

Annual Report for Assessment of Outcomes 2012-13

Subject Area Committee Name: **Art**

Contact person: Elizabeth Bilyeu

For LDC/DE: Core outcome(s) assessed: **Critical Thinking and Community and Environmental Responsibility**

For CTE: Degree or certificate* assessed:

Please address the questions below and send to learningassessment@pcc.edu by **June 21, 2013** with Annual Report in the subject line

Note: Information provided in this report may be inserted into or summarized in Section 2C Program Review Outline.

1. Describe changes that have been implemented towards improving students' attainment of outcomes that resulted from recent outcome assessments. These may include but are not limited to changes to content, materials, instruction, pedagogy etc. Please be sure to **describe the connection** between the assessment results and the changes made.

This year, three instructors (Marie Sivak, Mark Smith, and Mark Andres) piloted assignments in response to recommendations from the Art SAC last year around Cultural Awareness and Professional Competency (see lists below).

Cultural Awareness (also, Self Reflection from 2010-11)

2-D Classes, especially Drawing and Painting

- (Recommendation from 2011-12) Specific assignments will integrate a self-reflection component in order to present an objective awareness. This also could address assessment conclusions from 2010-11.
- (Recommendation from 2011-12) Increase awareness of specific artists and works within the discipline (history, ways of seeing, material).

“Artistic Duel/Dual” Assignment (Mark Andres, instructor)

As a homework assignment, each week, students addressed two different historical works of art in two different ways (ex: still life painting by Spanish Baroque artist Francisco de Zurburan and French Cubist Juan Gris)

- (studio component response) Students made drawing/painting studies of each - dissecting art history with their hands and not their head.
- (written component response) Students researched the same works, wrote responses, and answered questions about the work.
- (critique) In class, the historical works were critiqued in discussion and students responded having studied them “with hand and head.” Discussion was productive and

dealt with issues of quality in art and questions like “How do you deal with the bias toward figuration and naturalism?”

- At the end of the term, students chose the historical works to study for this homework assignment.

“Reading and Response” Assignment (Mark Smith, instructor)

For each assignment in class, the instructor chose a reading that pertained to the topics addressed, especially readings that were artist-focused (assignment example - “Exploration of Identity through Self Portraiture”). Copies were distributed and posted online. During small groups critiques, the readings were examined along with critiques of student work and formal objectives of the assignment. Each student completed a self-evaluation at the end of each assignment, assessing their work on the assignment and their understanding of the reading.

Both of these assignments brought in a deeper study of art history, art movements, and cultures to the studio classroom (rather than a one-time slide lecture that would be soon forgotten). It addressed our concern and conclusion from 2011-12 that students lacked “ability to cite artists and cultures – in studio art, students don’t know at tip of tongue, important artists” (from ‘11-12 assessment report). Discussion began in our Spring 2013 SAC meeting about building a database of robust assignments like these to share with other art faculty. These assignments could be modified to fit the medium/content of any of the studio classes.

Cultural Awareness (also, Self Reflection from 2010-11)

3-D Classes

- (Recommendation from 2011-12) Specific assignments will integrate a self-reflection component in order to present an objective awareness. This also could address assessment conclusions from 2010-11.
- (Recommendation from 2011-12) Use images in class, and ask students to consider cross-cultural comparison; ask students to share with peers to create context around choices.

“Portrait Head Project” Assignment (in Figure Sculpture class; Marie Sivak, instructor)

Critiques in this project were revamped from larger class discussion to begin in small group critiques (groups of 4). Then, one critique of works by four students who volunteered were critiqued in the larger class. This modification allowed students to feel more comfortable criticizing in a contrastive rather than destructive way.

This assignment addressed improvements that we wanted to make in regards to studio critiques and the Self Reflection outcome assessed in 2010-11.

