate and intersect our course work into our General Education structure so that the scaffolding of a student’s liberal arts education is complete a complete one.
Our Program Goals are as follows:

**Goal #1** Students will learn to use the proper language of the visual arts as appropriate for critical analysis, and also use proper terminology of media and technique when critiquing and analyzing works of art. Students will also learn to use proper research and documentation skills when writing about art. *(Written and Oral Communication Standard)*

**Goal #2** Students will be helped to develop the concept of a personal, Christian art that reflects an inner Christian attitude rather than a specific content or style. Students will be assisted in moving beyond recognized popular evangelical or ‘religious’ understandings of art as they engage in both the making of and appreciation of art. *(Christian Orientation Standard, Critical-Interdisciplinary Thinking Standard, and Diversity Standard)*

**Goal #3** Students will develop educated standards of judgment and be open to a greater understanding of the multi-faceted components of diverse perspectives of aesthetic judgment. Students will develop an informal critical attitude in order to make more informed decisions and judgments. *(Critical-Interdisciplinary Thinking Standard and Diversity Standard)*

**Goal #4** Through a variety of situations and specific problem-solving opportunities, students will stretch themselves beyond what is comfortable in order to seek innovative and creative self-understanding and open-ended discovery. *(Active and Societal and Intellectual Engagement Standard)*

**REVIEW OF STRATEGIES FOR 2005-06**

The following program strategies reflect our continued, ongoing activities and respective documented outcomes. At the time of this report we have focused on **Goal #1 and Goal #2** for evidence gathering. We have accomplished most all of the appointed strategies for this academic year. Although most strategies below are labeled as “Accomplished,” we will continue to perfect and polish our approaches to these activities in the coming semesters.

**GOAL #1:**

- Create a Writing Portfolio for documenting and encouraging exemplary student work. *(Accomplished)*
- Create vocabulary lists for each course of study. Create pre-tests and post-tests for assessment of students’ base knowledge and acquired knowledge, for proper use in oral and written critique. *(Accomplished)*
- Create a rubric for the MLA Style Guide for departmental writing assignments, particularly for those assignments in art history and senior seminar classes. The rubric will be developed to measure student awareness of what they know, or should know, about proper writing style components, and will consequently be used to help students more easily utilize those guidelines as they work towards improving their writing and research skills. *(Not yet accomplished)*
- Create a comparative rubric for artists’ statements created in the sophomore year for the intermediate Sophomore Project and the senior year capstone Senior Project. This comparative rubric will help students measure comprehensive, personal growth. *(Accomplished)*

**GOAL #2:**
- Provide a comprehensive report on what the impact of the Irvine Diversity Grant and its visiting artists have had on our students. *(Accomplished)*
- Develop to a greater extent the current student on-line art gallery on the department website. Development includes an extended vision for adding special linked features to the site that will work to enhance the demonstration of visual connections of students’ learning. *(Not yet accomplished)*
- Increase the coordinated intent to link the web gallery images and artists’ statements with growth and development. *(Not yet accomplished)*
- Create a student practicum for the implementation and maintenance of the student web gallery. *(Not yet accomplished)*
- Use critical reflection to emphasize the perspective of “attitude” as students engage their work. Progress statements, reflections and critiques will be utilized to help students think about what it means to work as a Christian artist. *(Accomplished)*
- Develop pertinent departmental questions to pose to seniors during their Senior Exit Interviews. *(Accomplished)*
- Recruit alumni to reflect on their time in our department and define what that experience has done to mould them in their current profession or walk of life. *(Accomplished)*
- Maintain a journal of media documents that serve as testimony to the variety of current learning integrations promoted in our department. *(Accomplished)*

**DATA**

This report contains raw and analyzed data for retrieval. As a result of our joint reflections on the documentation we have acquired, the following assessment methods have been employed, and the following data has been collected:

