NORCO COLLEGE ANNUAL INSTRUCTIONAL PROGRAM REVIEW

Unit: <u>ART</u>

Please give the full title of the discipline or department. You may submit as a discipline or department as is easiest for your unit

Contact Person: Quinton P. Bemiller
Due in draft: March 15, 2015
Final drafts due: April 29, 2015

Please send an electronic copy to the Vice President; Academic Affairs
Norco: Diane.Dieckmeyer@norcocollege.edu
If you are CTE: Kevin.Fleming@norcocollege.edu

Form Last Revised: December 2014

Norco College

Web Resources: http://www.rccd.edu/administration/educationalservices/ieffectiveness/Pages/ProgramReview.aspx

Annual Instructional Program Review Update
Instructions

*Please retain this information for your discipline's/department's use (or forward to your chair).

The Annual Self-Study is conducted by each unit on each college and consists of an analysis of changes within the unit as well as significant new resource needs for staff, resources, facilities, and equipment. It should be **submitted *in draft* every year by March 15th** (or the first working day following the 15th), with final drafts due on **April 29th**, in anticipation of budget planning for the fiscal year, which begins July 1 of the *following* calendar year.

For Program Review data, please go to the following link:
 http://www.norcocollege.edu/about/president/strategic-planning/programreview/Pages/index.aspx

The questions on the subsequent pages are intended to assist you in planning for your unit.

The forms that follow are separated into pages for ease of distribution to relevant subcommittees. **Please keep the pages separated** if possible (though part of the same electronic file), **with the headers as they appear**, and be sure to include your unit, contact person (this may change from topic to topic) and date on each page submitted. Don't let formatting concerns slow you down. If you have difficulty with formatting, Nicole C. Ramirez can adjust the document for you. Simply add responses to those questions that apply and forward the document to nicole.ramirez@norcocollege.edu with a request to format it appropriately.

If you cannot identify in which category your requests belong or if you have complex-funding requests please schedule an appointment with your college's Vice President for Business Services right away. They will assist you with estimating the cost of your requests. For simple requests such as the cost of a staff member, please e-mail your Vice President. It is vital to include cost estimates in your request forms. Each college uses its own prioritization system. Inquiries regarding that process should be directed to your Vice President.

Norco: VP Business Services   951-372-7157

Mission

Norco College serves our students, our community, and its workforce by providing educational opportunities, celebrating diversity, and promoting collaboration. We encourage an inclusive, innovative approach to learning and the creative application of emerging technologies. We provide foundational skills and pathways to transfer, career and technical education, certificates and degrees.

Vision

Norco – creating opportunities to transform our students and community for the dynamic challenges of tomorrow.

Goals and Strategies 2013-2018

Goal 1: Increase Student Achievement and Success

Objectives:
1. Improve transfer preparedness (completes 60 transferable units with a 2.0 GPA or higher).
2. Improve transfer rate by 10% over 5 years.
3. Increase the percentage of basic skills students who complete the basic skills pipeline by supporting the development of alternatives to traditional basic skills curriculum.
4. Improve persistence rates by 5% over 5 years (fall-spring; fall-fall).
5. Increase completion rate of degrees and certificates over 6 years.
6. Increase success and retention rates.
7. Increase percentage of students who complete 15 units, 30 units, 60 units.
8. Increase the percentage of students who begin addressing basic skills needs in their first year.
9. Decrease the success gap of students in online courses as compared to face-to-face instruction.
10. Increase course completion, certificate and degree completion, and transfer rates of underrepresented students.

Goal 2: Improve the Quality of Student Life

Objectives:
1. Increase student engagement (faculty and student interaction, active learning, student effort, support for learners).
2. Increase frequency of student participation in co-curricular activities.
3. Increase student satisfaction and importance ratings for student support services.
4. Increase the percentage of students who consider the college environment to be inclusive.
5. Decrease the percentage of students who experience unfair treatment based on diversity-related characteristics.
6. Increase current students' awareness about college resources dedicated to student success.

Goal 3: Increase Student Access

Objectives:
1. Increase percentage of students who declare an educational goal.
2. Increase percentage of new students who develop an educational plan.
3. Increase percentage of continuing students who develop an educational plan.
4. Ensure the distribution of our student population is reflective of the communities we serve.
5. Reduce scheduling conflicts that negatively impact student completion of degrees and programs.

Goal 4: Create Effective Community Partnerships

Objectives:
1. Increase the number of students who participate in summer bridge programs or boot camps.
2. Increase the number of industry partners who participate in industry advisory council activities.
3. Increase the number of dollars available through scholarships for Norco College students.
4. Increase institutional awareness of partnerships, internships, and job opportunities established with business and industry.
5. Continue the success of Kennedy Partnership (percent of students 2.5 GPA+, number of students in co-curricular activities, number of students who are able to access courses; number of college units taken).
6. Increase community partnerships.
7. Increase institutional awareness of community partnerships.
8. Increase external funding sources which support college programs and initiatives.

Goal 5: Strengthen Student Learning

Objectives:
1. 100% of units (disciplines, Student Support Service areas, administrative units) will conduct systematic program reviews.
2. Increase the percentage of student learning and service area outcomes assessments that utilize authentic methods.
3. Increase the percentage of programs that conduct program level outcomes assessment that closes the loop.
4. Increase assessment of student learning in online courses to ensure that it is consistent with student learning in face-to-face courses.
5. Increase the number of faculty development workshops focusing on pedagogy each academic year.

Goal 6: Demonstrate Effective Planning Processes

Objectives:
1. Increase the use of data to enhance effective enrollment management strategies.
2. Systematically assess the effectiveness of strategic planning committees and councils.
3. Ensure that resource allocation is tied to planning.
4. Institutionalize the current Technology Plan.
5. Revise the Facilities Master Plan.

Goal 7: Strengthen Our Commitment To Our Employees

Objectives:
1. Provide professional development activities for all employees.
2. Increase the percentage of employees who consider the college environment to be inclusive.
3. Decrease the percentage of employees who experience unfair treatment based on diversity-related characteristics.
4. Increase participation in events and celebrations related to inclusiveness.
5. Implement programs that support the safety, health, and wellness of our college community.

I. Norco College Annual Instructional Program Review Update

Trends and Relevant Data

1. Have there been any changes in the status of your unit? (if not, please indicate with an "N/A")

    a. Has your unit shifted departments?

    No.

    b. Have any new certificates or complete programs been created by your unit?

    No.

    c. Have activities in other units impacted your unit? For example, a new Multi Media Grant could cause greater demand for Art courses.

    The Game Art program utilizes *Art 17: Beginning Drawing*, which is the only course offered in Art that is required of both Game Art and Studio Art programs. For this reason, there is a high demand to offer multiple sections of Art 17. Every semester, we have huge waitlists for every section of Art 17. We are offering 3-4 sections of Art 17 each semester. Only a few years ago, we were offering just one section of Art 17 each semester. With limited FTE, the discipline of Art is obligated to offer more sections of Art 17, which to a degree prevents us from offering other Art courses of interest to our students. While we are able to offer all the courses needed for the Studio Art ADT, we have not been able to offer any of the courses that give students the opportunity to explore non-Studio/Fine Art fields within the domain of Art. Such courses include *Art 39: Design and Graphics*, *Art 35: Illustration*, *Pho 20: Introduction to Digital Photography* and *Art 11: Gallery Exhibition and Design*. Offering these courses introduces students to various career pathways within the domain of Art. As we move forward, one solution may be to create Art certificates within the CTE, which would help to justify offering these and other courses that currently are not supported.

    There is also an ever-growing space concern, in that every Art course is offered in the same classroom, ATEC 209. We are extremely tight in our schedule. Last semester, adding an extra Art 17 course was approved, but the only time we could offer it was on Saturday mornings. This turned out to be a day/time that caused low student retention. We need more space on campus, especially if we are to accommodate students from Game Art in addition to the growing Studio Art program.

2. List your retention and success rates as well as your efficiency. Have there been any changes or significant trends in the data? If so, to what do you attribute these changes? Please list Distance Education, retention, success and efficiency separately.

Retention	2010-11	2011-12	2012-13	2013-14	Cumulative Change
Face to Face	84.65%	86.97% (+2.32%)	87.95% (+0.98%)	90.77% (+2.82%)	+6.12%
Online (One course: Art 6)	78.93%	69.73% (-9.20%)	87.13% (+17.4%)	87.00% (-0.13%)	+8.07%

Retention: From Fall 2010 to Spring 2014, the overall retention rate for face to face Art courses has increased 6.12%. For Art 6, the only course offered online, the retention rate has increased 8.07%. The retention rates most recently are very good, at 90% for face to face and 87% for online. For comparison, the overall retetntion rate for Art in the District in Fall 2012 was 87.16%. At Norco College, the overall retention rate in 2012 for all disciplines was 86.07%. Higher retention rates in Art may be due to the combination of having a FT faculty again (as of Fall 2013) and hiring new adjunct faculty of a higher caliber. We also have an Art Club which adds social support and motivation to a core group of students. Lastly, the Studio Art ADT is being relentlessly promoted among students and this may be helping to encourage students to committ to an edcation path in Art.

Success	2010-11	2011-12	2012-13	2013-14	Cumulative Change
Face to Face	71.22%	77.11% (+5.89%)	74.49% (-2.62%)	78.60% (+4.11%)	+7.38%
Online (One course: Art 6)	71.90%	63.78% (-8.12%)	80.20% (+16.42%)	82.00% (+1.80%)	+10.10%

Success: From Fall 2010 to Spring 2014, the overall success rate for face to face Art courses has increased 7.38%. For Art 6, the only course offered online, the retention rate has increased 10.10%. The success rates most recently are good, at 78% for face to face and 82% for online. The overall success rate for Art in the District was 72.99% in 2012. At Norco College, the overall success rate for all disciplines in Fall 2012 was 70.93%. The explanations for Art success rates probably mirror the reasons listed aboved for retention rates. Another possible reason may be that students generally choose Art because they enjoy it, not for any other reson such as future jobs, income or pressure from family and society to conform to expectatuons.

