

## Art 2019 September Assessment Report

**Department: Art**

**Date: May 15, 2019**

**Department Chair: Lisa DeBoer**

### 2018-2019 Assessment Task: Revise PLOs (and Curriculum Map and Multi-Year Assessment Plan, accordingly)

<b>PLO Revisions</b>	After two six-year cycles with versions of our current PLOs we decided to streamline and simplify our department's PLOs focusing on desired higher-level outcomes
<b>Who is in Charge</b>	The chair, in collaboration with the art faculty
<b>Direct Assessment Methods</b>	The department reviewed our PLOs alongside those of a number of other departments: Cal Lutheran, Gordon, Biola, APU, Seattle Pacific, UCSB, and Art Center Pasadena. We discussed what we found useful and less useful in their PLOs
<b>Indirect Methods</b>	None
<b>Major Findings</b>	Schools vary widely in the briefness or expansiveness of their PLOs. Biola's ran to four sentences. Art Center's to two pages of dense bullet points. We decided Biola-style PLOs would be more useful for us and for our students and developed ours accordingly. We distilled our earlier PLOs into three succinct outcomes (that can be expanded in rubrics) and added an outcome for career-readiness.
<b>Closing the Loop Activities</b>	At the end of this six-year cycle, we'll revisit these PLOs to determine <ol style="list-style-type: none"> <li>1) are they helping us assess what's most central to the program?</li> <li>2) and if not, what do we need to add/subtract or change?</li> </ol>

**Discussion:** The department discussed comparison PLOs during two fall department meetings (9/4 and 11/6). On the basis of those discussions, the chair created a draft outline of new PLOs. That was discussed at our 11/27 meeting. Over the break the chair further refined the draft PLOs in accordance with departmental discussion. The revised PLOs were brought to the department, along with a new curriculum map 1/15. The PLOs and the curriculum map were both approved 1/15/19.

## 1. Follow-ups from prior year's PRC feedback

<b>Program Learning Outcome</b>	<p>In the PRC's response to our 2017 six-year report, there were three recommendations relevant to PLO revisions:</p> <ol style="list-style-type: none"> <li>1. <i>Since the same learning outcomes serve both the Art History and Art programs, and yet different levels of accomplishment should be expected of students relative to their course of study, I encourage the department, at a minimum, to create a statement documenting these relative evaluative expectations.</i> (p. 3)</li> </ol> <p>While we discussed making a separate set of PLOs for art history, we decided against this. Our time is stretched as is, and a separate assessment and reporting regimen for approximately one student a year seemed a poor use of resources. The department's new PLOs encompass Art History students in-so-far as "making" encompasses making art (in studio classes), and writing art-historical accounts (in upper division art history classes). "Contextualization" and "Theorization" and "Planning" stand as appropriate goals as is for both studio and art history students.</p> <ol style="list-style-type: none"> <li>2. <i>Collaborate with Career Development &amp; Calling and the Westmont College Internship Program to identify internship opportunities within the area, and make them available to art students.</i> (p. 4)</li> </ol> <p>The PRC recommendation echoes one of the department's stated goals at the conclusion of our six-year report. Accordingly, we included a PLO for "planning" to enhance students' sense of being prepared for life and work after graduation.</p> <ol style="list-style-type: none"> <li>3. <i>Develop relationships with local contemporary art resources (museums, galleries, artists) in order to provide students with more exposure to contemporary art.</i> (p. 4)</li> </ol> <p>This too, echoes a departmental goal from our six-year report. Accordingly, and in conjunction with our new "planning" PLO, the department has met with the Office of Career Development and Calling to coordinate lists of internship opportunities, create relationships between art organizations and Westmont, and facilitate student internships.</p> <p>Lisa met with Paul Bradford, Lori Ann Banez and Cassie Wikoff on November 7, 2018. Together they generated a long list of internship placements in SB known to both the department and to CD&amp;C. Trish Noormand and CD&amp;C investigated each organization and identified a point person at that place to handle internship inquiries. The department will add this information to its website, creating visibility and easy access for students.</p>
<b>Who is in Charge</b>	<p>Chair, art faculty, and the departmental administrative assistant</p>
<b>Closing the Loop Activities</b>	<p>At our next six-year review, we'll be able to compare internship participation across time and reassess feedback from students.</p>

**Adopted 1/15/19**

**Department Mission:**

The Westmont Art Department educates students and our 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. Students majoring in art will develop a **personal vision** for their **vocation** as **Christians** and as **Artists and Art Historians** who will be **life-long participants** in the art world.

**Program Learning Outcomes**

Graduates will

- 1) conceive, create and present technically and conceptually sophisticated work.<sup>1</sup>
- 2) Graduates will be able to contextualize their practice.<sup>2</sup>
- 3) Graduates will develop a personal, working theory of art with respect to Christian values and commitments.
- 4) Graduates will develop a personalized career plan, identifying career/employment or graduate study opportunities that will continue to develop their gifts and talents beyond Westmont.

---

<sup>1</sup> Factors relevant to achieving this goal include openness to process, exploration and discovery; engaging the relationships between concept, medium and form; engagement with the critique process; following through with appropriate presentation.

<sup>2</sup> Factors relevant to achieving this goal include the ability to place their work and that of others in conversation with contemporary and historic theories of art, and varied functions for art.