“Converting all slides to Powerpoint” Project (Marie Sivak, instructor)

In converting slides for class presentations, artists' names and dates were added to the slides. This addressed accessibility and helped all students "increase awareness of specific artists and works within the discipline (history, ways of seeing, material)". Marie emailed students a .pdf of the Powerpoint so that students could review the work she showed in class after class, and adding self-reflection.

"Wearable Art Project" (Marie Sivak, instructor)

Marie updated a successful project to address Cultural Awareness by intentionally showing students examples of wearable art from all of the continents (except Antarctica) in order to expose students to how people from a variety of different cultures might use to themes of costume and performance in art and in culture. This introduction encouraged "students to consider cross-cultural comparisons" in their assignment.

Professional Competency

- (Recommendation from 2011-12) Increase student learning of patience and problem-solving by addressing these skills of professional competency in assignments

"Seated Figure Project" (Marie Sivak, instructor) – Addressing Professional Competence

In this project, students are required to make a mold (but also discuss the images of power - or lack of power - in their work). In this project, students were given specific technical demonstrations to "increase student learning of patience and problem-solving by addressing skills of professional competency in assignments".

"Studio Demos on Video" Sam Morgan (Ceramics instructor)

Currently, Sam Morgan (Ceramics instructor), as part of his sabbatical project, is exploring putting his studio demonstrations in video that will be available for students to review. He will report to the Art SAC on this project in 2013-14. This will further our recommendations for student awareness of and reflection on Professional Competency obtained from the art studio.

Cultural Awareness and Professional Competency

Art History

This year, the art historians were involved in meetings and conversations to make recommendations around scheduling classes across the district. Art Historians were also teaching and developing new and revamped classes that were a response to earlier assessments (ART214: History of Graphic Design, ART102: Understanding Visual Arts, and ART103: Understanding New Media Arts). Art Historians will address specifics of outcome assessments next year.

Plans for Continued Changes related to Pilots:

SAC discussion began in our April 2013 meeting about how to share these pilots across the Art Faculty. Of course, presenting at our SAC meetings is helpful in spreading the word. We

discussed the possibility of an assignment database that could be shared among Art faculty – something more formal than email sharing. We have some precedents from FATE (Foundations in Art: Theory and Education), one of our professional organizations, and from their member colleges and universities. We would appreciate any advice from the LAC in terms of assignment sharing in other departments. What have you seen? We will continue plans in Fall 2013 at our SAC meetings.

(Highlights indicate areas that Art Faculty decided to address in Fall 2012 SAC meeting.)

Cultural Awareness

Recommendations for Programmatic/Curriculum Changes based on

2011-12 assessment processes and Cultural Awareness Summary,

Spring Art SAC meeting, April 2012

3-D Classes

- Focus on assignments in order to introduce specific aspects of cultural literacy.
- Specific assignments will integrate a self-reflection component in order to present an objective awareness. This also could address assessment conclusions from 2010-11.
- Use images in class, and ask student to consider cross-cultural comparison; ask students to share with peers to create context around choices.

2-D Classes, especially Photo and Printmaking

- Identity question to ask students: Why is it important to see ourselves reflected in society? How does it reflect in other societies?

2-D Classes, especially Drawing and Painting

- Increase awareness of specific artists and works within the discipline (history, ways of seeing, material).
- Possibly implement through course tools of essays, presentations, quizzes.

Art History

- Develop module or lesson around “cultural awareness”; module could be consistent for all art history classes, but content could vary by class
- Change instructional vocabulary in class to relate college core outcomes – “cultural context” vs. “cultural awareness”

(Highlights indicate areas that Art Faculty decided to address in Fall 2012 SAC meeting.)

Professional Competency

Recommendations for Programmatic/Curriculum Changes based on 2011-12 assessment processes and Professional Competency Summary, Spring Art SAC meeting, April 2012

3-D Classes

- Increase student learning of patience and problem-solving by addressing these skills of professional competency in assignments
- Use a rubric and a self-assessment tool

2-D Classes, especially Photo and Printmaking

- Connect/communicate more deliberately/clearly with students regarding their professional goals and circle back to address how the course might help them reach their goals.

