I. MISSION STATEMENT AND STUDENT LEARNING OUTCOMES

A. MISSION STATEMENT
The Art Department of Westmont College seeks to educate students and the larger community about the power and value of the visual arts in our world through physical, critical, and spiritual engagement with the creative process and its results.

The study of art is a creative and intellectual endeavor. Taking risks, solving problems, working inventively within constraints and without boundaries, are all central to the department’s core tenet that doing something with one’s hands creates a synthesis of learning; that moments of discovery are liberating moments.

To that end, the art department offers an integrated program of events, courses, instruction and encouragement that guides students:

- Toward a mastery of the foundational skills of drawing and design, and the attendant skills of visual analysis and criticism
- Toward independent, creative exploration in various media and in the history and theory of the visual arts
- Toward a critical appreciation of the roles that artists and their art have played, and continue to play, in our world
- Toward a discerning grasp of the parameters of our current art world
- Toward a personal vision for their vocation as life-long participants in that art world

B. STUDENT LEARNING OUTCOMES
Our department goals/student learning outcomes are solidly in place, and we are diligently striving to refine our approaches so our data best reflects the efforts of both faculty and students. Our goals are measurable, and we have tangible data to report. This year we were pleased to see marked improvement in students’ understanding of and engagement in the specifics of our goals, and we are particularly pleased with the outcomes in the developing relationship between the Sophomore Project and the Senior Project.

This current spring our official student learning outcomes went through a slight revision. The department heeded Marianne Robins’ recommendation to merge four of our learning outcomes into two outcomes. Our original five outcomes have now become three. We have kept the spirit of the separate outcomes, but combining them gives us greater ease in assessing student learning.
Our new Student Learning Outcomes are now configured as follows:

**Goal #1 Critical Analysis and Critical Thinking (a program-specific goal):** Students learn the proper language of the visual arts as appropriate for critical analysis, and students develop educated standards of judgment in order to be open to a greater understanding of the multi-faceted components of diverse perspectives of aesthetic judgment.

**Goal #2 Personal Vision and Expanding the Boundaries (a discipline-specific goal):** Students begin to develop the concept of a personal art that reflects an inner Christian attitude toward their work rather than the development of a specific content or style. Students will also demonstrate their ability to stretch themselves beyond what is comfortable in order to seek innovative and creative self-understanding and open-ended discovery.

**Goal #3 Improvement of Skills (a discipline-specific goal):** Students will increasingly improve their skills in the use and handling of various art media and materials, and be more aware of their own personal progress.

The evidence we have gathered tells us that our department goals are pertinent to the quality of learning that is taking place.

For the 2007-08 academic year our data supports evidence of student learning in all three departmental goals as follows:

- Students use proper language of the visual arts as appropriate for critical analysis, media and technique, when speaking about art, critiquing art, and analyzing works of art (*vocabulary pre-tests/post tests in Principles of Art, Drawing I, Watercolor I, II, (Goal #1)*).

- Students use proper research and documentation skills when writing about art (*Theory and Criticism in the Arts, Senior Seminar*) (Goal #1).

- Students exhibit educated standards of judgment (*Principles of Art, Theory and Criticism in the Arts*) (Goal #1).

- Students exhibit understanding of the multi-faceted components of diverse perspectives of aesthetic judgment (*Theory and Criticism in the Arts, Principles of Art*). (Goal #1)

- Students begin to develop the concept of a personal art that reflects an inner Christian attitude (*Drawing I, Computer Graphics I, II*) (Goal #2) (Goal #3)

- Students begin to move beyond the recognition of a popular evangelical understanding of art making, and begin to expand their appreciation of religious art (*Drawing I, Principles of Art*). (Goal #2)
• Students demonstrate their ability to stretch themselves beyond what is comfortable in order to seek innovative and creative self-understanding and open-ended discovery (ALL studio classes, Theory and Criticism in the Arts) (Goal #3).