- We have started a departmental writing portfolio that contains a few examples of outstanding student writing. This portfolio is maintained in Professor Lisa DeBoer’s office, and is in hard copy format so students can come and read through it. We will continue to encourage students to use this portfolio as they meditate on what good writing looks like, and at the same time encourage students to work towards getting one of their papers selected for this portfolio. *(We are still working out the logistical coordination of this effort)*
- We have given vocabulary pre-tests and post-tests currently in Drawing I, Watercolor I, Printmaking I, and Design I, to determine knowledge gained while students are engaged in foundational courses.
- We have formulated specific art department questions that will now accompany our Senior Exit Interviews, and we continue to learn from our students what they determine to be essential ingredients for their engagement. These questions have also been helpful in determining what these students would like to see as curriculum improvements.
We have documented evidence pertaining to students’ personal growth as developing Christian artists. This documentation not only comes from students’ personal reflections in Drawing I, Drawing II, Watercolor II, and Art for Children, it also comes from two specific grant projects completed this year. Under the direction and leadership of Dr. Lisa DeBoer, these projects were aimed specifically to support this departmental goal. The Irvine Grant Project and the Calvin Institute of Worship Grant Project have been unique resources of significant learning practices.

- We have developed a fledgling comparative rubric for the Sophomore Project Artist’s statement and its relationship to the Senior Project. *(We attempted to test out a prototype of this rubric, but we still need to perfect it.)*
- We have put a great deal of effort into crafting a more comprehensive and cohesive integration of evidenced growth and learning that takes place in the art student from Sophomore year through Senior year. Traditionally each year, the senior class is given the responsibility of publicly critiquing the Sophomore Project exhibition. Through their participation, this year’s seniors verbally attested to their acquired knowledge. They also attested to what their knowledge led them to suggest that would assist the younger, intermediate students as they progress. It is very difficult to document this verbal demonstration of students’ knowledge, but faculty were very pleased with the seniors’ verbal critique. Critiques are usually spontaneous demonstrations and do not easily lend themselves to written documentation, but in efforts to document this verbal experience, each senior produced brief written critique notes and grade evaluations for random sophomore projects. These notes are stored as hard copies in Tony Askew’s office. *(We are still working on the means to document this endeavor)*
- We used an external voice in validating the work of our senior art majors. Frank Goss, well-respected gallery owner from the Santa Barbara community, critiqued our senior capstone show and in so doing gave our seniors and our faculty several comprehensive comments to verify the competency of our students and our program.
- We have developed a file of what our alumni say about their time in our department, and the impact it has had on their adult and professional lives. *(We need to craft more deeply reflective questions to supplement this mode of evidence)*
- We brought to campus nationally known author, Dr. James Elkins, who spoke about “The Place for Faith in the World of Art.” Professor Elkins’ dialogue with students in the intimate gathering place of our own Reynolds Gallery, gave students an opportunity to ask some deeply reflective questions of an author who has his own questions and concerns about faith-based art. This dialogue pertained very succinctly to departmental goal #2 as it fed into all of our classes for many weeks, and as it supported our efforts for such activities to stimulate department ethos.
- A great help in targeting and pursuing our stated goals has been the minutes of our departmental meetings. These easy-to-read minutes are formatted and
referenced for program review so everyone can more easily track our conversations.

Most of our goals, defined in our September report, were not fully accomplished, but they are solidly engaged. Even though we felt confident that a pre-test for understanding the MLA Style Guide could be easily crafted and put into practice, and even though we utilized a temporary pre-test for this purpose in art history, theory and criticism, and senior seminar classes, we were unable to test it properly. Consequently, we will need to continue to perfect this pre-test. Although we utilized the MLA Style Guide in these courses, and our students are now familiar with the use of this guide, we have put this task at the top of our list for the upcoming academic year.

Also, we did not have the time or the proper opportunity to tackle the logistics of the web gallery. We were able to secure new digital images of student work to add to the site, but we were unable to access faculty and student time to upload and maintain the images. We also did not have the proper time or organizational arrangements in place to consider expanding and enhancing the website as we desired. This significant component of our plan will also need prioritization in the coming year.