2-D Classes, especially Drawing and Painting

- Increase portfolio awareness and presentation ethic

Art History

- Art history should focus more on cultural awareness than professional competence in the future. However, art history will continue to develop assignments focused on writing to address professional competence -- perhaps adopting writing goals across the department for art history classes.

For each outcome assessed this year:

2. Describe the assessment design (tool and processes) used. Include relevant information about:

Winter term 2013 assessments were designed by an Art Assessment Committee from the Art SAC.

1. We planned to give a direct assessment question for **Critical Thinking** to 4 or 5 classes for a total of approximately 100 samples.

- ART181/281 - Painting
- ART181/281 - Painting
- ART140 – Digital Photography I
- ART213 – Modern Art History: Art Since 1945
- ART205 – History of Western Art

Students were asked to visually analyze a work of art in writing. These responses were evaluated for the presence and strength of the following benchmarks:

- Identification of visual elements
- Analysis of visuals
- Analysis to show meaning

2. We planned to give an indirect assessment (with small direct component) question for **Community and Environmental Responsibility** to 4 or 5 classes for a total of approximately 100 samples.

- ART140 – Digital Photography I
- ART103 – Understanding New Media Arts
- ART237 – Life Drawing
- ART119 – Basic Design – 4D Foundations
- ART119 – Basic Design – 4D Foundations

Students were asked to reflect on their learning in class and to consider an artist's or art historian's role in the community and/or environment.

- The nature of the assessment (e.g., written work, project, portfolio, exam, survey, performance etc.) and if it is direct (assesses evidence mastery of outcomes) or indirect (student's perception of mastery). Please give rationale for indirect assessments (direct assessments are preferable).

The Art Assessment Committee decided to try one direct and one indirect assessment in hopes of recognizing a preference for future assessments. Seeing direct and indirect results side-by-side in the same year would help the discussion in the SAC.

See the questions that were presented to students on the next two pages.

Winter 2013

PCC Art Department Assessment
Critical Thinking

Course number and title: _____

Please spend a few minutes answering the following question. Your responses will be used to assess your critical thinking skills that intersect with your work in this class and overall in the PCC Art Department. We appreciate your thoughtful attention to this.

(The image will be projected in class by your instructor – Jacob Lawrence, *Cabinet Maker*, 1957, casein tempera on paper, 30 ½" x 22 ½", Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.)

Using your visual analysis skills,

- Identify ONE visual element or principle of design (see list below) that is prominent in this work.
- Describe and explain this visual element or principle of design and why it is significant in this work.
- Explain how the artist uses this visual element or principle of design to affect the viewer and/or to produce meaning.

VISUAL ELEMENTS

Line (actual and implied; horizontal, vertical, diagonal, curved)

Color (hue, value, intensity/saturation)

Light (value)

Space (mass and volume; depth; positive and negative space)

Texture and pattern

Time and motion

PRINCIPLES OF DESIGN

Balance (symmetry and asymmetry)

Emphasis or focal point

Scale and proportion

Rhythm and repetition

Unity and variety

Winter 2013
PCC Art Department Assessment
Community and Environmental Responsibility

Course number and title: _____

Please spend a few minutes answering the following question. Your answers will be used to assess this College outcome as it relates to this class and overall in the PCC Art Department. We appreciate your thoughtful responses.

From what you have learned or experienced in this class, what are some examples of an artist's or art historian's role regarding the community and/or the environment?

- The student sample assessed (including sample size relative to the targeted student population for the assessment activity) process and rationale for selection of the student sample. Why was this group of students and/or courses chosen?

The sample size was cut down from an unwieldy number (500!) that we assessed in 2011-13. We had feedback from the LAC (and from students responding and faculty tallying) to cut this number.