• Students demonstrate increased improvement of skills in the use and handling of various art media and materials (ALL Productions and Presentations studio classes in particular, visual evidence in Student Web Gallery) (Goal #3).

II. DATA AND INTERPRETATION

A. Summary of Assessment Methods and Data Collected

Goal #1 Critical Analysis /Critical Thinking
1. Our department Writing Portfolio exists, but it was not used as we had hoped. The MLA Style Guide is in use in 3 classes (Theory and Criticism in the Arts, Western Art Surveys, and Senior Seminar), but a rash of random and varied plagiarism episodes has caused us to redefine our Style Guide to include a better definition of what plagiarism is, and to help students better identify and curtail what we see as current and common plagiarism practices. As a result of this circumstance a new plagiarism statement for Art 129 is underway.

2. A rubric for the evaluation of Critical and Conceptual Achievement (Theory and Criticism in the Arts) was developed to show the conceptual accomplishments of the students’ semester projects.

3. Vocabulary pre-tests and post-tests in Design I, Drawing I, and Watercolor I continued to measure students’ understanding of the proper use of art vocabulary when they discuss and critique art practices.

4. The rubric for measuring what students know and need to know about proper writing style was developed, but due to a misinterpretation of what was needed as a tool for such measurement, it was scrapped for the development of a better instrument. The new rubric is scheduled to be implemented in the 2008-09 academic year.

Goal #2 Personal Vision/Expanding the Boundaries
1. Our Student Web Gallery was beautifully updated to show the best of current works from all courses that were offered this year. Our administrative assistant photographed, labeled and posted the new examples of student work each semester. Feedback from current students, potential students, and other interested parties has been clearly positive. This virtual gallery serves to showcase the quality of student work and the productivity of our program, and we will continue to exhibit some of our best student work through this venue. Many of our
students expressed their delight at having their work selected for this virtual
gallery. Sometimes, experimental work, or work that the student might not
personally select for exhibition, is chosen for this venue. Consequently, we see
this experience as yet another way for students to see their growth and note their
own expanding boundaries. (See department website)

2. A Past/Present Portfolio (Art 128: 20th Century Art) was developed to help
students place themselves with respect to trends and issues in contemporary art,
and to take a personal stand on the relative merit of having an historical sense for
their own work. The project requires selection of five emerging artists, re-creation
of one selected work of contemporary art, research into each of these five artists
with specific attention to how each artist discusses his/her own relationship to the
art of the past century, an argument for the value of these artists’ work, and for the
necessity of or lack of necessity of historical knowledge for understanding these
artists’ work, and finally, a personal statement that encourages the student to state
their own convictions and goals for their own art, and to take a stand on the
question of whether contemporary art requires historical knowledge or not. (See
summary contents in WASC folder DeBoer hard drive)

3. Student reflections and progress statements continued to reflect developing
attitudes and perspectives toward the question “What does it means to work as a
Christian artist.” This year, to help our students better understand and appreciate
the complexities of what it means to work as a Christian and as an artist, we
decided that the original question was too restrictive for students. We felt the
original question pigeonholed students to think of themselves as a certain type of
artist rather than an artist who should feel free and confident to create whatever
work they desire as Christian individuals. Since we are diligent to help students
understand that the work they do reflects the person that they are, and that the
work they produce can be motivated by deep content or motivated by other
sources, we changed our inquiry this year by asking for reflections and progress
statements that bring together whatever the student deems significant from their
own developing thoughts on the topic, rather than answering one specific
question. We are much happier with this change of inquiry, and the students have
responded accordingly by revealing their thinking more freely on this topic. (See
Carlander senior artist statements and Savage Drawing I progress
reflections)