Efficiency	Fall 2012	Winter 2013	Spring 2013	Summer 2013	Fall 2013	Winter 2014	Spring 2014
	655.979	576.499	629.599 (-4.03%)	565.463	632.917 (+1.06%)	563.129	597.476 (-5.6%)

Efficiency: Without looking at Winter or Summer sessions, the overall efficiency rate has gone down 8.57% since Fall 2012. The Winter and Summer sessions have been consistently less efficient that Fall and Spring, but they too have gone down 2.32% from Winter 2013 to Winter 2014. The best explanation for this is that a new rotation of classes was initiated in Spring 2014 to support the Studio Art ADT. We are offering many classes more regularly, such as Art 2, Art 17, Art 22, Art 23 and Art 26, which are offered every semester. A students become more in sync with the rotation, efficiency should go up. This seems to be the case in the current semester, Spring 2015, but data is not available yet. Student enrollment in Art course seems to be higher than once year ago in Spring 2014. In general, Studio Art courses should be expected to have lower efficiency than lecture classes, as they have smaller maximum enrollment capacities. The art history lecture classes tend to have much higher efficiency rates than the studio (lab) classes. It is interesting to note that while efficiency has gone down, success and retention have gone up. These are

Course	FTES	Load	WSCH	Efficiency
*ART6	3.35	0.2000	108.0	540.00
ART 6	5.07	0.2000	163.2	816.00
ART 6	3.74	0.2000	117.6	588.00
ART 6	6.09	0.2000	196.0	980.00
ART 10	5.28	0.2000	170.0	510.05
ART 17	5.65	0.3333	175.5	526.55
ART 17	5.05	0.3333	162.5	487.55
ART 17	6.26	0.3333	201.5	604.56
ART 22	6.46	0.3333	208.0	624.06
ART 26	4.64	0.3333	149.5	448.54
ART 36	5.57	0.3333	179.4	538.25
ART 40	4.84	0.3333	156.0	468.04
TOTAL	**62.00**	**†3.3331**	**1987.2**	**594.25**

*Online †Full Time Load: 0.00; Part Time Load: 3.3331

Course	FTES	Load	WSCH	Efficiency
ART 5	4.64	0.2000	149.6	748.00
*ART 6	3.07	0.2000	99.0	496.00
ART 6	4.53	0.2000	145.77	728.85
ART 6	4.75	0.2000	153.00	765.00
ART 6	4.53	0.2000	172.38	861.90
ART 6	4.96	0.2000	159.8	799.00
ART 17	6.86	0.3333	220.8	662.47
ART 17	7.07	0.3333	227.7	683.17
ART 18	5.35	0.3333	172.5	517.55
ART 22	5.57	0.3333	179.4	538.25
ART 39	4.49	0.3333	144.9	434.74
ART 44	2.40	0.3333	75.6	226.82
TOTAL	**58.22**	**†3.2000**	**1900.45**	**621.81**

*Online †Full Time Load: 0.00; Part Time Load: 3.200

Efficiency Fall 2013

Course	FTES	Load	WSCH	Efficiency
*ART6	3.20	0.2000	105.0	525.00
ART 6	7.36	0.2000	241.4	1207.00
ART 6	5.60	0.2000	183.6	918.0
ART 6	5.08	0.2000	166.6	833.00
ART 10	4.87	0.2000	159.8	799.00
ART 17	6.03	0.3333	198.0	594.05
ART 17	5.43	0.3333	178.2	534.65
ART 17	5.03	0.3333	165.0	495.05
ART 22	5.63	0.3333	184.8	554.46
ART 26	3.62	0.3333	118.8	356.43
ART 36	5.39	0.3333	176.8	530.45
ART 40	3.82	0.3333	125.4	376.24
TOTAL	**61.06**	**†3.3331**	**2003.4**	**643.61**

*Online †Full Time Load: 1.40; Part Time Load: 2.064

Efficiency Spring 2014

Course	FTES	Load	WSCH	Efficiency
ART 2	5.18	0.2000	170.0	850.00
ART 5	4.76	0.2000	156.4	782.00
*ART 6	2.93	0.2000	96.0	480.00
ART 6	4.91	0.2000	161.34	806.70
ART 7	5.07	0.2000	166.6	833.00
ART 17	4.84	0.3333	158.7	793.50
ART 17	5.04	0.3333	165.6	496.84
ART 17	5.18	0.3333	170.0	510.05
ART 17	6.94	0.3333	227.7	683.17
ART 18	2.94	0.3333	96.6	289.82
ART 20	5.05	0.3333	165.6	496.85
ART 24	4.84	0.3333	158.7	476.15
ART 26/27	4.21	0.3333	138.0	414.04
TOTAL	**61.89**	**†3.6664**	**2031.24**	**608.81**

*Online †Full Time Load: 1.40; Part Time Load: 2.266

undoubtedly related, as smaller class size is generally regarded as superior to larger class sizes. In terms of efficiency, however, larger class sizes are usually more efficient. Overall, the Art courses have stayed comfortably above the typical 525.000 benchmark.

3. What annual goals does your unit have for 2014-2015 (please list the most important first)? Please indicate if a goal is

directly linked to goals in your comprehensive. How do your goals support the college mission and the goals of the Educational Master Plan?

List the goals of your unit for 2014-2015	List activity(s) linked to the goal	Relationship of goal to mission and master plan	Indicate if goal is limited to Distance Education
• Assess Studio Art ADT (initial)	• Create student survey to collect data from all students currently enrolled Art courses (Spring 2015) • Survey Art Faculty and have follow-up discussion • Analyze data • Create report	• Increase Student Retention, Persistence, & Success (Goal 1) • Enhance institutional effectiveness (Goal 5)	• No. We have one online Art 6 course which does not apply to the Art ADT.
• Develop Art Gallery Certificate Program (CTE)	• Ongoing consultation with Dean Fleming, CTE • Development of new courses as needed • Modification of existing courses as needed	• Enhance Academic Programs (Goal 4) • Increase Student Retention, Persistence, &Success (Goal 1)	• No
• Formally begin Art History ADT process	• Ongoing consultation with Dean Farrar, Instruction, RCCD, Curriculum Committee and AHWL department • Adoption of necessary courses into the Norco College curriculum	• Enhance Academic Programs (Goal 4) • Increase Student Retention, Persistence, &Success (Goal 1)	• No
• Create Art Assessment Strategic Plan 2015-2017	• Review past assessments • Schedule loop-closing for courses assessed recently • Schedule Art Faculty meetings • Create schedule for ongoing assessment of all Art courses	• Increase Student Retention, Persistence, & Success (Goal 1) • Enhance institutional effectiveness (Goal 5)	• No
• Promote the Art ADT, Art Career Awareness and Art Program Transfers	• Work with Art Club student members to create events that support Art Students and promote Art Careers	• Increase Student Achievement and Success (Goal 1) • Improve the Quality of	• No

	• Collaborate with the Transfer Center and Counseling • One-on-One mentoring and advising with Art students	Student Life (Goal 2) • Increase Student Access (Goal 3)	
• Promote the Art Gallery as a Learning Resource for Faculty, Staff and Students	• Host a Flex event at the gallery focused on integrating the Gallery into Curriculum across disciplines • Host Panel Discussions, Readings and Performances at the Gallery	• Improve the Quality of Student Life (Goal 2) • Strengthen Our Commitment to Our Employees (Goal 7)	• No

Your unit may need assistance to reach its goals. Financial resources should be listed on the subsequent forms. In addition you may need help from other units or Administrators. Please list that on the appropriate form below, or on the form for "other needs."

Norco College Annual Instructional Program Review Update

Unit: ART
Contact Person: Quinton P. Bemiller
Date: 2015

Current Human Resource Status

4. **Complete the Faculty and Staff Employment Grid below. Please list full and part time faculty numbers in separate rows. Please list classified staff who are full and part time separately:**

Faculty Employed in the Unit			
Teaching Assignment (e.g. Math, English)	Full-time faculty or staff (give number)	Part-time faculty or staff (give number)	Distance Education
ART	1	7 Fall 2014, 6 Spring 2015	1 Part Time

Classified Staff Employed in the Unit			
Staff Title	Full-time staff (give number)	Part-time staff (give number)	Distance Education
N/A			

5. Staff Needs

NEW OR REPLACEMENT STAFF (Administrator, Faculty or Classified)[1]

List Staff Positions Needed for Academic Year_____ **Please justify and explain each faculty request as they pertain to the goals listed in item #3.** Place titles on list in order (rank) or importance.	**Indicate (N) = New or (R) = Replacement**	**Annual TCP***	**Distanced Education**
1. N/A Reason:			
2. Reason:			
3. Reason:			
4. Reason:			
5. Reason:			
6. Reason:			

* TCP = "Total Cost of Position" for one year is the cost of an average salary plus benefits for an individual. New positions (not replacement positions) also require space and equipment. Please speak with your college Business Officer to obtain accurate cost estimates. Please be sure to add related office space, equipment and other needs for new positions to the appropriate form and mention the link to the position. Please complete this form for "New" Classified Staff only. All replacement staff <u>must</u> be filled per Article I, Section C of the California School Employees Association (CSEA) contract.

Requests for staff and administrators will be sent to the <u>Business and Facilities Planning Council</u>. Requests for faculty will be sent to the <u>Academic Planning Council</u>.

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[1] If your SLO assessment results make clear that particular resources are needed to more effectively serve students please be sure to note that in the "reason" section of this form.

6. Equipment (including technology) <u>Not</u> Covered by Current Budget[2]

List Equipment or Equipment Repair Needed for Academic Year 2015-2016 **Please list/summarize the needs of your unit on your college below. Please be as specific and as brief as possible.** Place items on list in order (rank) or importance.	*Indicate whether Equipment is for (I) = Instructional or (N) = Non-Instructional purposes	Annual TCO*				
		Cost per item	Number Requested	Total Cost of Request	EMP GOALS	Distance Education
1. Red Oily Waste Can http://www.midlandhardware.com/112516.html?gclid=CN7Q5LSJrsQCFY6UfgodrYQAFA#.VQdthI5mogs Reason: Students in Art 26/27 and other courses use Mineral Spirits (paint thinner) and similar oil solvents. Soiled rags and towels need to be disposed in a flame proof container, not regular trash cans.	(N)		1	$60-$70	Safety	N/A
2. Reason:						
3. Reason:						
4. Reason:						
5. Reason:						
6. Reason:						

* Instructional Equipment is defined as equipment purchased for instructional activities involving presentation and/or hands-on experience to enhance student

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[2] If your SLO assessment results make clear that particular resources are needed to more effectively serve students please be sure to note that in the "reason" section of this form.

learning and skills development (i.e. desk for student or faculty use).