We chose the particular classes to assess because we felt that the courses would best address the outcomes. Our choices also were based on faculty willingness to conduct the assessments.

Due to the logistics of administering the assessment and survey, in the end we didn't have as much data as we had hoped from the Community and Environment assessment. (120 responses total for Critical Thinking; 47 responses total for Community and Environment).

- Any rubrics, checklists, surveys or other tools that were used to evaluate the student work. (Please include with your report – OK to include in appendix). Where appropriate, identify benchmarks.

See below for examples of the worksheets used to tally -

- Trend analysis worksheet for Critical Thinking – developed by Art Assessment Committee and used by one faculty member to tally answers from each class.
- Trend analysis worksheet for Community/Environment – developed by Art Assessment Committee and used by one faculty member to tally answers from each class.

Art Assessment Class Tally Winter 2013

Critical Thinking

Class Number and Title: _____

Number of students in class: _____

Column 1 - Identify – n=0/y=1

Column 2 - Discuss those identified – n=0/y=1

Column 3 - Use visual analysis concept correctly – no=0/some=1/strong=2

Column 4 - Analyze/show meaning – no=0/some=1/strong=2

Class:	Identify n=0/y=1	Discuss identified n=0/y=1	Vis. Anal. concept correctly no=0/some=1/strong=2	Analyze/show meaning no=0/some=1/strong=2
Student 1				
Student 2				
Student 3				
Student 4				
Student 5				
Student 6				
Student 7				
Student 8				
Student 9				
Student 10				
Student 11				
Student 12				
Student 13				
Student 14				

Student 15				
Student 16				
Student 17				
Student 18				
Student 19				
Student 20				
Student 21				
Student 22				
Student 23				
Student 24				
Student 25				

Examples of Visual Elements – tally the number of times mentioned

	Note number of times mentioned
Actual line	
Implied lines	
Color	
Space/composition	
Pattern	
Scale and proportion	

Art Assessment Class Tally Winter 2013

Community and Environment

Class Number and Title: _____

Number of students in class: _____

Connection to question/outcome – n=0/y=1

Explains connection – no=0/some=1/strong=2

Class:	Connection to question/outcome no=0/yes=1	Explains connection no=0/some=1/strong=2
Student 1		
Student 2		
Student 3		
Student 4		
Student 5		
Student 6		
Student 7		
Student 8		
Student 9		
Student 10		
Student 11		
Student 12		
Student 13		
Student 14		
Student 15		
Student 16		

Student 17		
Student 18		
Student 19		
Student 20		
Student 21		
Student 22		
Student 23		
Student 24		
Student 25		

Community and Environment Examples – tally the number of times mentioned

	Note number of times mentioned
Installation	
Performance	
Name artist as example	
Explain artist as example	

- How you analyzed results, including steps taken to ensure that results are reliable (consistent from one evaluator to another).

One adjunct instructor used the 10 hours of adjunct assessment allotted by the DOIs to score and tally the responses. In advance, we worked on the Art Assessment Committee to norm the scoring, and then we passed this along to the adjunct instructor scoring. Unfortunately, the hours were not enough to cover the prior committee meeting work for the adjunct instructor.

3. Provide information about the results (i.e., what did you learn about how well students are meeting the outcomes)?

- If scored (e.g., if a rubric or other scaled tool is used), please report the data, and relate to any appropriate benchmarks.
- Results should be broken down in a way that is meaningful and useful for making improvements to teaching/learning. Please show those specific results.

See below

- Critical Thinking Summary drawn from trend analysis worksheets for all classes assessed.
- Critical Thinking Tally of the total number of times students addressed each visual element and/or principle of design.
- Community/Environment Summary drawn from trend analysis worksheets for all classes assessed.
- Community/Environment tally of the total number of times students addressed genres and themes in art.