**INTERPRETATION OF THE RESULTS**

Based on our collective efforts to capture evidence of student learning and resulting outcomes, we are pleased to note that the majority of our assessment methods have worked well. We have collectively interpreted our gathered data, and we present our findings below. In interpreting our results we are pleased to note that all four of our departmental goals have been engaged in some form as we assess how students have benefited from the more concise focus of the two targeted goals. We remain, however, firmly dedicated to the *perpetuation of flexibility* as we continue to progress. It is crucial that we keep our methods of assimilation flexible. We see this current review of our activities and efforts to be one more opportunity for us to reveal what we have always done consistently and creatively.

We have a major concern with the logistics of tracking and maintaining some types of learning outcomes. We fear that because of the huge focus on evidence gathering, we will be forced to plan our curriculum mainly for the purpose of measurement. There is no question that learning evidence is important, but certain measurement practices do not necessarily typify the kind of assimilation that characterizes the kind of ‘immeasurable’ learning we take pride in upholding. We acknowledge that we engage a great variety of activities that enable students to assess their own learning, and we consistently do a great deal to promote individualized learning by doing so.

We are generally pleased with the extra impetus we have expended in acquiring our current evidence, and we have validated our department goals and own sense of accomplishments by doing so. We have also come to realize that our students now increasingly enjoy our custom-designed self-reflective opportunities specially formulated to promote specific learning outcomes. We have also learned that when we provide students with more opportunities to verbally express the connections they are making to
the bigger picture of their learning, we see greater engagement in our general education system, and consequently, greater personal involvement in the whole of liberal arts education.

We are learning to constantly ask ourselves, “What do the results of our assessment efforts mean?” and “How do we know we are succeeding?” We have collectively looked at actual student work, we have collectively discussed the findings of our own observations, we have obtained and shared tangible examples of students’ personal reflections concerning their own endeavors and the endeavors of others, and we have collectively discussed the findings of an ‘outside voice’ who visited our gallery, critiqued our senior show, and endorsed the successful work of our graduating seniors. These methods of assessment must now be translated so others can understand what we understand.

Strategies focused on objective quizzes, oral articulation, and personal reflective essays:

As a general statement, our documentation reveals that students have been forced to think about what we want from them, and in turn, students have told us what they understand. A variety of vocabulary and critical analysis opportunities reveals that students are using what they are learning.

1. Vocabulary lists were created and utilized in all of our courses. Due to pre-tests and post-tests specifically in two of our courses, Watercolor I and Drawing I, we have documented, at this time, a substantial improvement in knowledge and comprehension of proper terminology in these courses. The percentage of improvement in quiz scores is confirming: in Watercolor II students improved in two vocabulary quizzes from 9% proficient to 91% proficient, and from 63% proficient to 100% proficient. In Drawing I students improved in one vocabulary quiz from 0% proficient to 75% proficient. Goal #1 (Zimmerman, Savage files)

The mastery and application of art-related terminology emphasized throughout the semester in Principles of Art, is demonstrated in samples of art criticism papers. The written analysis of a work of art utilizes terms and definitions that demonstrate a variety of art-related terms absorbed and evidenced by the students. Goal #1 (Anderson file)

Documented evidence is revealed in students’ use of proper terminology for critique in Watercolor II through the use of an instructor-designed assessment guide. This guide successfully trained students to use proper language while critiquing peer artwork. By writing critique notes and practicing vocabulary usage consistently, students began to speak in an appropriate manner about ten weeks into the semester. Goal #1 (Zimmerman file)

Documented evidence in four artist’s reports from Watercolor II reveals that the use of the MLA Style Guide produced conciseness in students’ writing and editing capabilities. It was discovered that oral reports were better organized
and more comprehensive as a result of using this guide.  Goal #1 (Zimmerman file)

Student critique comments in Design I document the use of proper vocabulary and understanding of design concepts.  Evidence of poetic vision is also displayed in student remarks as thoughts were more organized, and writing was more confident.  Goal #1 (Carlander file)