Non-Instructional Equipment is defined as tangible district property of a more or less permanent nature that cannot be easily lost, stolen or destroyed; but which replaces, modernizes, or expands an existing instructional program. Furniture and computer software, which is an integral and necessary component for the use of other specific instructional equipment, may be included (i.e. desk for office staff).
** These requests are sent to the Business and Facilities Planning Council.

Unit Name: ART

7. Professional or Organizational Development Needs Not Covered by Current Budget*[3]

List Professional Development Needs for Academic Year 2015-2016. Reasons might include in response to assessment findings or the need to update skills to comply with state, federal, professional organization requirements or the need to update skills/competencies. Please be as specific and as brief as possible. Some items may not have a cost per se, but reflect the need to spend current staff time differently. Place items on list in order (rank) or importance. Examples include local college workshops, state/national conferences.	**Annual TCO***				
	Cost per item	**Number Requested**	**Total Cost of Request**	**EMP Goals**	**Distance Education**
1. Professional Development Designed Specifically for Associate Faculty <u>Reason:</u> There is a tremendous need for Associate Faculty to receive Professional Development, yet there is no incentive for them to participate in FLEX events or attend meetings (aside from Assessment stipends). If we could have one Art Discipline session per year or per semester where instructions and guidance could be given on a range of topics, and/or an "Associate Faculty" Professional Development workshop/meeting campus wide, that would be helpful. But without incentive we will not have Associate faculty participation and the quality of education we offer students will suffer. This is so important, especially when part time faculty teach such a large percentage of our College's course.	**$50 stipend per event.**	**7 per semester**	**$700**	**7**	**N/A**
2. <u>Reason:</u>					

*It is recommended that you speak with the Faculty Development Coordinator to see if your request can be met with current budget.

** These requests are sent to the Professional Development Committee for review.

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[3]   If your SLO assessment results make clear that particular resources are needed to more effectively serve students please be sure to note that in the "reason" section of this form.

8. Student Support Services, Library, and Learning Resource Center (see definition below*) Services needed by your unit over

and above what is currently provided by student services at your college. Requests for Books, Periodicals, DVDs, and Databases must include specific titles/authors/ISBNs when applicable. Do not include textbook requests. These needs will be communicated to Student Services at your college[4]

List Student Support Services Needs for Academic Year 2015-2016 Please list/summarize the needs of your unit on your college below. Please be as specific and as brief as possible. Not all needs will have a cost, but may require a reallocation of current staff time.	EMP GOALS	Distance Education
1. Outreach, Transfer Events and Job Placement Specific to Visual Art/Studio Art. Reason: Students need more access, opportunities and resources particular to Visual Art/Studio Art. More transfer awareness specific to art programs/art schools and job placement for "off the beaten track" employment would be good. Many of the mainstream opportunities do not serve the Art Students as well as they could. Norco College may be able to connect with organizations like the California Arts Council, Riverside Arts Council and the College Art Association to pursue new opportunities.	2, 3, 4	NA

*Student Support Services include for example: tutoring, counseling, international students, EOPS, job placement, admissions and records, student assessment (placement), health services, student activities, college safety and police, food services, student financial aid, and matriculation.

** These requests are sent to the Student Services Planning Council and the Library Advisory Committee.

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[4] If your SLO assessment results make clear that particular resources are needed to more effectively serve students please be sure to note that in the "reason" section of this form.

9. OTHER NEEDS AND LONG TERM SAFETY CONCERNS not covered by current budget[5]
   ## ** For immediate hazards, contact your supervisor **

List Other Needs that do not fit elsewhere. Please be as specific and as brief as possible. Not all needs will have a cost, but may require a reallocation of cuent staff time. Place items on list in order (rank) or importance.	**Annual TCO***				
	Cost per item	**Number Requested**	**Total Cost of Request**	**EMP Goals**	**Distance Edu-cation**
1. ART needs an additional classroom for studio courses. Reason: We are currently limited to ATEC 209 for all of our studio courses. This makes scheduling very challenging, as we can just barely schedule all of the studio courses into that room. Recently, we had an extra section of Art 17 added, which was needed, however the only time we could schedule it was on a Saturday from 8:00am-2:00pm, which was less than ideal. Student retention was dismal. We simply need more space, especially if and when more sections are added. More importantly, we now regularly offer Sculpture, 3D Design and Painting to support the Art ADT. These courses are messy and require space for materials and work surfaces that differ from the needs of other courses like Drawing and 2D Design. We have large painting easels that can't really be used because there is no room with the drafting tables that are needed for Drawing and Design. The drafting tables are not ideal for Sculpture, 3D Design or Painting, however they are perfect for Drawing and Design. **I propose that ART be allowed to use ATEC 114 in addition to ATEC 209.** ATEC 119 has a sink, a locked outdoor space and room for easels and flat work tables as needed (fold-up tables that can be used as needed would be fine). My ideas is that all Drawing and 2D Design work would be upstairs in ATEC 209 while Painting, and all 3D work would be downstairs in ATEC 119. So far, administration has supported this idea, however, no steps have been taken to stop scheduling lecture classes in that room. ATEC 114 is not a good room for lecture anyway and several professors refuse to hold lecture classes there (the acoustics are bad—echo and the layout seems to not be ideal). Still, we have not had a fighting chance in scheduling any art courses in ATEC 119. This is tied to Assessment because SLOs for all the courses involve materials and techniques, which will be improved with increased facilities.	**No cost**	**1**	We should be able to reallocate certain pieces of furniture as needed, but for the most part, the space is what we need.	5, 6	**NA**

[1]   If your SLO assessment results make clear that particular resources are needed to more effectively serve students please be sure to note that in the "reason" section of this form.

 These requests are sent to the Business and Facilities Planning Council, but are not ranked. They are further reviewed as funding becomes available.

Rubric for Annual Instructional Program Review - Part I only

Discipline: Contact Person:

Reviewer: Average Score:

Area of Assessment	0 No attempt	1 some attempt	2 good attempt	3 outstanding attempt
1. **Retention, success, and efficiency rates have been identified and reflected upon**	No attempt to list retention, success, or efficiency data	Limited attempt to identify or discuss identified data	Clear attempt to identify and discuss identified data	Substantial attempt to identify and discuss/interpret identified data
2. **There are annual goals for refining and improving program practices.**	No annual goals stated	Limited/generic statement made regarding goal(s), lacks clarity or details	Clear statement made regarding goal(s), includes details	Well-defined statement made regarding goal(s), includes details, reasoning
3. **Activities identified that support annual goals; connections made between goals/activities and Retention, Success, Enrollment, and Efficiency data**	No attempt made to identify activities	Limited/generic statement about activities; very limited attempt to connect to data from question 2 (where logical)	Clearly stated activities that support the goal(s); clear connection made to data from question 2 (where logical)	Well-defined activities that logically support the goal(s); definitive connections made to data from question 2 (where logical)
4. **The annual goals are linked to the Mission and Educational Master Plan (EMP) of NC.**	No link between the annual goals and the Mission or EMP	Limited attempt to link goals to Mission and EMP	Clear attempt to link goals to Mission and EMP	Well defined connection made between goals and Mission and EMP
5. **Resource requests have reasons identified and completed data fields, including estimated dollar amount.**	No reasons identified and incomplete data fields; or reasons identified, but incomplete or empty data field	Limited/generic/basic reasons provided, data fields completed	Clear requests for resources, all data fields fully completed	Well defined reasons for resources, all data fields fully completed
6. **Linkages made between EMP/Strategic Plan Goals (SPG) with reasons for resource requests**	No linkage made between resource requests and EMP/SPG	Limited/generic/basic connection made between resource requests and EMP/SPG	Clear connection made between resource requests and EMP/SPG	Strong connection made between resource requests and EMP/SPG
7. **The document is complete**	No; there are incomplete sections			Yes; all sections are completed
Column scores				

Additional comments:

II. Norco College - Annual Assessment Update

Purpose – The purpose for completing an annual review is to provide an opportunity for reflection on all that has been accomplished and learned from your efforts in assessment. Assessments conducted in isolation from each other will yield interesting, important, or neutral information in and of themselves, but taking a holistic look back on the unit's accomplishment over the past year might also yield some insight. The annual review is a time to take stock of which courses and programs have undergone some scrutiny, and subsequently should help with planning for the upcoming year. This planning might include considering which other courses are ready for an initial assessment, or which might need a loop-closing assessment. Things we might learn in one cycle of assessment might actually help us to plan assessments in the next cycle, or might facilitate changes in other courses that weren't even included in the initial assessment. To this end, please complete the following with as much detail as possible. If you have any questions, please contact either Sarah Burnett at sarah.burnett@norcocollege.edu, or Greg Aycock at greg.aycock@norcocollege.edu.

1. Identify where you are in the cycle of SLO assessment for each course you assessed over the past year *(fall 2013 - spring 2014).* Each response will be individualized; this means each completed column might look a little different due to the nature of the cycle of assessment in which we engage. For example, you may have a course in which you are implementing improvements to close the loop on an initial assessment that was completed in a different year. You might also have a course that only has an initial assessment with report and you haven't yet completed any follow-up or improvement activities. Below you will see an example of how to fill in this section, and then a blank chart for your own responses.

Course number and name	SLO *Initial Assessments* and completed **Reports** (State each SLO e.g., SLO 1)	SLOs with *Improvements identified* (Identify the SLO with # of improvements in ( ) e.g., SLO 1(1), or SLO 3(0))	SLOs not needing improvement (assumed loop-closed), with clear reasoning as to why	SLOs involved in *Loop-Closing* assessment (state SLO and effect)
EAR 20 Child Development	SLO 1, SLO 3 (*Indicates the discipline assessed and wrote a report for both SLO 1 and 3 in the past year for this course*)	SLO 1(2) (*Indicates 2 adjustments were made to the course e.g., in materials, assignment, test questions, pedagogy, curriculum etc. Notice, nothing is stated for SLO 3 – suggesting no concerns were identified…see the next column…*)	SLO 3 – results meet discipline set standards of 75% success (*If no improvement is needed please state why in this column*)	SLO 1 – data indicate increased success after improvements were made (*This means a closing the loop assessment was completed on SLO 2 for EAR 20*)

Background: Fall 2013-Spring 2014 was the first year for the full time faculty in ART. The discipline was without a full time professor for more than one year. Also, the rotation of courses for the Art ADT was being developed in Fall 2013 with some new classes being added in Spring 2014. There had been a gap in consistent, meaningful assessment for well over a year. So, as a result of these changes, Fall 2013-Spring 2014 was predominantly all about initial assessments except for participation in the loop closing for the Arts & Humanities AOE in Spring 2014. In next year's report, Fall 2014-Spring 2015 will include initial assessment of the ART ADT (PLO) and some loop closing. The Fall 2015-Spring 2016 year will be when we finally can start closing the loop on all of our courses in Art and get into a more consistent cycle. Please see the Appendix at the end of this document.