4. In Senior Seminar the improved senior exit questions were implemented to direct
the students to pay particular attention to their personal learning circumstances
and to revisit their Sophomore Project perspectives. But we feel that the
questions still do not yet adequately synthesize key learning outcomes. However,
seniors verbally/anecdotally reported that the mid-career timing of the
Sophomore Project, plus the guidelines that have been created to help students
navigate through this experience, did indeed help prepare them for the Senior
Project by encouraging them to focus on a concept rather than merely working
through numerous possibilities. (See Carlander senior exit question synopsis and senior project/sophomore project rubric)

5. The rubric for better integration of the Sophomore Project / Senior Project was implemented in Senior Seminar. There was adequate verbal integrative feedback for our departmental use, and we were encouraged by the thoughtful engagement in understanding that progress had been made in their personal development as artists, but we must still perfect the rubric in order to acquire the reportable data that is needed.

Goal #3 Improvement of Skills

1. Written portfolio reflections in Drawing I continue to reveal students’ personal progress and comprehension of process. (See Savage Drawing I hardcopies WASC binder)

2. The development of digital portfolios (a requirement for all student applications to off-campus art programs in Italy) has enabled students to see improvement of their skills. Thus, we are using this opportunity to encourage all art majors to maintain a semester-by-semester digital portfolio to monitor their own development and improvement. (There is no complete evidence at this time)

3. The department keeps a digital record of all Sophomore Projects for eventual comparative practice for all majors and minors. We are doing so to devise greater ease in making comparative connections in the coming years, but we have not utilized this practice for anything other than the Sophomore Project critique. (This record is under purview of administrative assistant N. Price. This record is just a visual one at this time.)

4. The Student Web Gallery, and continuous library exhibitions and class exhibitions for GE Productions and Presentations have all visually reflected marked increases in skills. There were 3 major Productions and Presentations exhibits this past spring: Computer Graphics II held a 2 hour event in Monroe Dining Room, Design II held a gallery-style in the upstairs classroom in the Art Center, and Painting II held an exhibit in Voskuyl Library and Finestra Café in downtown Santa Barbara. In all venues the student excitement was palpable as they took responsibility for all preparatory arrangements and display of the work. There was much positive verbal feedback from students as they expressed eagerness to exhibit more frequently. All faculty supported each exhibit, and informal discussion among faculty took place during and after these exhibition experiences, but was not summarized.

5. At the end of every semester each student’s portfolio stands as evidence of personal improvement. Also, personal one-on-one conversations between students and instructors, focusing on personal improvement and personal growth, were sustained in Principles of Art, Drawing I, Watercolor II, Painting II, and Printmaking I and II. These conversations were not documented. Anecdotally,
however, students have reported their appreciation for this individualized feedback.

B. Storage and Retrieval of Student Learning Outcome Data
The following locations are available for retrieval of raw data (hardcopies) and analyzed data (electronic retrieval):

- Analyzed data for Principles of Art Pre-Test/Post-Test Vocabulary Quizzes, as well as samples of well-written critical essays from Getty Museum, Christian Art Response Essays, Summary of Productions and Presentations Exhibition: **found in WASC Folder on Scott Anderson hard drive**

- Hard copy data for Drawing I Progress Statements, Reflections on Working as an Artist and as a Christian, Analyzed Data for Drawing I Pre-Test/Post-Test Vocabulary Quizzes: **found in WASC binder in Sue Savage office**

- Photographic record of student progress in technical proficiency, and personal progress statements in Ceramics I, II: **found in desktop WASC file entitled “Deanna” on student computer in Art Office.**

- Analyzed data for Art 128 Critical and Conceptual Achievement: **found in WASC folder DeBoer hard drive**

- Summarized data for Art 128 Past/Present Portfolio: **found in WASC folder DeBoer hard drive**

- Hard copy data for Student Writing Portfolio: **found in Art Office binder under jurisdiction of Administrative Assistant Nicholas Price**

- Senior Exit Questions and summarized data: **found in WASC Folder on John Carlander hard drive**

- Rubric for Sophomore Project Grading: **found in WASC folder on Scott Anderson’s hard drive**