Due to their new knowledge, students exhibited increased verbal articulation in class critiques due to the sustained knowledge of vocabulary use, as expected.  Goal #1 (Zimmerman, Savage, Carlander files)


Written reflections from viewing their final portfolio accomplishments prompts students to identify personal learning revelations in Drawing I and Drawing II.  Goal #2, Goal #4 (Savage file)

3. Personal reflections reveal assimilation and growth in articulating the use of media and technique for personal expression.  Goal #2, Goal #4

Written reflections from Drawing I students reveal turning points in their use of media, and the liberating freedom it provided.  Goal #4 (Savage file)

Written reflections from students in Computer Graphics II identify a specific digital assignment representing a key moment in the mastery of digital media.  Reflections provide evidence of personal growth, and the jpeg images that accompany the statements demonstrate a clear command of both the digital media and artistic aesthetics.  Goal #4 (Anderson file)

Strategies focused on productions:

1. The infusion of two group-oriented outside grant projects have enabled students to specifically reflect on the theological grounding for their art making.  The Calvin Institute grant project has been the catalyst for deeper reflective thinking concerning the complexities of working in community with non-artists.  Goal #2

Because of this particular experience, documentation shows that students have obtained an expanded view of worship due to the conceptual practice of art making.  Goal #2 (DeBoer file)

2. The Irvine Diversity Grant gave students the opportunity to begin shaping a professional relationship between one’s faith and one’s work.  Goal #2
Documentation reveals that the added ingredient of the guest artists’ cultural identity caused students to widen their own perspectives of faith, calling and culture, as it helped them to think more deeply about the processes of art making. Goal #2, Goal #3, Goal #4 (DeBoer file)

3. The comparative rubric for the Sophomore Project artists’ statements and Senior Project artists’ statements did not completely materialize as we had expected. We did, however, test it out on two seniors just to see if our formulation was on target.

We learned that our current formal guidelines for the Sophomore Project already produce better artwork and better artists’ statements than the earlier guidelines established four years ago when we instituted the required project. Our efforts failed to locate those older artists’ statements, so we are not able to make the comparisons we expected to make at this time. Even though the projects and resulting statements for both the Sophomores and Seniors have been improving, we DO see the need to close the loop for our seniors by having a better system to coordinate this comparative growth: thus the need for implementing the new rubric. Goal #1, Goal #2 (rubric template in Askew file; artists’ statement hard copies in Askew office)

4. The James Elkins lecture afforded a first hand opportunity to engage the departmental goal of understanding the multi-faceted components of diverse perspectives, especially in the realm of Christian art in the secular world. This lecture became the focus of our fall student retreat, and consequently opened many opportunities for student and faculty dialogue during the semester. Goal #2, Goal #3, Goal #4

Written reflections from the Principles of Art course demonstrate how students grappled critically with the relationship between faith and art. Goal #2, Goal #3 (Anderson file)

5. The Department Writing Portfolio contains 4 exemplary art history papers that uphold the MLA Style Guide: two that document creative formulation of a question, thoughtful selection of supporting images for the essay, careful visual and contextual analysis, and proper grammar, organization and documentation. Two other exemplary papers are the result of a cumulative research project that required a students’ close reading skills, background research, and proper writing and documentation. Goal #1 (hard copies in DeBoer office)

One exemplary Senior Seminar research paper not only documents excellence in writing style and proper research skills, it also reflects the student’s distinctive “ah-ha moment” when, during her semester in Italy she came to realize for herself, the essence of contemporary art and the legacy it now brings to her life. Goal #3 (Askew file)
The two Art for Children Artist Biographies reflect an accurate, but simplified approach to capturing a story line, the display of the necessary inventiveness in translating that information for a young audience, and the demonstration of good writing style, proper grammar and proper research skills. Goal #1, Goal #3 (Savage file) and (hard copies in Savage office)

Strategies focused on Seniors:
1. In our September 2005 report, we determined that an outside review of our Senior Show would be an excellent contribution to program review, and that such a review would benefit students, faculty, and the college alike. The Senior Critique event enabled an outside voice to validate our students’ technical and conceptual knowledge, as it reinforced the multi-faceted guidance of our faculty. Goal #3