Course number and name	SLO *Initial Assessments* and completed **Reports** (State each SLO e.g., SLO 1)	SLOs with *Improvements identified* (Identify the SLO with # of improvements e.g., SLO 1(1), or SLO 3(0))	SLOs not needing improvement (assumed loop-closed), with clear reasoning as to why	SLOs involved in *Loop-Closing* assessment (state SLO and effect)
ART 6: Art Appreciation (Fall 2013)	SLO 6 Four sections were assessed (one online). Three instructors participated.			
ART 22: Basic Design (Fall 2013)	SLO 5			
ART 40: Figure Drawing (Fall 2013)	SLO 1, SLO 5			
ART 2: History of Western Art 1400-Present (Spring 2014)	SLO 2, SLO 3, SLO 4			
ART 7: Women Artists in History (Spring 2014)	SLO 2, SLO 3, SLO 5			
ART 18: Intermediate Drawing (Spring 2014)	SLO 4, SLO 5, SLO 6			
ART 20: Beginning Sculpture	SLO 2, SLO 4			
ART 24: Three Dimensional Design				
ART 27: Intermediate Painting (Spring 2014)	SLO 1, SLO 3, SLO 4			

2. a) How many Program Level Outcome *initial* assessments were you involved in fall 2013 - spring 2014? Indicate a total number per column. Please provide copies of any reports or documents related to these assessments as attachments to this Annual Review, or embed at the end of the document as an Appendix.

AOE (Area of Emphasis)	ADT (Associate for Transfer)	GE (General Education)	Certificate

b) How many Program Level Outcome *loop-closing* assessments were you involved in fall 2013 - spring 2014? Indicate a total number per column. Please provide copies of any reports or documents related to these assessments as attachments to this Annual Review, or embed at the end of the document as an Appendix.

AOE (Area of Emphasis)	ADT (Associate for Transfer)	GE (General Education)	Certificate
Arts & Humanities		Scantron survey only	

3. Please describe any changes you made in a course or a program as a response to an assessment. Please indicate the impact the changes had on student learning, student engagement, and/or your teaching. We will be closing loops and evaluating the impact of changes in 2015-2016.

4. Can you identify any assessments that have prompted a change in perspective in the manner in which your discipline should modify the Course Outlines of Record (COR) or the Student Learning Outcomes (SLO)? Please expand on what you think should be modified. The recurring issue is that when CORs are modified to have fewer SLOs, the SLOs just get longer and more complex. At that point, individual SLO's have to be broken down into multiple parts to do proper assessment, which is just the same as having many SLOs.

5. Have you shared your assessments, outcomes, improvements etc. with your discipline? How? If not, how do you plan to do so in the future?
I have only discussed via email issues related to revising SLOs fro certain courses based on experience with the courses and the students. This has been with the RCC faculty. I have not shared assessments, outcomes or improvements yet. I expect that Tracdat will make that easier and again, when ART finaly is at the point of closing loops, we will have more substantial information to share.

6. Did any of your assessments indicate that your discipline or program needs additional resources to support student learning? If so, please explain.
It has not come up in the assessment reports, however, I don't think that instructors, myself included, realized itwas an option. I think we were so focused on the language of the SLOs and the student's performance that we did not consider factors such as resources. But I think that will change once we discuss the assessment reports and prepare to close loops.

7. What additional support, training, etc. do you need in the coming year regarding assessment?
    I want to see more incentive for part time faculty to participate in assessment, beyond what has already been offered to them.

APPENDIX

1.0   ART 6: Art Appreciation (SLO 6, Four Sections, Three Instructors)

Four sections of Art 6 were assessed in Fall 2013, including one online section. The online section did as well as the face-to-face sections in regards to the particular SLO that was assessed. The assessment reports have been inserted below.

Art 6--Skiba   SLO 6   Fall 2013
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Average: 3.1428

Bemiller, Art 6, Section 37143, Fall 2013

 Is this the initial assessment or follow-up (closing the loop)? XInitial oFollow-up

1. Please write a short narrative summary of the data collected for the course SLO(s). Were you generally satisfied with the results? In which areas or SLOs (if you assessed more than one) did the data indicate students had the most difficulty? To what do you attribute

that difficulty? Which areas or SLOs did they find themselves achieving with greatest success? Please attach assessment instrument (and/or rubric) and data summary files (spreadsheets, tally sheets, etc) to this report.

The following SLO was assessed:

6.0 "Analyze specific works of art, artists, and articulate their own assumptions and thoughts
or feelings about art in cohesive and well-written short papers."

Rubric: 4 significant evidence, 3 moderate evidence, 2 inadequate evidence,1 little or no evidence

In this section, students averaged 2.7, which is satisfactory, although lower that my other section of the same course.

This SLO requires "well-written" papers, which means that even if a student possesses the ability to "analyze" art, they may not be able to effectively write about it. Similarly, if a student possesses "assumptions and thoughts or feelings" about art, they may not be able to express these ideas successfully in writing. This particular SLO contains three main components. Therefore, each student's individual assessment takes into account all three aspects. A student might score a "3" on the rubric, rather than a "4" because of their writing ability, whereas another student might write very well but still receive a "3" because they did not analyze the artworks as effectively as they could. Overall, my impression is that students at Norco College are not fully prepared to write at a college level and that continued efforts to improve students' writing ability will improve their outcomes in Art 6 and all courses that require writing.

2. If this is an initial assessment, what are some suggestions for improving learning in the course the next time it's taught? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

I think that while this SLO involves writing, students would benefit from engaging in the other components of this SLO (analyzing art and personal expression) more often in class, working in groups. If they can become more comfortable talking about these ideas, I believe writing about these ideas would come more naturally. I would also encourage students to seek additional support on campus, as in the Writing Center and to have peer reviews of their writing. There is also an inexpensive paperback guide to writing about art that perhaps should be required for all of the art history courses.

3. If this is a follow-up (closing the loop), did the changes that were made to the course result in improvement of student learning from the first assessment? If so, how? If not, why did improvement not occur? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

NA

4. What suggestions, if any, do you have for modifying the course outline of record and/or the SLOs for the course?

SLO 2 and 6 both include and analyzing art in written form. SLO 6 includes personal expressing, so maybe we could have one SLO for analyzing/writing about art and one SLO addressing personal expression by the student. In other words, I would like to see the SLOs be simplified and more explicit with one objective, not several objectives per each SLO.

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2.7 Average

Bemiller, Art 6, Section 37142, Fall 2013

 Is this the initial assessment or follow-up (closing the loop)?   Initial

1. Please write a short narrative summary of the data collected for the course SLO(s). Were you generally satisfied with the results? In which areas or SLOs (if you assessed more than one) did the data indicate students had the most difficulty? To what do you attribute

that difficulty? Which areas or SLOs did they find themselves achieving with greatest success? Please attach assessment instrument (and/or rubric) and data summary files (spreadsheets, tally sheets, etc) to this report.

The following SLO was assessed:

6.0 "Analyze specific works of art, artists, and articulate their own assumptions and thoughts
or feelings about art in cohesive and well-written short papers."

Rubric: 4 significant evidence, 3 moderate evidence, 2 inadequate evidence,1 little or no evidence

In this section, students averaged 3.2, which is satisfactory.
This SLO requires "well-written" papers, which means that even if a student possess the ability to "analyze" art, they may not be able to effectively write about it. Similarly, if a student possesses "assumptions and thoughts or feelings" about art, they may not be able to express these ideas successfully in writing. This particular SLO contains three main components. Therefore, each student's individual assessment takes into account all three aspects. A student might score a "3" on the rubric, rather than a "4" because of their writing ability, whereas another student might write very well but still receive a "3" because they did not analyze the artworks as effectively as they could. Overall, my impression is that students at Norco College are not fully prepared to write at a college level and that continued efforts to improve students' writing ability will improve their outcomes in Art 6 and all courses that require writing.

2. If this is an initial assessment, what are some suggestions for improving learning in the course the next time it's taught? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

I think that while this SLO involves writing, students would benefit from engaging in the other components of this SLO (analyzing art and personal expression) more often in class, working in groups. If they can become more comfortable talking about these ideas, I believe writing about these ideas would come more naturally. I would also encourage students to seek additional support on campus, as in the Writing Center and to have peer reviews of their writing. There is also an inexpensive paperback guide to writing about art that perhaps should be required for all of the art history courses.

3. If this is a follow-up (closing the loop), did the changes that were made to the course result in improvement of student learning from the first assessment? If so, how? If not, why did improvement not occur? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

NA

4. What suggestions, if any, do you have for modifying the course outline of record and/or the SLOs for the course?

SLO 2 and 6 both include and analyzing art in written form. SLO 6 includes personal expressing, so maybe we could have one SLO for analyzing/writing about art and one SLO addressing personal expression by the student. In other words, I would like to see the SLOs be simplified and more explicit with one objective, not several objectives per each SLO.

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<mark>138</mark>   <mark>3.2 Average</mark>

May, Art 6, Section 37141, Fall 2013

Is this the initial assessment or follow-up (closing the loop)? Initial

1. Please write a short narrative summary of the data collected for the course SLO(s). Were you generally satisfied with the results? In which areas or SLOs (if you assessed more than one) did the data indicate students had the most difficulty? To what do you attribute that difficulty? Which areas or SLOs did they find themselves achieving with greatest success? Please attach assessment instrument (and/or rubric) and data summary files (spreadsheets, tally sheets, etc) to this report.

The following SLO was assessed:

6.0 "Analyze specific works of art, artists, and articulate their own assumptions and thoughts or feelings about art in cohesive and well-written short papers."