## Art Department Curriculum Map and PLOs Alignment Chart

		<b>Core Practice #1: Making</b>	<b>Core Practice #2: Contextualizing</b>	<b>Core Practice #3: Theorizing</b>	<b>Core Practice #4: Planning</b>
<b>Alignment with Westmont Learning Outcomes</b>		Critical Thinking	Critical Thinking & Global Awareness	Christian Understanding Practices and Affections	
<b>Benchmarks</b>		75% of students demonstrate competence in this skill.	75% of students demonstrate competence in this skill.	75% of students demonstrate competence in this skill	75% of students demonstrate competence in this skill
<b>Means of Assessment</b>		Studio: Art 193 & 195, and final projects in select upper division studio courses  Art History: His 198 & select upper division art history courses	Synthetic Essays for Art 22 and 23; midterm and final questions for Art 128  Proposals, Artist Statements and reflective essays for Art 193 & 195	Art 131 Reflective Essay & Art 131 Class Survey  S 2019 CUPA essays	Art 093 and 193/195 joint sessions, and collaboration with Office of Career Development and Calling
<b>Who is in charge?</b>		Chair and relevant faculty	Chair and relevant faculty	Chair and relevant faculty	Chair and relevant faculty
<b>Courses</b>	<b>Core or Elective</b>				
Art 10	Core	I	I	I	
Art 15	Core	I	I	I	
Art 21/22/23	Core Elective	I	D/E	I	
Art 93	Core	D/E	D/E	D/E	I
All	Electives	D	D	D	
Art 128	Core	D/E	M/E		
Art 131	Core	D/E		M/E	
Art / IS 190/194	Elective				D
Art193/5 His 198	Core	M/E	M/E		M/E

I = Introduced  
D = Developed

M = Mastered  
E = Evaluated

## **Studio and Art History Internships in Santa Barbara**

The following organizations have hosted art interns or have requested interns via “Handshake.”

Organizations marked with an asterisk\* have provided excellent supervision and learning. Organizations with a plus+ have not yet hosted Westmont interns, but wish to do so, and would be excellent placements.

10 West Gallery  
AIGA Central Coast  
\*Anthropologie  
Architectural Foundation of Santa Barbara (Bailey Tripp)  
ArtsFund Gallery  
\*Casa del Herrero  
Christ Presbyterian Church Art Gallery Program  
Community Arts Workshop (Casey Caldwell, employee; Madeline Kilpatrick)  
Deckers (Cory Steffen, Annamarie Moody)  
\*Fine Art Conservation Laboratory (Scott Haskins)  
\*Lotusland  
Lucidity Foundation  
\*Miri Mara Ceramics Studio (Bri Stanely)  
\*Museum of Contemporary Art, Santa Barbara (Emma Wade, April Harper)  
\*Neal Feay Aluminum Design (Sawyer Tautz)  
Santa Barbara County Office of Arts and Culture  
Santa Barbara International Film Festival (Isabel Esber)  
\*Santa Barbara Forge & Iron  
+Santa Barbara Trust for Historic Preservation (Anne Peterson a contact there)  
Santa Barbara Museum of Art  
\*Santa Barbara Maritime Museum  
Santa Barbara Museum of Natural History  
\*Maximus Print Gallery, SBMNH  
\*Santa Barbara Mission Archives Library  
\*Slingshot Art Studio and Gallery (Janna Jensen, April Harper)  
\*Sullivan Goss Gallery (project-based internships only)  
\*Westmont Ridley-Tree Museum of Art (Summer Research Internships)  
Youth Interactive

### **Studio Internships**

Nancy Gifford  
Dane Goodman  
Tony Askew  
Mary Heebner  
Nelson Parish  
Dave Shelton  
Holly Harmon

## MULTI-YEAR ASSESSMENT PLAN

Department: Art

Chair: DeBoer (2018-2019); Anderson (2019-2020); Huff (2020-2023)

Program Learning Outcomes	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	Assessment methods and tools	Benchmarks	Who is in charge?	How the loop will be closed /has been closed?
Westmont ILO Assessment	CUPA & WC	Crit. Thk.	Info. Lit.	Quan Reas	Div. & GA	?				
GE Assessment	RS GE	RIL & RA	Phil Ref.	SS & CC	?	?				
1. Revise PLOs	X						Research and Discussion	NA	Chair & Fac.	Review at end of 6-Yr cycle
2. Making		X					Studio: Art 193 & 195, and final projects in select upper division studio courses  Art History: His 198 & select upper division art history courses	75% of students demonstrate competence in this skill.	Chair & Fac.	TBD
3. Contextualizing			X				Synthetic Essays for Art 21, 22 and 23; midterm and final questions for Art 128  Proposals, Artist Statements and reflective essays for Art 193 & 195	75% of students demonstrate competence in this skill.	Chair & Fac.	TBD
4. Theorizing				X			Art 131 Reflective Essay & Art 131 Class Survey	75% of students demonstrate competence in this skill.	Chair & Fac.	TBD
5. Planning					X		Art 093 and 193/195 joint sessions, and collaboration with Office of Career Development and Calling	75% of students demonstrate competence in this skill.	Chair & Fac.	TBD
6. Six-Year Report & Self Study						X			Chair & Fac	

Key Questions	2018-2019	2019-2020	2020-2021	2021-2022	2022-2023	2023-2024	Means of inquiry and evaluation		Who is in charge?	Data-guided recommendations
1.How can we streamline our PLOs?	X						Research PLOs of comparative programs, integrate with our own goals	NA	Chair & Faculty	
2.How can we enhance students' sense of preparation for work/study after college?					X		See PLO 5: Planning			
3.How can we enhance students' sense of engagement with contemporary art?			X	X			See PLOs 3: Contextualizing & 4: Theorizing			
GE Projects							Means of inquiry and evaluation		Who is in charge?	Data-guided recommendations
1. Thinking Historically										
2. Thinking Globally										
3. Working Artistically										

**Discussion/Comments/Reflections:**

*We'll participate in TH, TG and WA assessments when they next occur.*