Documentation from guest Frank Goss indicated that the technical work of our students was refreshingly unpretentious and disarmingly direct. Each student artist displayed their inner vision with honesty and originality. Goal #4 (Askew file)

Senior reflections indicate a broad sense of engagement of all of our institutional learning standards and departmental goals. Excerpted quotations reveal personal progress from one point in time to a time of distinct revelation. Using Art as a base for their learning, connections have been made across the General Education spectrum and are applied to the finer points of their integrative learning. Goal #4 (Askew file)

2. This year’s Senior Scholarship dinner revealed a heightened sense of community as art majors gathered for a dressy, celebratory event at a local restaurant. Awards for graduating seniors, and monetary scholarship awards for continuing students were the focus of this year-end event. Even though there are no assignments or requirements attached to this activity, it is included here because it supports the spirit and ethos of our departmental community. Students look forward to this event, as this interaction ultimately becomes part of their identity as artists.

Documentation reveals that the social connections that are made during an event such as this are a vital part of our departmental ethos. One student’s reflection concerning the nature of his engagement in the department was used for the cover of the program and is considered a significant piece of evidence to the nature of learning that is not easily documented. Goal #4 (Askew file)

3. The Senior Exit Interview is a helpful component for students as it allows them to reflect on the larger picture of their education. The exit interview is also beneficial for the department as it helps us check our own perspectives. The information we receive helps us perfect our program in general, as it helps each faculty member consider changes in curricular activities.
The NEW departmental questions we devised for this year’s exit interview did not bring any marked revelations, but we did receive tangible documentation that reveals how students’ learning assimilation is intricate, multi-faceted, and not so easily categorized. Goal #1, Goal #2, Goal #3, Goal #4 (Askew file)

Strategies focused on surveys:
1. The only survey we attempted was focused on our alumni and what their experience as an art major produced as a distinctive enhancement to their lives.

We received 21 brief responses. The documentation is helpful feedback, but we will need to craft deeper, more specific questions for future use in order to get better life-enhancing connections. A few responses are noted. (Savage file)

USING THE RESULTS
As we consider the extent to which we pushed our comfort zones to obtain this documentation, we admit that creating this evidence was not a huge stretch for us, but crafting and compartmentalizing the evidence WAS a stretch. We are used to a multi-faceted approach in obtaining multi-faceted results. We celebrate the fact that everyone learns in different ways, and we thrive on acknowledging of this form of diversity. Even though our efforts to capture evidence of student learning was more cumbersome for us, we see the value in pursuing these integrated connections, Thus, the activity has made us more cohesive in our thinking and in our planning. As we consider the results that we acquired, we don’t expect too much change in what we do, just a continued refinement of what we do. We feel confident that we have engaged our students consistently, conscientiously and enthusiastically, and historically we have pursued the kinds of learning that this assessment practice seeks. The change that we acknowledge today is in the WAY in which we have obtained our goals. The fact that we have been forced, collectively, to look more closely at what the evidence is telling us, gives us more fuel to improve our intentions, and consequently, that forceful requirement has been good for us. Our department has sincerely owned this process of assessment and documentation, and we will continue to engage ourselves in the cohesiveness of its outcomes.

We will:
- Continue to collect data, now that we know what produces proper evidence for assessment.
- Continue to design assignments, when appropriate, that more explicitly require students to demonstrate mastery of specific techniques and outcome-based objectives.
- Continue to discuss, analyze, and interpret our collective data in vocabulary quizzes in all classes, and work to streamline the integrative nature of our foundational courses.
- Continue to discuss, analyze, and interpret our collective data from alumni feedback and senior interviews.
- Continue to maintain and properly file the inventory of evidence we create.
- Continue to hone the development and use of the department writing portfolio.
We are aiming for continuity. We really do not have a specific benchmark or standard of reference for achieving this continuity. Perhaps we have already made references to such criteria, but because we perceive such a request to be rather restrictive in nature we are having difficulty pinpointing some particular designation, gauge, or model to measure our sense of success. We will need more feedback in this particular realm to define this concept of measurement. We do think, however, that the most tangible mode of a benchmark might reside somewhere within the comparative realms of the Sophomore and Senior Projects. We are not yet able to make this a showcase effort, but we can, however, commit to looking into that realm to determine what clues might be waiting for us to develop.