Rubric: 4 significant evidence, 3 moderate evidence, 2 inadequate evidence,1 little or no evidence

In this large section of Art 6 The papers I received were generally disappointing. I consider grammar, spelling, sentence structure and thesis development as criterion for college papers. While some did quite well (a's or b's) half were barely acceptable (C or less). Because we are also looking for integration of class content in these short gallery papers I consider appropriate use of terminology, and attempts by the students to use their new vocabulary to describe the art pieces and to formulate their own commentaries.

The enrollment of 68 does not reflect the actual number of papers I received. Some had dropped the class, others just did not submit the project, both reflect as "0" zeroes.
With 55 actual submissions of these gallery reports the average score is 3.18, which I feel is above average.

2. If this is an initial assessment, what are some suggestions for improving learning in the course the next time it's taught? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

The students work well in groups and they do get more peer support from this approach. When writing individual papers I see a great need for the students to structure their thoughts before they write them down and have their work proofed by a competent reader before submitting. (Some students had each other read their papers and it did not seem to improve the written results.)
This is often new subject matter for our students and it takes practice to speak well regarding art. I frequently remind my students that when I speak I am modeling the vocabulary and how it is applied. I also engage the students in discussions, calling on them often to speak in class, as part of my lecture routine. I also recommend writing lab or tutorial assistance throughout the semester.
I am of the opinion that the course text has too much incidental information for the target group of students it is designed to reach.
This class also has no writing or English prerequisite, this is reflected in the quality of the student writing I receive from this course.

3. If this is a follow-up (closing the loop), did the changes that were made to the course result in improvement of student learning from the first assessment? If so, how? If not, why did improvement not occur? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

NA

4. What suggestions, if any, do you have for modifying the course outline of record and/or the SLOs for the course?

I think #6 is appropriate to the college level of teaching this class.
Students do seem to have difficulty separating observation and analysis from their opinions and feelings about art. I specify that their opinions and feelings are to be used in the summary of their papers. I attempt to encourage the students to use their new analytical skills first and then they may express their personal ideas...as a personal critique of the art they are writing about.

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175=2.57   68-13=55   **175/55=3.18**
                13=0 points in column A

2.0   ART 22: Basic Design (SLO 5, One Section, One Instructor)

Students did well in this course. Interestingly, time management and maturity seems to be the determining factor when it comes to success. These factors are not specifically addressed in the SLOs, but it makes me wonder if they should be. Of course that could be applied to any discipline. Having taught this course many times here and at another college, I find that it relies more heavily on discipline that many of the other ART studio courses, like drawing. This is probably because design is focused so much on product, whereas Drawing is focused more on process.

Bemiller, Art 22, Fall 2013

 Is this the initial assessment or follow-up (closing the loop)? X Initial oFollow-up

1. Please write a short narrative summary of the data collected for the course SLO(s). Were you generally satisfied with the results? In which areas or SLOs (if you assessed more than one) did the data indicate students had the most difficulty? To what do you attribute that difficulty? Which areas or SLOs did they find themselves achieving with greatest success? Please attach assessment instrument (and/or rubric) and data summary files (spreadsheets, tally sheets, etc.) to this report.

The following SLO was assessed:

5.0 "Demonstrate the successful solutions to specific problems regarding the use of color, balance, movement, spatial relationships and other design concerns in a presentable portfolio."

Rubric: 4 significant evidence, 3 moderate evidence, 2 inadequate evidence,1 little or no evidence

In this section, students averaged 3.3, which is satisfactory.

This SLO requires "a presentable portfolio". Students who have missed assignments must make them up to include in the portfolio at the end of the semester. Students must keep and organize their work. Responsibility is a large part of this SLO, not just the student's ability to demonstrate Design solutions. I found that in most cases, the students understood and the concepts of the course and were capable of doing the work. Almost every student who fell short in this SLO did so because of time management, personal issues, work, absences, lack of time, etc.

2. If this is an initial assessment, what are some suggestions for improving learning in the course the next time it's taught? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

Organization in crucial in this course, both on the part of the instructor and he student. My advice is to have everything spelled out from the beginning of semester. Students appreciate having an itemized list of class projects and dates and knowing exactly what the expectations are from the instructor. Students often to not realize the consequence of being absent or falling behind until the very end of the semester, when their portfolio and their course grade fall below their expectations.

3. If this is a follow-up (closing the loop), did the changes that were made to the course result in improvement of student learning from the first assessment? If so, how? If not, why did improvement not occur? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

NA

4. What suggestions, if any, do you have for modifying the course outline of record and/or the SLOs for the course?

I think the SLOs and COR are fine for this course.

3.0 ART 40: Basic Design (SLO 1 & SLO 5, One Section, One Instructor)

This report did not have numbers/scores, only narrative. It was positive and offered some usable information.

Norco College Course Assessment Report

Course: Figure Drawing- Art 40

Instructor: Elena Johnson

Semester: Fall 2013

Is this the initial assessment or follow-up (closing the loop)?   ■Initial   ☐Follow-up

1. Please write a short narrative summary of the data collected for the course SLO(s). Were you generally satisfied with the results? In which areas or SLOs (if you assessed more than one) did the data indicate students had the most difficulty? To what do you attribute that difficulty? Which areas or SLOs did they find themselves achieving with greatest success? Please attach assessment instrument (and/or rubric) and data summary files (spreadsheets, tally sheets, etc) to this report.

> I assessed each student's final project in terms of how well it demonstrated achievement of two SLO's for the course. Overall, I was satisfied with the results. Improvement for accurate visual perception was the lowest-achieving SLO. Because this SLO contains many different elements being assessed, this is more likely to be the case. Identify and employ proper use of drawing materials and associated material was the highest-achieving SLO.

2. If this is an initial assessment, what are some suggestions for improving learning in the course the next time it's taught? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

> Due to the diversity of skill levels in this course, each student need is unique and should be addressed individually. Continually addressing reference-points and blocking the figure is key to achieving the greatest learning success in accurate visual perception. Demonstrating the use of media promotes success in the student's application process. Introducing the student to contemporary and historical figurative artist is very important and motivating. Lastly, fostering a strong art vocabulary with critical understanding of the terms is vital and helps the student

3. If this is a follow-up (closing the loop), did the changes that were made to the course result in improvement of student learning from the first assessment? If so, how? If not, why did improvement not occur? What advice would you offer to the next faculty member(s) who teaches the course, based on data and experience teaching the course?

4. What suggestions, if any, do you have for modifying the course outline of record and/or the SLOs for the course?

> Breaking up SLO 5 would help identify any problems within the group of skills listed within accurate visual perception.

4.0   ART 2: History of Western Art, 1400-Present (SLO 2, SLO 3 & SLO 4)

Norco College
Quinton P. Bemiller, Asst. Prof. of Art
Art 2: History of Art: Renaissance to Present
Spring 2014

Course Assessment Report

Type: Initial

Method: Writing samples (essays)

SLOs Assessed:
SLO 2: Critique, compare and contrast various artists, artworks and styles
SLO 3: Describe, analyze and discuss the styles of various cultures, historical periods,
        media, techniques, artworks, and artists and formulate these observations and evaluations into written form.
SLO 4: Articulate their ideas concerning art through the use of appropriate art
        terminology in both written form and class discussions.

Criteria Given to Students:
1. Critique, compare and contrast three different artists of different styles, citing specific examples of their art.
2. Describe, analyze and discuss:
    a. How each artist's work relate to their particular culture.
    b. The historical period in which each artist lived and worked.
    c. The media and techniques each artist used.
    d. One major work each, for three different artists.
3. Use appropriate art terminology to communicate your ideas.
4. Use your best grammar, spelling and compositional writing skills.
5. Limit your essay to 1,000 words or less (2-3 pages), typed, double-spaced, 12-point font (basic MLA format). A source page/bibliography is not necessary.

Assessment Rubric:
4 = Significant Evidence
3 = Moderate Evidence
2 = Inadequate Evidence
1 = Little or No Evidence

Data:

SLO 2	Score	SLO 3	Score	SLO 4	Score	Average
3 students	4	22 students	4	22 students	4	
24 students	3	16 students	3	16 students	3	
14 students	2	3 students	2	3 students	2	
0 students	1	0 students	1	0 students	1	
41 students	**2.73**	**41 students**	**3.46**	**41 students**	**3.46**	**3.25**

Interpretation:
Students in this course, as a whole, were not as successful in comparing and contrasting (SLO 2) as they were in describing, analyzing and discussing (SLO 3) and articulating ideas with appropriate terminology (SLO 3). In reading the essays, the most common problem was that many students failed to explicitly compare and contrast works by various artists. Instead, many students described and discussed several artworks separately, but did not do the final task of comparing and contrasting. To compare and contrast effectively, the student must go back and forth between two or three works in one paragraph. Students neglect doing this and rather keep each paragraph focused on one artist, thus avoiding actual comparisons. I have no doubt that the students mostly understand the similarities and differences between various artists. They are not, however, communicating their understanding in words.

Suggestions:
Because this course and all Art History courses require the communication of ideas through writing, it is essential that students obtain the writing skills they need to communicate effectively.

It may be audacious, but I would like to see all students complete English 1A before taking an Art History course. We have "Advisory Skills" listed in the COR, however, this does not prevent students who are below college level writing levels from taking the course. Although I am teaching Art History, English Composition is the means by which students prove to me they comprehend the material. Essentially, Art History asks students to write at a level that may not be obtainable until one has successfully completed English 1A.

I spent a good deal of time answering questions and reviewing the writing assignment, however, after reading the essays, it is obvious to me

that students needed a tutorial in how to write a comparing/contrasting paragraph and/or essay.

In future courses, I plan to discuss this issue with students and show them successful and unsuccessful examples of comparing/contrasting. My concern is that I must spend my time teaching students about Art. If I must now also spend time teaching Writing, then that will take time away from teaching the content of the course. Writing about Art is, however, somewhat of its own niche, and there have been many books written about *how* to write about art. I am trying to determine how much I can or should do to strengthen student's writing skills while teaching an Art History course.

Students did much better with the other two SLOs, which appear to be more straightforward in terms of writing.

I believe the SLOs for this course are acceptable as they are written. I do not have suggestions for changing them at this time.