Then, see below the charts - details of our SAC discussion reflecting on this data

- Art Critical Thinking Assessment Observations and Conclusions
- Art Community and Environmental Responsibility Assessment Observations and Conclusions

Critical Thinking Assessment Data Summary
 Collected Winter 2013
 Discussed by Art SAC April 2013

Critical Thinking Assessment
 Winter 2013

Class	Number of Responses	Identified a visual element		Discussed Visual Element		Analyzed Element Correctly		Analyzed/Showed Meaning	
102 Understanding the Visual Arts	25	Yes	24	Yes	25	None	1	None	5
						Some	8	Some	4
		No	1	No	0	Strong	16	Strong	16
140 Digital Photography I	15	Yes	14	Yes	14	None	2	None	10
						Some	12	Some	2
		No	1	No	1	Strong	1	Strong	3
181/281 Painting I/Painting II	11	Yes	11	Yes	11	None	1	None	2
						Some	4	Some	4
		No	0	No	0	Strong	6	Strong	5
205 History of Western Art	16	Yes	16	Yes	16	None	0	None	6
						Some	7	Some	1
		No	0	No	0	Strong	9	Strong	9
205 History of Western Art	18	Yes	18	Yes	18	None	1	None	8
						Some	7	Some	3
		No	0	No	0	Strong	10	Strong	7
281 Painting II	14	Yes	14	Yes	14	None	0	None	2
						Some	8	Some	6
		No	0	No	0	Strong	6	Strong	6
231 Drawing	21	Yes	19	Yes	19	None	1	None	5
						Some	14	Some	10
		No	2	No	2	Strong	6	Strong	6

Critical Thinking tally of the total number of times students addressed each visual element and/or principle of design.

	ART 231	PAINTING 2	ART 140	ART 205	ART 205	ART 181/281	ART 102
Actual line	5	8	6	11	6	6	14
Implied lines		1	2	1	1	1	4
Color	19	13	9	8	5	8	8
Space/composition	12	5	6	9	7	1	12
Pattern	1	3	1	2	1		
Scale and proportion	2	3	1	1	2	1	1
Unity/Variety			1	3			
Time/Motion				1			
Focal point/eye flow	4	3	6	9	5	3	8
Symbolism	5	3	3	5	2	1	9
Mood	10	6	4	4	5		9
Historical context	4	4	1	2	3		2

Critical Thinking

Observations and Conclusions Gathered based on

2012-13 assessment processes and Critical Thinking data from art students,

Spring Art SAC meeting, April 2013

In small groups, **describe the data (positive and negative)**, one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- Larger jump from identifying to creating meaning – better job describing and identifying
- Information was presented in different way
- Students identify form but do not always connect to content.
- Art history students picked out elements better than students in studio courses.
- Some studio courses connected visual elements to content and meaning better.

In same group, **what does this suggest? what do we infer? what does it mean?** move from general to specific; one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- Vocabulary issue between studio and art history courses. Studio courses don't emphasize vocabulary as much.
- Some studio courses connected visual elements to content and meaning better.
- Meaning around "some" and "none" questionable in tally.
- Seems like students were doing a good job.
- Art history courses – content was specifically related to this question.
- Students more likely to address meaning when they had addressed the form.
- The handout format (with question broken down into parts) helped those who have trouble with writing.

Community and Environment Assessment Data Summary

Collected Winter 2013

Discussed by Art SAC April 2013

Community and Environment Assessment
Winter 2013

Class	Number of Responses	Connection to Question		Explains Connection	
103 Understanding New Media	10	Yes	10	None	1
		No	0	Some	6
				Strong	3
119 Basic Design 4-D	10	Yes	9	None	1
		No	1	Some	7
				Strong	2
140 Digital Photography I	12	Yes	10	None	3
		No	2	Some	7
				Strong	2
279 Experimental Media	14	Yes	14	None	0
		No	0	Some	8
				Strong	5

Community/Environment tally of the total number of times students addressed genres and themes in art.