Our program is committed to sustainability, to the maintenance of what we have, and how we achieve it. Our program is also purposefully embedded in the general education curriculum, and we will continue the pursuit of integrative opportunities to connect art with other disciplines. Through a variety of efforts, we have given our students the opportunity to see the impact that this intentional learning has had on their growth and development. We look forward to involving ourselves more visibly on campus through simple student exhibits in the library, and through the development of greater educational opportunities for the larger community, through our gallery exhibits.

Besides the curricular changes mentioned throughout the body of this report, the following specific changes have been made in our curriculum as a result of our assessment activity:

- The study and use of vocabulary has received greater preference in all of our course curricula.
- In Printmaking I and II students are now required to write a critical analysis of a historical print.
- Students in Representational Painting II are now required to read the book *Art and Fear* during the course of the semester, and respond in writing to pertinent aesthetic topics that help formulate their personal artistic development.
- The questions developed for the senior seminar exit questionnaire have helped increase meaningful input for the senior seminar course evaluation.
- Writing has become much more integrated into course work. Written self-assessments are now an integral part of the Publication Design course work.
- Due to the specific focus on assessment, we note the need for students to be exposed to the perspectives of multiple voices. As a direct result of this perceived need we will be collaborating on developing a new reader for the Principles of art course.
- In efforts to sustain the integrative nature of GE courses, we are currently fine-tuning several of our courses to meet GE specifications, thus allowing more art classes to fulfill GE components. One particularly exciting example is the impending approval of our Publication Design course into the Competent and Compassionate Action component. Students in this course will collaborate with a community non-profit organization to create pro-bono design work for their
needs. We will be eager to see how successfully such a collaborative effort feeds into upholding all of our departmental goals.

- Our gallery exhibitions have been formulated for a greater emphasis on educational, historical, and diverse content. Working as an integrative tool for the community at large, Reynolds Gallery is making an increasingly important contribution to the Santa Barbara art scene.

**NEXT STEPS**

There will always be something that needs attention. Our revised and updated 5-year plan represents our reorganized goals and adapted plans to assimilate those goals into the regular review process. We will obviously look at this revised plan with flexibility, and we will feel free to move the dates and priorities around if needed. The department, in response to what we have learned, has identified several revisions to our 5-year plan. Our next assessment efforts will resemble our initial 5-year plan, but in the upcoming years we will devote distinct attention to perfecting and instituting the following:

- Our first priority will be to complete the pre-test for understanding the MLA Style Guide, and to see how the guide helps students prepare for their senior research paper. **Goal: 2006-07**
- Included in that prioritization, we will also complete the comparative rubric for the Sophomore Project and Senior Project artists’ statements, and test it out on next year’s seniors. We desire to more tangibly direct growth and perceive growth in students as they move into capstone experiences. **Goal: 2006-07**
- We will need to increase our effort to enlarge and enhance the significant on-line student web gallery, but it has become quite clear that we will need to solicit help from the Provost to get us started. We will request some creative mode of released time, or overload time, support from the Provost in order to carve out the necessary time commitment for logistical development of this unique goal. **Goal: 2007-08, 2008-09**
- In light of the web gallery improvements, we will also need to define the logistics of a training rubric and practicum opportunity for a student web intern who will maintain the student gallery site once it is established. **Goal: 2007-08, 2008-09**
- We will continue to make use of our findings from the Irvine Diversity Grant, and make efforts to extend the dialogue concerning the effects of diversity, both in gender and nationality, on the critical assessment and process of art making. In order to bring students and faculty into this dialogue, we have defined several talking points that directly engage the institutional learning standards and our departmental goals, but we’re not sure what specific activities will be planned. **Goal: 2007-08**
- We still desire to develop a better plan for internship accessibility and involvement of our students in practical, art-related work environments. Jennifer Taylor’s Internship course has proven to be extremely useful in making viable connections for the integrative nature of this experiential need, but we still need to develop our own departmental rubric of coordinated internship management. Our goal is to create a more tangible relationship between classroom learning and practical application of that learning. **Goal: 2008-09**
We also still desire to set up portfolio guidelines for students who desire to continue their education at the graduate level. Making connections with Azusa Pacific University’s new MFA program is still on our list. We can at least make contact with Azusa’s program and start posting their requirements. By doing so, we can more tangibly build a better portfolio-building component into our curriculum as we encourage our best students to consider the pursuit of a graduate degree. Goal: 2009-10