5.0   ART 7: Women Artists in History (SLO 2, SLO 3 & SLO 5)

Norco College
Quinton P. Bemiller, Asst. Prof. of Art
Art 7: Women Artists in History
Spring 2014

Course Assessment Report

Type: Initial

Method: Writing samples (essays)

SLOs Assessed:
SLO 2: Critique, compare and contrast various artists, artworks and styles
SLO 3: Describe, analyze and discuss the styles of various cultures, historical periods,
        media, techniques, artworks, and artists and formulate these observations and evaluations into written form.
SLO 5: Recognize, describe and assess the political, social and economic context in which women have produced artwork.

Criteria Given to Students:

6. Compare and Contrast two women artists from different periods of art history.
7. Describe, analyze and discuss:
   e. The styles of each artist.
   f. The culture(s) that affected each artist.
   g. The historical period in which each artist lived and worked.
   h. The media and techniques each artist used
   i. One or two examples of specific works created by each artist.
8. Use appropriate art terminology to communicate your ideas.
9. Use your best grammar, spelling and compositional writing skills.
10. Limit your essay to 1,000 words or less (2-3 pages), typed, double-spaced, 12-point font (basic MLA format). A source page/bibliography is not necessary.

Assessment Rubric:
4 = Significant Evidence
3 = Moderate Evidence
2 = Inadequate Evidence
1 = Little or No Evidence

Data:

SLO 2	Score	SLO 3	Score	SLO 5	Score	Average
8 students	4	16 students	4	13 students	4	
17 students	3	13 students	3	14 students	3	
5 students	2	1 students	2	3 students	2	
0 students	1	0 students	1	0 students	1	
30 students	**3.10**	**30 students**	**3.50**	**30 students**	**3.33**	**3.31**

Interpretation:
As in the Art 2: Art History Renaissance-Present course, students scored lowest in critiquing, comparing and contrasting artists, artworks and styles (SLO 2), however, they still demonstrated slightly more than moderate evidence of meeting this outcome. In this course, I asked students two compare and contrast two artists, rather than three, as I did in the Art 2 course. I believe this made it easier for students to write their essays. I also suspect that this course, because it is a rather specialized Art History course, as opposed to the standard survey course, that the course attracted more advanced students. This course is one that more explicitly relates to other areas of the Humanities. Art 2, however, is a requirement for Art Majors and is also a survey course. I suspect, but have not proven, that students in Art 2 may have less writing

experience or past achievement than the students who took my Art 7 course. Overall, I was pleased with the outcomes of this assignment.

Suggestions:
Because this course and all Art History courses require the communication of ideas through writing, it is essential that students obtain the writing skills they need to communicate effectively.

It may be audacious, but I would like to see all students complete English 1A before taking an Art History course. We have "Advisory Skills" listed in the COR, however, this does not prevent students who are below college level writing levels from taking the course. Although I am teaching Art History, English Composition is the means by which students prove to me they comprehend the material. Essentially, Art History asks students to write at a level that may not be obtainable until one has successfully completed English 1A.

This course would be more successful if taken after Art 2 and/or Art 1, but especially after Art 2. It is difficult to express to students the marginalization of women artists in history if they do not already comprehend important male artists and art movements. Part of the purpose of this course is to go back and fill in the blanks of art history—to look more closely and discover women artists who are not discussed in other courses. The nature of this course seems to presume an understanding of Western Art as it is typically taught, emphasizing male artists, only to prove that there was more to that story, in the way of women artists.

In future courses, I would like to address writing issues in the beginning of the course. I would also like to reference male artists more, ironically, because again, students cannot appreciate the achievements of women artists without knowing more about the context of their circumstances, which involved the status and achievements of male artists too.

Students did moderately better with the other two SLOs, which appear to be more straightforward in terms of writing.

I believe the SLOs for this course are acceptable as they are written. I do not have suggestions for changing them at this time.

6.0   ART 18: Intermediate Drawing (SLO 4, SLO 5 & SLO 6)

Norco College
Quinton P. Bemiller, Asst. Prof. of Art
Art 18: Intermediate Drawing
Spring 2014

Course Assessment Report
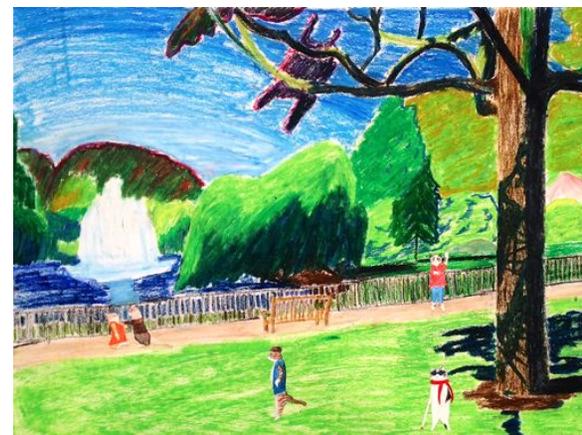
Type: Initial

Method: Final Art Project

Final Project, Art 18 Student

SLOs Assessed:

SLO 4: Demonstrate accurate visual color perception working in an observational context.
SLO 5: Participate in critical discussions and reviews, assessing artworks using appropriate
       terminology.
SLO 6: Demonstrate progressively refined creative and technical skills

Final Project, Art 18 Student

Criteria Given to Students:

Create an original composition utilizing the "synthetist" approach, originally developed by Paul Gauguin and adopted by many Modern artists in the 20th Century. The three components are: 1. Real-life observation, where we see accurate drawing from life—that is, "real" colors and depictions of forms and space. 2. Consideration of Color Theory, the Color Wheel, Design issues and any other "technical" information which one learns by studying Art. 3. Interpretive, Expressive and/or Symbolic meaning—using your "imagination" to add a level of personal uniqueness to your work. Another way of thinking of this is to consider the Eyes, Brain and Heart equally—what we see, what we know and what we feel, all *synthesized* into a single artwork.

To begin, make three studies on a single 18 in. x 24 in. sheet of paper. The first should be a study of an actual, observed thing, in color, with attention to accuracy of form and color. The second should be a compositional study of what you intend to accomplish in your final project;

of course, there may be changes, but in this study you should determine the basic Design structure and Color structure of your composition. The last study should again focus upon a single element/subject of your drawing, focusing on expressive color and/or symbolism. These studies must be brought to class before our final class meeting for credit/points.

The last requirement of your final project is to write a statement about your project (1-2 pages, typed, double-spaced), explaining what you did, why you made the choices you made and how you made the drawing (techniques/process). Also express how you feel about the work and the experience of making it. This statement must be brought to class for our final meeting, during which you will share your thoughts with the class during the presentation of your artwork.

Assessment Rubric:
4 = Significant Evidence
3 = Moderate Evidence
2 = Inadequate Evidence
1 = Little or No Evidence

Data:

SLO 4	Score	SLO 5	Score	SLO 6	Score	Average
9 students	4	11 students	4	9 students	4	
5 students	3	3 students	3	5 students	3	
0 students	2	0 students	2	0 students	2	
0 students	1	0 students	1	0 students	1	
14 students	**3.64**	**30 students**	**3.79**	**30 students**	**3.64**	**3.69**

Interpretation:
All students demonstrated at least moderate evidence of visual color perception (SLO 4), critical discussion (SLO 5) and refined creative and technical skills (SLO 6).

Students were required to discuss their work and answer questions from the class and Instructor throughout the semester, not just for this project. This continual dialogue emphasized SLO 5, which almost all students demonstrated at a proficient level.

All students continued to develop their skills throughout the semester, which was evident in most of the final projects. A few students did not progress as much as the other students, as evidenced in their final project. In speaking with the students, I believe that some of this is due to a lack of planning, misunderstanding the project, not following directions and/or lack of discipline.

Suggestions:
I think that the continual emphasis of all SLOs throughout the semester is important. While students did well as a class, I believe more exercises and reworking of projects will improve outcomes even more. Some students more naturally excel while others do not. The smaller class size is very useful and I would recommend studio classes to have enrollment be capped around 15 or 16 when possible. Typically, we have about 30 students in a drawing class, so having 14 in this class was a pleasant experience pedagogically. In the future, I plan to custom-make assignments or exercises for students according to their strengths and weaknesses. The biggest challenge is accommodating more advanced students and less experienced students at the same time. Each student has particular areas of weakness which need to be addressed.

The SLOs for this course are fine, I do not recommend any changes at this time.

Final Project, Art 18 Student

7.0   ART 20: Beginning Sculpture (SLO 2 & SLO 4)

Assessment Report for ART 20: Beginning Sculpture

Instructor: Macha Suzuki
Course Assessed; Art 20

I have selected the final project, Kinetic Sculpture, for Art 20 to assess the following SLO's:

SLO 2. -Execute projects with skill and craftsmanship and assess accordingly.
SLO 4. -Process an idea for a sculptural form, through the various planning stages, such as, research, documentation, preliminary drawings, engineering, and maquettes.

I have created a rubric that shows the students' achievement of the two SLO's in regards to the final project on the scale of 1 to 4 (4 being best), then calculated the class average.

Class Average for SLO2:   3.1
Class Average for SLO4:   2.9

The average score of 3.1 for SLO2 is not one that surprises me. Although there is room for improvement, I am actually pleased to see that the students were able to get to where they ended up in just one semester. None of the students had taken a course in three dimensional medium until this class, and many of them became very competent in manipulating materials and articulating concepts.

On the other hand, SLO4 has much room for improvement. I required them to research and create sketches, and simple maquettes, in some cases, before taking on the actual piece. I believe that the average score of 2.9 is largely due to the fact that I did not require the students to hand in their sketches, notes, inspiration, etc. along with their finished pieces. Many of the students did not take that part too seriously. It gave them room to make work that was not thoroughly thought out. In the future it would help to have the students turn in a packet of their research, including their sketches, plans, images of inspirations, etc. It would force them to take the necessary steps to get to a better finished piece.