	ART103	Art119	ART279	ART140
Installation		2		
Performance			7	
Name artist as example	6	7	3	1
Explain artist as example	5		2	1
Artist responsibility to society	2	4	6	6
Create change with art	3	4	5	7
Tell story				5
Make viewer think	1	2	6	6
Historical perspectives	2	1	4	3
Gender themes			2	
Social Class themes		2	4	5
Race themes	1		3	
Politics		1	4	2
Industry/technology/environment	6	5	2	3
Culture			2	

Community and Environmental Responsibility

Observations and Conclusions Gathered based on

2012-13 assessment processes and Community/Environment data from art students,

Spring Art SAC meeting, April 2013

In small groups, **describe the data (positive and negative)**, one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- Subjective responses based on discipline.
- Subjective interpretation of responses.
- Results based on nature of question – indirect assessment vs. direct assessment.
- Data sample was small.
- First phrase of question led students to focus on content of class – leading phrase may not have been helpful.
- Rubric looks for direct information – but this is an indirect question.
- We do not get good results from indirect assessment.
- Chart with what they mentioned was useful.
- Indirect assessment was useful for professional competence last year.

In same group, **what does this suggest? what do we infer? what does it mean?** move from general to specific; one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- If we take off the initial statement, then we may get broader types of answers.
- We need more help with indirect assessment.
- We need to do more direct assessment.
- Perhaps some outcomes are better assessed directly – some better assessed indirectly.
- Easier to label/list than analyze.
- Two classes focus on naming artists; two classes focus on themes.
- Subject matter of class drives the answer (ex: ART279).
- Not much engagement with environment.

4. Identify any changes that should, as a result of this assessment, be implemented to help improve students' attainment of outcomes. (These may include, but are not limited to, changes in curriculum, content, materials, instruction, pedagogy etc).

Please see included data from Winter term, observations and conclusions (above); and recommendations captured from the Art SAC Spring meeting (below):

- Art Critical Thinking Recommendations Gathered for Programmatic/Curriculum Changes
- Art Community and Environmental Responsibility Recommendations Gathered for Programmatic/Curriculum Changes

Like our process last year, these points will be reviewed at our Fall 2013 SAC meeting for decisions about specific changes to make.

**Critical Thinking
Recommendations Gathered for Programmatic/Curriculum Changes based on
2012-13 assessment processes and Critical Thinking data from art students,
Spring Art SAC meeting, April 2013**

In same group, now, **what details/specifics should we focus on in the art department?** one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- How do we teach these elements to the students? Is it a continuous review?
- Should we focus the questions on different classes – how to decide who gets the assessment questions?
- Instead of form and content, add subject matter to the discussion and the analysis.
- Should we measure critical thinking without the language of visuals?
- Maybe we should connect studio and art history courses?;
- Take students outside of the classroom to analyze art.
- Continue to focus on language of art.
- Tie to other areas of their life.

In small groups - **what sort of instructional, programmatic, and/or curriculum change do we need to make next year and in the future?** one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- In studio courses, provide basic vocabulary and implement in critique situations and other contexts.
- Develop site from which to share vocabulary.
- Define vocabulary as technical and conceptual.
- Connect studio and art history courses.
- Personalize student relationship to their own work and others to cut out design barriers – especially in design course.
- When there is a language barrier, how do we address critical thinking and the vocabulary of visual analysis?

Community and Environmental Responsibility

Recommendations Gathered for Programmatic/Curriculum Changes based on 2012-13 assessment processes and Community/Environment data from art students, Spring Art SAC meeting, April 2013

In same group, now, what **details/specifics should we focus on in the art department?** one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- Clarify what we are assessing, individual classes or the department overall.

In groups, **what sort of instructional, programmatic, and/or curriculum change do we need to make next year and in the future?** one record keeper per group, larger group discussion. The following discussion points were gathered from faculty.