WASC EVIDENCE INDEX SUMMARY
ART DEPARTMENT

For Vocabulary and Language (Goal #1):

Vocabulary (Art 155 Watercolor II pretest/post test) + hard copy tests in Zimmerman office
- (Siu Zimmerman’s WASC evidence file)

Vocabulary (Art 15 Drawing I pretest/post test) + hard copy tests in Savage office
- (Susan Savage’s WASC evidence file)

Writing samples for the Department Portfolio of “Exemplary Writing”
- hard copy samples established for student perusal
  - (Senior research paper also available in Askew file)
- (hard copies in Lisa De Boer’s office)

Artist Biography Writing Samples (Art 180 Art for Children)
- (hard copies in Susan Savage’s office)

Comparative Rubric for Sophomore Project/Senior Project (and 2 student test responses)
- (Tony Askew’s WASC evidence file)

Art Criticism Papers (Art 1 Principles of Art)
- (Scott Anderson’s WASC evidence file)

Critique Notes (Art 155 Watercolor II)
- (Siu Zimmerman’s WASC evidence file)

Artist Reports using MLA Style Guide (Art 155 Watercolor II)
- (Siu Zimmerman’s WASC evidence file)

Critique Statements (Art 10 Design I)
- (John Carlander’s WASC evidence file)

For Christian Orientation/Personal Vision (Goal #2):
Student comments and analysis from the Irvine Diversity Grant Project
- (Lisa De Boer’s WASC evidence file)

Student proposals and analysis from the Calvin Institute of Worship Grant Project
- (Lisa De Boer’s WASC evidence file)

Sophomore Project Artist’s Statements (hardcopies)
Senior Project Artist’s Statements
- (Tony Askew’s office for hardcopies, WASC evidence file for senior statements)

Senior Exit Interview Questions
- (Tony Askew’s WASC evidence file)

Reflective comments for James Elkins’ lecture: “The Place for Faith in the World of Art” (lecture was the focus of our student retreat this fall)
- (Scott Anderson’s WASC evidence file)

Personal Progress Statements (Art 15 Drawing I, Art 180 Art for Children)
- (Susan Savage’s WASC evidence file)

Senior Critique notes for Sophomore Project Critique
- (Tony Askew’s office for hard copies)

Outside Voice, Frank Goss, statement for Senior Show
- (Tony Askew’s WASC evidence file)

Personal Reflections with Images (Art 167 Publication Design)
- (Scott Anderson’s WASC evidence file)

Critique Statements (Art 15 Drawing I)
- (Susan Savage’s WASC evidence file)

Senior Reflections (Art 195 Senior Seminar)
- (Tony Askew’s WASC evidence file)

Senior Reflection: Department Ethos
- (Tony Askew’s WASC evidence file)

Alumni Responses
- (Susan Savage’s WASC evidence file)

Department Meeting Minutes:
- Program review discussion documentation
  - (Helen Talkin’s WASC evidence file)

Visual Documentation
News clippings, senior exhibition catalogue, miscellaneous publicity
  (Departmental scrapbook in Art Office)

This entire Central File of evidence (containing all faculty evidence files and department minutes) is also found on the student computer in the Art Office)