8.0   ART 24: Three Dimensional Design (SLO 1, SLO 2 & SLO 3)

Norco College Course Assessment Report
Course: Art 24, 3 Dimensional Design
Instructor: Megan Lindeman
Semester: Spring 2014
Initial Assessment

1. In general I am not satisfied with the results of this assessment, though my students have clearly achieved some if not much success in several areas examined by the assessment. I don't find the majority of SLO's to be written with language specific enough to generate a clear assessment. Therefor I find the results too general, not necessarily accurate and perhaps sitting in for measures they need not be. If the SLO's are to stay as they are perhaps the assessment should allow for only partial examination of a certain SLO, as certain SLO's seem to group a lot of desired outcomes under one. Student's had the most difficulty with SLO 3: SLO 3= Participate in critical discussions and reviews and assess artworks using appropriate terminology. I attribute this to my lack of emphasis on applying the terms and definitions that students learn in my class to a spoken, everyday vocabulary. I also attribute this to students lacking confidence in using a vocabulary that may be initially new or unfamiliar with, and their reliance on habitual speech patterns. Within this assessment I found that students achieved the most success with SLO 1: SLO 1= List, define, and illustrate the elements of art. I attribute this success to the format with which they were tested; a quiz that was relatively uncomplicated to study for and the relating projects that made these terms visual and tangible, perhaps deepening the students understanding of the terms. I also attribute this success to students studying for the quiz in ways I suggested, which was to simply make flash

cards and spend time recalling definitions from memory. In addition this was a quiz taken in the beginning of the semester, perhaps when students were fresh and inspired by their "clean slate" so to speak as far a grades are concerned (though this is just my speculation). Unfortunately I don't think the data I collected can speak for the students' ability to "illustrate" the elements of art as the quiz I chose to collect data from only required students to define the elements of art. If I were to have picked a project to assess this SLO then the students' ability to "list and define" the elements of art could not be accurately measured.

2. Some suggestions for improving learning in the course next time it is taught is to teach (in addition to technique, critical thinking, and the basic art principals such as the "elements of art" and the "principles of design") a mindset that suspends judgment and remains open while new information is entering. This mind set is paramount in connecting to a creative process that produces innovative art and design. This may require instructors to emphasize the fact that complete understanding is not achieved right away when embarking in any field that is new territory for students (the emphasis on being comfortable with "not knowing" may be emphasized in the science classroom and used to generate inquiry but I find a comfort with "not knowing" lacking in the art classroom). In addition managing confusion is a necessary skill that will provide gateways to deeper understanding. To actually teach this mind set and provide examples of how to achieve this so called mind set would be truly beneficial to art students and I believe would increase their ability to absorb information and to feel good while they are learning.

3. This is not a follow up assessment.

4. My suggestions for modifying the assessment of SLO's for Art 24 are to allow the Instructor to assess part of a given SLO and not necessarily the entire SLO. I find some SLOs for this course to be perfectly fine the way they are currently written however the structure of the assessment can't possibly measure all of the intended outcomes that lie within one SLO. I have also provided examples of modifications to current SLO's that I believe present a clearer aim of outcomes that this course should be designed to achieve.

Participate in critical discussions, investigate intentions and processes, and reflect on the capacity of the work to embody ideas and the projects' objectives, and assess artworks using appropriate terminology. *modified from original SLO that reads: Participate in critical discussions and reviews and assess artworks using appropriate terminology.

Present successful solutions to specific problems regarding the use of form, structure, balance, movement, spatial relationships, scale, proportion, and other design concerns. *modified from original SLO that reads: Present successful solutions to specific problems regarding the use of color, balance, movement, spatial relationships, scale, proportion, and other design concerns. I omitted Color because I don't believe Color should be a focus in a foundational 3-d design class. Form and structure present enough challenges for the beginning 3D student. To require color as an additional area to gain understanding in unnecessary and hindering the students' ability to focus and the 3D diminutional object in my opinion. Of course students love color and certainly this course will include projects that involve color but color is a very complex

element in art and design and to require even a basic understanding of it admits the other (and what I believe more pertinent SLOs in terms of 3-d design) is not beneficial to the student or to the integrity of color.

Define, describe and demonstrate an understanding of the relationship between form and function, positive and negative space, and space and time. *modified from original SLO that reads: Define, describe and demonstrate various aspects of open and closed forms, positive and negative spaces, actual and illusionary possibilities, form and function. I believe the modified SLO is written in language more in tune with what can be achieved in 3-D design. The original SLO seems to be written more for a 2-D design class. I also think understanding the roll that time plays in 3-Dimensional design is necessary as it is a very important element used in art and design.

Student	SLO 1	SLO 2	SLO 3
Student 1	4	3	4
Student 2	2	3	1
Student 3	3	4	2
Student 4	4	4	4
Student 5	4	3	2
Student 6	4	4	2
Student 7	4	4	4
Student 8	3	3	2
Student 9	4	4	3
Student 10	4	4	3
Student 11	4	3	1
Student 12	4	2	3
Student 13	4	1	3
Student 14	4	3	2
Student 15	4	3	3
Student 16	4	2	2
Student 17	4	4	2
Student 18	3	2	2
Student 19	4	3	2
Student 20	2	2	1
Student 21	3	3	1
Student 22	4	3	2
Class Average	3.63	3.04	2.31

SLO 1= List, define, and illustrate the elements of art. *To assess SLO 1 I used the grades of QUIZ 1 in which students were required to define the following elements of art: Line, Value, Color, Shape, Form, Volume, Texture, Space, Negative Space, Point, and Time.

SLO2=Present successful solutions to specific problems regarding the use of color, balance, movement, spatial relationships, scale, proportion, and other design concerns. *To assess SLO 2 I used a sample of students' artwork done late in the course (Project 5) which focused on Scale, Proportion, Texture, and the ability of the student to successfully use these elements of art and design to evoke emotion and humor in the viewer.

SLO 3= Participate in critical discussions and reviews and assess artworks using appropriate terminology. *To assess SLO 3 I used the data gathered from critiques 1-5, in which each students' participation as well as the quality of their comments are assessed.

9.0   ART 27: Intermediate Painting (SLO 1, SLO 3 & SLO 4)

Norco College
Quinton P. Bemiller, Asst. Prof. of Art
Art 27: Intermediate Painting
Spring 2014

Course Assessment Report

Type: Initial

Method: Final Art Project

SLOs Assessed:

SLO 1:   Demonstrate more confidence and versatility when using painting materials, various methods, brushwork, mark making and various techniques.

SLO 3: Plan, compose and develop work through the process of painting to a complex and resolved final composition, demonstrating consistently more success with creative solutions, experimentation, and personal expression.

SLO 4: More confidently participate in critical discussions and reviews, assessing artworks using appropriate terminology.

Art 27 Student

Criteria Given to Students:

Students were required to research two painters from different art movements and hybridize those two stylistic approaches into a single painting, adding their own personal expression. Additionally, students were required to meet with the Instructor individually to discuss their ideas, get feedback and make changes. Finally, students were required to write an artist's statement about their painting and present their painting to the class, answering questions from the Instructor and students.
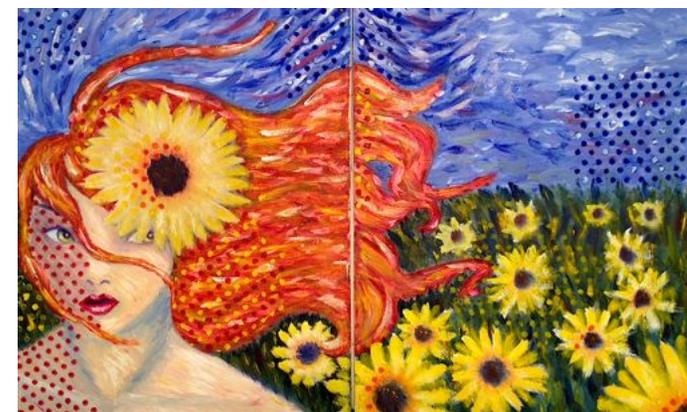
Assessment Rubric:

4 = Significant Evidence
3 = Moderate Evidence
2 = Inadequate Evidence
1 = Little or No Evidence

Data:

SLO 1	Score	SLO 3	Score	SLO 4	Score	Average
6 students	4	5 students	4	5 students	4	
0 students	3	1 student	3	1 students	3	
0 students	2	0 students	2	0 students	2	
0 students	1	0 students	1	0 students	1	
6 students	**4.00**	**6 students**	**3.83**	**6 students**	**3.83**	**3.89**

Interpretation:
There were only six students in this course, as it was offered alongside Art 26: Beginning Painting, at the same time. The six students in this course were generally highly motivated and excelled. This course is not required for any degree or program. It is not even listed as an elective course for the Art ADT. Therefore, only students who have taken Beginning Painting and who are motivated to continue painting take this

course. This provided an ideal learning environment.

Suggestions:
I advocate that multi-levels of certain Studio courses, such as Painting, be allowed to be taught simultaneously, as was done with this Art 27:Intermediate Painting course and the Art 26:Beginning Painting course. The Art 26 students learned a great deal from the Art 27 students, who became mentors for them. At some point, when there is more FTE and more students, having a stand-alone Art 27 course may be possible. It would not have been possible with only six students this semester.

SLOs 1 and 2 are too general. They essentially say to do more of what was done in Art 26. Specific goals might be developed and added to SLOs 1 and 2 to make them more robust. Perhaps adding specific goals or benchmarks would help, such as identifying specific painting materials and techniques and specific ways of critically discussing work, such as an oral and written component.

Final Project, Art 27 Student

Program Assessment Report (Arend Flick)

Humanities, Philosophy, and the Arts Program

Fall 2014

Background

The Humanities, Philosophy and the Arts (HPA) major is one of seven interdisciplinary programs offered in the Riverside Community College district. In terms of students who complete the major, it is Norco College's third most popular, after Social and Behavioral Studies and Math and Science. In recent years, approximately 1 out of 11 Norco College graduates majored in this degree: 68 students in 2011, 84 in 2012, 88 in 2013, and 114 in 2014. While it seems likely that this number will plateau or perhaps decline as a result of ADT degrees now offered in such fields as English, Spanish, and Philosophy, it may well be that many students will still prefer to be less specialized in their first two years of college.

In 2013-14, Norco College undertook a vigorous effort to assess each of its area of emphasis (AOE) programs. The results of that study may be found at X. The HPA assessment project focused on the first of the program's five program-level outcomes: "Interpret key philosophical, religious and literary texts, as well as creative works, in historical and cultural contexts and express that interpretation persuasively in oral and/or written form." Targeted classes were chosen and students assessed on a four-point scale by their instructors in terms of how well sample work demonstrated achievement of that outcome. No effort was made initially to look specifically at students in the major, since Norco College students are not required (only encouraged) to choose a specific major before graduation. Instead, scores on student artifacts were collected along with student ID numbers, making it possible to determine how well students in aggregate did in relation to the number of courses they had already taken in the major. The assumption was that the more courses students had taken in the major, the more likely they were to be IN the major.