- Adjust assessment – name some of these answers.
- Develop themes.
- Think about being more self-aware as you teach.
- Attaching to outcome and naming suggestions in this sort of assessment.
- Find teachable moments related to your course – and beyond.

5. Reflect on the effectiveness of this assessment tool and assessment process. Please describe any changes to assessment methodology that would lead to more meaningful results if this assessment were to be repeated (or adapted to another outcome). Is there a different kind of assessment tool or process that the SAC would like to use for this outcome in the future? If the assessment tool and processes does not need to be revised, please indicate this.

Please see Reflections on Assessment below. We will discuss assessment in our Fall SAC meetings, but it seems likely that we will focus on direct assessments next year, reassessing Community and Environmental Responsibility from this year and adding Self Reflection from the rotation.

Critical Thinking
Reflections Gathered on Effectiveness of Assessment Tool based on
2012-13 assessment processes and Critical Thinking data from art students,
Spring Art SAC meeting, April 2012

In small groups, **what are your suggestions for changes to the assessment process next year**; one record keeper per group, larger group discussion; determine our next outcomes to assess. The following discussion points were gathered from faculty.

- Think about the way that the question is presented. Is it OK? What will happen if we present it in another way? Or what if we give it to them in advance? What if we took away the information – artist, date?

Community and Environmental Responsibility
Recommendations Gathered on Effectiveness of Assessment Tool based on
2012-13 assessment processes and Community/Environment data from art students,
Spring Art SAC meeting, April 2013

In groups, **what are your suggestions for changes to the assessment process next year**; one record keeper per group, larger group discussion; determine our next outcomes to assess. The following discussion points were gathered from faculty.

- Attaching to outcome and naming suggestions in this sort of assessment.
- Should we focus on the class or the entire department in the way we ask the questions?
- Should we use assignments as ways of assessing?
- Slice up questions – think about the lay out of the page.

Outcome Suggestions -- Next year

- Reassess Community and Environment with direct assessment (possibly) and
 - Self-Reflection – perhaps use a direct if we did indirect assessment before.
- Ask LAC if we have to do both types of assessment.

Addendum:

In addition to our annual assessment process, the Art SAC conducted Program Review this year. As part of the process, we worked with the Office of Institutional Effectiveness to survey our alumni/ae. The data collected included quite a bit of narrative feedback that did not address the questions asked, and in the end was not useful in analyzing any sort of trends. The general data was most useful to discuss at our Spring 2013 SAC meeting. We will continue to consider this sort of survey as a tool with modifications to the questions asked.

Alumni/ae Survey for the Program Review 2013

(261 responded)

Summary of data:

- not a lot of our students are going to be art majors
- 50% go to a 4-year school
- 50% of those take at least one art/art history class at a 4-year institution
- 50% didn't receive a degree or certificate at PCC (so are transfer students??)

Important conclusion: 25% of our students take some amount of art/art history in the future

Many of the responders were Graphic Design (CTE) students, so the percentages below were skewed. We can't say how many are working in the GD field rather than fine art / art history fields

- 34% did not try to find a job in art / art history
- 13% (after school) are working in a field related to art / art history
- 4% tried but are unsuccessful

Other conclusions

- Our students represent cultural diversity in our classes, but might need to consider how to constructively address issues that arise out of cultural differences
- Consider advocacy, creating change, praxis rather than just showing art.
- Also consider how we present professional competency to raise awareness of skills students attain.

Data on 4-year institutions

- PSU – the main institution students transferred to (12 in art)
- UofO – 5 only 1 in art history
- OSU – 2 transfers
- PNCA, OCAC, Marylhurst (mostly art transfers)
- Most of our students transfer in town, not necessarily to the entire OUS system. However, our sample size was small and many of the out of state students might not have been reachable.

More Conclusions

- Not a lot of our students become art majors.
- But we need to focus on reaching out to Portland area colleges when doing curriculum development, etc.