- Rubric for Senior Project Grading: **found in WASC folder on John Carlander’s hard drive**

- Senior Show outside Critic full report: **found in WASC folder on John Carlander’s hard drive**

C. Program Review Validation: External Voice
For each of the past three years we have invited well-qualified critics to give students feedback on the work created for the senior show, and to also provide the department with information pertaining to the department’s contributions and engagement in that work. This year we chose Casson Demmon, a fairly recent alum who received his MFA
from prestigious Pratt Institute, and who now owns and operates a small art
gallery/design studio in downtown Santa Barbara. We felt Mr. Demmon’s contemporary
viewpoint would appeal to our students as well as challenge them to expand their
performance considerations.

This year, with 25 graduating seniors and not enough gallery space to show all students’
work, we made the decision to jury the senior show. In efforts to encourage professional
competition we made a concerted effort to prepare our seniors for this unprecedented
change. Not without its troublesome and uncomfortable moments, this decision
ultimately proved to be an overwhelmingly positive move overall. The resulting show
itself was perceived by most students and verbally reported by members of the larger
Santa Barbara art community, to be a positive and professional improvement to our
capstone experience.

Our critic also approved of our decision to jury the senior projects. We were eager to see
what he had to say about our professional choices as faculty critics, and we were also
eager to hear what he had to say about the evidence of our teaching practices as seen
through the works that were selected for this exhibition. Our critic was quite
complimentary.

Mr. Demmon’s insights and comments helped our program review in several ways:

• We were informed (for the third time) that our students exhibit excellent
craftsmanship in the variety of work exhibited.

• He alerted students to current conversations in the larger art world (New York
in particular), a topic we are seriously pursuing to help our students welcome and
comprehend this topic more openly and deliberately.

• Mr. Demmon praised our program for evidencing connections to the current art
world, but he also noted that we still do not have enough conceptual art to round
out our program. Last year’s critic noted the same thing, so in response to that
directive, an immediate change was made this past spring in a segment of the 20th
Century Art History course (a required course for all art majors). A new
contemporary art text was introduced, and a specific challenge to research and
produce a facsimile of an artist’s work represented in the text was required of all
students. Also, for even greater scope and philosophical attention to further the
engagement and explorative nature of the discussion of contemporary topics,
Nicholas Wolterstorff’s book Art in Action was added to the course content. As a
result of that change, students worked through their apprehension of this new
material, and soon welcomed and comprehensively responded to this expanded
area of contemporary study. Some of this insight was evidenced in this year’s
senior projects, and we are hopeful that all senior exhibits in the future will
demonstrate this expanded comprehension.
Mr. Demmon also praised our students for a very strong exhibit. He was especially encouraging of the works that were commercial in nature. He suggested that in a capstone exhibit, such commercial work (this year’s skateboard graphics, book designs, and production wine labels) was an “important aspect of the Westmont art degree. Its presence demonstrates the well-rounded, liberal arts nature of the art education Westmont students receive.”

D. Collective Interpretation of Data
There are four specific opportunities our department creates to bring us together for the collective critique and assessment of student work. Our discussions often take place during departmental meetings, but some discussions take place during special, extended time arrangements.

- The first is discussing portfolios submitted for scholarship applications. Both incoming and continuing students’ digital portfolios are verbally critiqued for visual and conceptual comprehension. Scholarships are awarded on the basis of what is seen in the work, what is revealed through students’ written artist’s statements, and through work that is deemed “teachable” by incoming students, or through work that shows evidence of having absorbed what has been taught in the work of our continuing students. **This rubric will be ready for collective use in 2009.**

- The second is the awarding of individual students’ grades after the Sophomore Project public critique. Utilizing the Sophomore Project evaluation rubric each work is viewed and each receives individualized comments accordingly. During the grading session faculty notes are summarized, strengths and weaknesses of each work is noted, as is the nature of the student’s comprehension of the task. **We will try out a new rubric and a new means of disseminating feedback to the students in spring 2009.**

- The third is a very informal session devoted to the approval/non-approval of the senior exhibition proposals. We discuss the various rationales for our judgments, and that feedback is then delivered verbally to the students for further discussion if needed.