The study showed that students who had completed between 9 and 18 units in the major did significantly better than those who had completed fewer than 9 units. The 61 students in the former group had a mean score of 3.13, while the 93 in the later had a mean score of 2.55. Somewhat surprisingly, however, the 20 students who had completed more than 18 units in the major had a mean score of 2.50. Several theories were developed to explain this apparent anomaly, with issues related to the design of the study itself seeming likely to be the most accurate. Some concern was also expressed by participants that the PLO itself was awkward and imprecisely worded, allowing for too many

diverse interpretations of its meaning. The numbers also appeared by skewed by the judgment of one instructor that only 14 of his 58 students demonstrated clear or marginal competency in this outcome, at significant variance from the judgment of other instructors of the same course (and indeed other Humanities instructors). Accordingly, a follow-up study was conducted in the spring of 2014, with various efforts employed to increase face validity and reliability of the scoring.

For the 2014 study, a different and more intelligible PLO was chosen ("Research and write critical interpretive essays demonstrating a high skill level") and a number of emails exchanged among participants to ensure that they agreed on the meaning of the outcome. (Associate faculty participating in the project were paid a $150 stipend to help in the collection and analysis of data, and the production of this report.) Since not every instructor assigned source-based writing, a decision was made to focus exclusively on that portion of the PLO that began with the word "write." We endeavored to determine whether students could produce fluent, organized, coherent, and grammatically correct prose on the assigned topic.

A more detailed rubric was also developed with this project, and it was discussed electronically. It is as follows:

> **A four essay** contains clear evidence of PLO achievement. It is a coherent, organized, and intelligible argument or analysis, logically and effectively developed, fluent and largely free of grammatical error. (It does not have to be perfect, but problems in coherence, organization, grammar, usage, etc. should be relatively minor and should not significantly detract from intelligibility.) It is likely to be the equivalent of A or B writing.

> **A three essay** contains adequate evidence of PLO achievement. It is a mostly coherent, organized, and intelligible argument or analysis, with adequate logic and development, reasonably fluent, with perhaps some relatively minor grammatical errors though with few or no major ones. It is likely to be the equivalent of B- to C (or even C-) writing.

> **A two essay** contains inadequate evidence of PLO achievement. It may contain significant problems in coherence, organization, and/or intelligibility. It may be poorly developed or contain significant problems in logic. It may have a pervasive pattern of grammatical error. It is likely to be the equivalent of C- to D writing.

> **A one essay** contains little or no evidence of PLO achievement. Serious problems exist in one or more of the following areas: coherence, organization, logic, development, and/or grammar. it is likely to be the equivalent of D- to F writing.

Eight courses in spring 2014 were identified as ones that HPA students were likely to enroll in and therefore used in the study: Art 2 (History of Western Art: Renaissance through Contemporary), Art 7 (Women Artists in History), English 7 (British Literature Survey II: Romanticism through Modernism/Postmodernism), English 30 (Children's Literature), History 25 (History of Mexico), Humanities 5 (Arts and Ideas: The

Renaissance through the Modern Era), Philosophy 33 (Introduction to Social and Political Philosophy), and Spanish 4 (further development of intermediate skills in listening, reading, speaking, and writing Spanish). Two sections of Humanities 5 were taught, by two different instructors, and both were assessed. Humanities 5 was the only course used in both the 2013 and 2014 studies.

One other modification was made in the assessment methodology: instructors of these classes surveyed their students to see which ones were planning to major in a field in the humanities, either at Norco or upon transfer to a university, and could therefore be assumed to be "in" the HPA program even if they were unaware that they were. This reduced considerably the number of artifacts scored. For example, in one section of Humanities 5 in which 23 students completed the course, only six students indicated they were likely humanities majors: four in history, one in music, and one in theater. All of these modifications in assessment—choosing a clearer PLO and discussing it at some length, developing a more rigorous rubric, and identifying likely HPA majors—were made to maximize validity and reliability of the scores.

Results

Instructors were asked to score a late-term writing assignment (usually an out-of-class essay, but in a few cases in-class exam responses) in terms of the rubric. Results by class are as follows:

Art 2 (11 Studio Art majors, one Theater major, one History major, one Religious Studies major): no students scored 4; two students scored 3.5; 10 students scored 3; two students scored 2.5

Art 7 (three Studio Art majors; one major each in History, Film, Art History, Music, Spanish, and English): Two students scored 4, 3 students scored 3.5, 3 students scored 3, 1 student scored 2.5

English 7 (eight English majors, one History major): eight students scored 4, one student scored 3.5.

English 30 (seven Humanities majors, three English majors, two Liberal Studies majors, two Music majors): eight students scored 4, five students scored 3, one student scored 2.

History 25 (two History majors, one Liberal Arts major): two students scored 4, one student scored 3.5.[6]

Humanities 5, section 1 (four History majors, one Music major, one Theater major): five students scored 4, one student scored 3.

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[6] This was an extra-credit assignment, suggesting that the work of some prospective majors in the course was not included in this study.

Humanities 5, section 2 (two English majors, one Spanish major): all three students scored 4.

Philosophy 33 (specific majors not identified): one student scored 4, three students scored 3.

Spanish 4 (three Spanish majors or minors, one Linguistics major): two students scores 4, one student scored 3, one student scored 1.

Overall results: A total of 62 student artifacts were evaluated. Of that 62, 57 (92%) were seen as demonstrating competency in the PLO under consideration. The average score was 3.41.

Analysis of Data and Recommendations

The students in the 2014 HPA assessment scored significantly higher for demonstrating PLO competency than their counterparts did in 2013. Of course different methodologies were employed to evaluate each set of artifacts, different classes were assessed, and different (though related) PLOs were studied, so it would not be prudent to make too much of the scores in comparative terms. But it seems likely, for the reasons mentioned earlier, that the 2014 study generated results that can be considered more valid and reliable because of the greater rigor of the methodology employed. The conclusion can legitimately be drawn that the vast majority of the Norco College students who plan to major in the Humanities and took Humanities classes in Spring 2014 at the college can write fluent and intelligible academic prose at a college level.

Given the constraints community college instructors operate under, it is not clear how the methodology of assessing PLOs in a program like HPA could be further improved. It would be very useful to bring groups of instructors together for common readings, in which evaluators were formally normed and then set to evaluate the work of students not in their own classes. But this is a time-consuming task, and even if the time were found to undertake it, it is not clear that, for example, an English instructor could accurately evaluate the writing competency of students in a Philosophy or Art History class—to say nothing of students in an advanced Spanish class writing in Spanish. The methodology employed in 2014 is a sufficiently rigorous approach to generating meaningful information about student learning in the program.

That is not to say, though, that the program itself cannot be improved in light of the two assessment studies just undertaken. The PLOs themselves are not well written, and at least one probably needs to be eliminated, as noted in the 2013 report. Some courses defined as part of the program do not really belong in the program—and others not included probably need to be. The college (indeed, the district) does not have an effective mechanism for ensuring that modifications to its interdisciplinary programs are made when necessary. More importantly, the college does not do enough to publicize the existence of its programs or to develop a "program consciousness" within its students.

An idea worth exploring that might help in both of these areas would be the formation of a committee, or work group, devoted to the care and

feeding of the major interdisciplinary programs, including HPA. Such a group could be responsible for curriculum in and assessment of the program, and it might do outreach to students to make them better aware that HPA exists as a major at the college. Such a committee would not need to meet monthly; even very occasional meetings could be beneficial. It could, for example, consider the idea of developing a capstone course for the major, or at least the creation of a repository (probably in the form of an electronic portfolio) of student work that demonstrated their achievement of the program's learning outcomes. It is hard to envision real improvement in the program without its faculty coming together periodically to share ideas. In the meantime, we can console ourselves with the knowledge that Humanities-inclined students are for the most part able to write effectively.

	A	B	C	D
1		Art 2		ART 7
2		Spring 14		Spring 14
3				
4		2.5 studio art		3 studio art
5		3 theater		3 psychology
6		3 studio art		3 sociology
7		3 history		3.5 history
8		3 child devel.		2.5 film
9		2.5 studio art		3.5 social sci.
10		3 studio art		4 art history
11		3 studio art		3.5 studio art
12		3 religious st.		3 music
13		3 social sci.		4 sociology
14		2.5 studio art		4 studio art
15		3 studio art		3 spanish
16		3.5 studio art		3.5 english
17		3.5 studio art		4 communc.
18		3 studio art		3 child devel.
19		3 communic.	3.38666667	
20		3 communic.		
21		3 studio art		
22	2.97222222			
23				
24				
25				
26				
27				
28		3 undecided		3 undecided
29		3 undecided		3 undecided
30		4 undecided		3 undecided
31		3 undecided		3 undecided
32		3 undecided		2.5 undecided
33		3.5 undecided	2.9	
34		4 undecided		
35		3.5 undecided		
36	3.375			

Tally of scores from Art 2 and Art 7 assessments, indicating Major (for the AOE report).

Scoring Rubric for Annual Program Review of Assessment (Part II only)

Assessment Unit Name: _____   **Average score** _____

	0	1	2	3
On-going SLO assessment and Loop-closing activity	No evidence provided 0	Limited evidence of on-going SLO assessment (1 initial assessment, no loop-closing) 1	Clear evidence of on-going SLO assessment (at least 1 initial and or 1 loop-closing) 2	Clear and robust evidence provided of on-going SLO assessment (2 initial, and one loop-closing) 3
Attempts to improve student learning	No indication of any changes made to any courses, and no clarification provided 0	No indication of any changes made to any courses and limited clarification regarding discipline standards 1	Evidence of an attempt to implement a change in a course provided, or simple clarifying statement regarding why no specific improvement is needed 2	Multiple attempts made to implement changes to courses, discipline, institution, or state specific standards, or clear clarification why no improvement is needed 3
Dialogue across the discipline	No dialogue or attempt to communicate results 0	Limited demonstration of dialogue or communication within the discipline or department 1	Clear demonstration of dialogue and sharing of assessment within discipline or department 2	Robust and systematic dialogue and communication demonstrated within discipline 3
Participation in PLO assessment (bonus points averaged into total score)		Engagement in at least 1 initial PLO assessment **and/or** Engagement in at least 1 PLO closing-the-loop assessment fall '13-spr '14 1		