- The fourth is the follow-up discussion of the senior show and the awarding of the senior project grades. We use a simple rubric designed for this task. Grades are often calculated on the spot from our corporate input. **We are still perfecting this rubric and this process.**

E. Interpretation of the Results
1. So far our collective discussions have been primarily in the area of formalistic and conceptual qualities of art production. This information is basic and very crucial to our studio program and to any other assessment concerns we might add to this practice. **We are now working to expand our assessments to include the content/meaning of the works** (if present), for content is often the key to determining evidence of a student’s
critical thinking. At this point in time we have not yet had time for the collective assessment of student writing.

2. For studio faculty, students’ visual interpretations say volumes about what has been tried, re-worked, and ultimately submitted for critical review and feedback. Visual assessment of physical work is at the heart of our assessment practices. Students’ visual interpretations are a vehicle for revealing what they know and use for personal interpretation. Each student’s creativity and personal interpretation are high on our list of assessment practices as well as our individual and collective critique practices. The following is an example:

One Student Sample:
The studio work that the department most specifically recognized this year as a “stand out” in representing shared goals for student learning, is a painting that was completed in Painting II this past spring by the student whose work we have used for our WASC poster presentation. Overall, this student demonstrated marked improvement in her confidence and technical capabilities, even though her overarching comprehension was generally not what we had hoped they would be. This particular student’s recent effort revealed what can happen when a student is fully engaged in technical endeavor, but resists expansion of her integrative perspectives. We also note that this student was inconsistent in the demonstration of her knowledge, and she had trouble accepting suggestions that would help expand her comfort zone. Even though she was resistant to some things, this one painting encouraged us in our assessment of her progress. As a department we assessed her growth in the following positive aspects of shared learning. This assessment follows our developing rubric for collectively assessing student growth:

- She effectively established a motivation for the work
- She effectively used the skills and techniques she has acquired as she painted with confidence and conviction
- She understood and verbally supported her excellent choices in composition and design
- The finished work was presented well, revealed expressiveness in its execution, and was considered to be more daring than previous work
- She completed the work by the deadline, but invested extra time to come to a personal resolution of “finish”
- She was a helpful informal critic to other students’ work during class sessions as well as the formal critique session

We also assessed this student’s work ethic in the following negative respects of shared learning:

- She was mostly tentative in her explorations and did not take too many risks
- She started well, but did not aggressively work through the rough parts of process
- She often stumbled in her use of language and proper use of vocabulary, and was not serious about refining her use of proper language
• Her written work was not clear and did not easily develop or maintain a cohesive outline of thought

3. We have noted that the coupling of our rubric assessments with our intuitive visual assessments has assisted us in our formal visual assessments. We see that our students are responding positively to our more organized efforts to provide helpful feedback for individualized growth. We have evidence that:

• Students writing has improved, and students can write appropriately using MLA standards (see DeBoer, Carlander in Department Writing Portfolio) hardcopy binder monitored by Nicholas Price Administrative Assistant
• Students’ vocabulary implementation has made a great improvement in their verbal critique practice (see results of pre/post vocabulary tests) Anderson, Savage
• Students critical and conceptual achievement is being sought and evaluated (see chart of critical accomplishments) DeBoer
• Students are finding their interpretive artistic voices and refining their personal visions (see personal progress reflections) Anderson, DeBoer, Savage
• Students can write appropriately using MLA standards (see Department Writing Portfolio)
• Class exhibitions and class critiques demonstrate healthy progress in mastering form and content (see portfolio reflections and personal progress reflections) Anderson, Pini, Savage

III. USING THE RESULTS/NEXT STEPS

A. Changes Due to Acquired Results

1. To help with a more focused articulation for student connections and acknowledgment of personal progress, we are refining our rubrics for Sophomore Project and the comparative rubric for Sophomore Project/Senior Project to make them more personally reflective.

2. To keep students apprised of the many facets of our major, and to more easily pull in first year students and transfer majors, we have pooled our efforts to compile a student handbook entitled “Rough Guide to the Art Major.” A basic survival guide for the art major, this sourcebook will be used as a guide for such things as Habits for the Highly Successful Artist, Scholarships and Awards, Writing in the Art Department etc., along with a recommended reading list, ongoing department activities, and a listing of our department goals and desired student learning outcomes, all for greater cohesiveness in our program and more efficient program connections for students. This guide will be distributed to declared majors and interested students through advising meetings and classroom interactions. Electronic copies of the guide can be sent to any student at any time. It will be ready for distribution in January 2009.
B. Evidence of Changes
In our discussions we have noted that our incoming students are coming to us better prepared with more receptivity. Our continuing students are eager to be engaged artists. They take their work and its processes seriously. Students are showing evidence of greater integrative learning. These perspectives have helped us as a faculty to present deeper challenges both creatively and conceptually. Student writing is better, and that has led us to present to our students greater opportunities to think critically. A specific example as evidence of change to date is reflected in the outcome of learning in the 20th Century art history course. With its new textbook and new focus on current art trends our students seem to be more aware of what is happening around them. They are more eager to read current art magazines and converse about what they read. We see quite a few students sitting in the art office with a current art magazine in hand, in dialogue. Also, due to their recent studies seniors have stretched the parameters of their senior research papers to include some of the newer art movements and newer discoveries in the 3rd and 4th dimensions that have influenced their research. All of these observations are anecdotal at this time. But the anecdotes are positive indications of forthcoming change.

C. New or Revised Goals
From what we have learned to date, we note two areas that bring new challenges to our attention.

1. With a juried senior exhibition now established as precedent, we will continue to work out the logistics of dealing with students whose work is not selected. This past spring department members gave two hours of special critique/conversation time to the students whose work was not selected for the senior show. This session was helpful for next year’s jurying process. We are contemplating the need for an organized discussion of the dynamics of acceptance/non-acceptance and what that means in the development of an artist’s character, perhaps in Senior Seminar, perhaps in a special session with our new gallery director.

2. We also need to do a better job of summarizing what the results of our rubrics mean to the department. We are good at implementing ideas, but not so good in follow-up or “closing the loop.” We don’t know what this summary process looks like at this point in time.

3. Our program is traditionally based, but this grounding does not preclude openness to the study and engagement of current, contemporary practices. As a department we understand the need to expand the experimental and inventive realm of student art making and relate this inclusion to the general practices of the current art world. We do not discourage experimental practice, but historically we haven’t pushed such practice in our students. We are united in or desire to expand the boundaries of our own course practices to welcome such changes.
IV. DATA FOR PROGRAM REVIEW

A. Faculty Responsibilities

1. Sue Savage has been chair of the department for 8 years. The chair responsibilities move to Lisa DeBoer in fall 2008.

2. Tony Askew has been overseeing the 1-unit Sophomore Project each semester for this past year. With his retirement, that responsibility will shift to a 1-unit overload each semester for Scott Anderson in the coming year.

3. Starting fall 2008 our newest faculty member, Dr. Judy Larson, will direct the gallery program and teach I art history course (each a new prep for the first few years) each semester.

4. John Carlander has been overseeing off-campus programs for the department this year, and has also served as the contact person for art practica. He will continue in these roles for the coming year.

5. Advising responsibilities have been fairly evenly distributed among department members. 
   - Scott Anderson received his first batch of advisees this year, 18 students.
   - Lisa DeBoer advised 11 students.
   - John Carlander advised 15 students.
   - Sue Savage advised 26 students.
   - Tony Askew advised 2 students, and they will be given new advisors next fall.
   - Judy Larson will have no advisees.

B. Alumni Data

Our list of alumni who have ventured into the next phase of their professional development is increasing. **We do not have an efficient means of keeping track of our alumni,** but we have been fortunate enough to hear of some accomplishments “via the grapevine.”

- 1 recent graduate enrolled in a MA Art History Program
- 1 graduate is currently enrolled in the UCSB Art Education MA program
- 2 graduates completed the UCSB Art Education MA program.
- 1 graduate who received his MA in art Education is now the director of the Visual Art and Design Academy at Santa Barbara High School

- 4 graduates are enrolled in MA or MFA programs
- 2 graduates are freelance designers
- 2 graduates are working as graphic designers
- 1 graduate is a photojournalist
- 1 graduate obtained his MFA and now owns a gallery in Santa Barbara
2 graduates from the 1980’s are professional artists and have been showcased in our summer Views and Visions gallery exhibitions. (We continue to seek alums that are able to serve as our featured artist in these summer exhibitions)
1 graduate has his own successful handbag design company in Los Angeles

C. Work with Library Liaison and Internship Office

Lisa DeBoer (Theory and Criticism in the Arts) and John Carlander (Senior Seminar) both used our library Liaison, Diane Ziliotto, to assist with student research projects. Lisa and Diane worked together to create a writing intensive tutorial, and John used Diane’s research tutorial to help seniors write the senior research paper.

Internships have been varied over the years. Students have sometimes found their own internship opportunities, but more recently with Jennifer Taylor’s directorship and her emphasis on Learning Plans and the inclusion of her own internship tutorial class, our students have responded very favorably to this structure, and as a result have had very favorable and profitable experiences in the community.

This year we had 4 students enrolled in practica: 2 students enrolled in the Cold Spring School practicum, 1 student in an Art History internship at the Maritime Museum, and 1 student in an internship in a graphics firm.

V. Time Line for 6-Year Report

Our 6-year report is due Spring 2011. Lisa DeBoer has been granted a course release in spring 2009 to begin the compiling process. The department believes it has been productive in perceiving student learning. We have discovered that our assessment methods are helpful, but they need refining. We have made great progress toward meeting our goals, and we have learned that our students need sound and simple structure in order to learn, but we are adamant that such structure be filled with flexible possibilities in order to encourage personal creativity. We also learned that students need to reflect on what they have accomplished in order for their learning to be complete at this stage. In its next assessment efforts the department desires to continue to refine what we are currently doing. We offer the following plan:

1. In reviewing our previous 5-year plan we are pleased to report that we have addressed and implemented 95% of what we proposed 5 years ago. Most of the items listed in our earlier vision are now in operation. The remaining items in that early vision included developing a better system of alumni contacts and developing portfolio guidelines and contact information for selected MFA programs that would appeal to our students. These goals are still valuable and desired and are included as goals in our 6-year report.
2. Continue to expand/improve the Student Web Gallery by creating links to student profiles and student art statements.

3. Continue to enhance Internship accountability. Learning plans should be required of all students participating in internships and an experience assessment needs to be completed by the students and discussed with the internship advisor at the end of the semester’s experience. We desire to know if the experience has been productive for the student’s professional growth, and we also desire to understand what the students learn from the experience and why it was deemed a successful/unsuccessful experience.

4. Continue to build in a portfolio component to our curriculum.

5. Continue to interject the Irvine Diversity project into our program. We still need to discover how best to do that.

6. Continue to articulate the best way to give students feedback on their Sophomore Project. We desire that the students perceive their own growth, but we need to have a more tangible articulation of what that growth has been. Such feedback will not only improve our students’ capabilities, but it will improve the trajectory of our program.

7. Continue to address the larger question: How do we know our students are good artists? We desire to develop and use a rubric for collective discussion that, “When given freedom to create, a student will…….” It is our hope that the outcome of this rubric would unite more closely with the document “What We Want For Our Graduates.”