

2013 Art SACC Program Review



Art SAC Program Review 2009-2013
Portland Community College
Submitted March 2013

This Program Review for the Art SAC at Portland Community College was prepared through SAC discussion and surveys, assessment data and institutional data. The Art SAC includes both Studio Art, and Art History. We are a Lower-Division Collegiate Transfer (LDC) program with the majority of courses defined as General Education (Gen Ed) Transfer.

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2013 Art SAC Program Review

"In response to the knowledge explosion of the twentieth and twenty-first centuries and to the decline of manufacturing as a source of national wealth, American educational institutions are being called on to prepare increasing numbers of students to work at intellectual pursuits and in the information marketplace."

College Art Association (CAA), standards and guidelines (2011)

1. Program/Discipline Overview:

1 A. What are the educational goals or objectives of this program/discipline? How do these compare with national or professional program/discipline trends or guidelines? Have they changed since the last review, or are they expected to change in the next five years?

The goal of the Art Department at PCC is to promote visual language as a form of diverse communication; discourse; perceptual and personal investigation; cultural self-definition; and sensory pleasure. The Visual Arts have always been an integral part of human existence. Art is eternal but eternally embraces change. While the forms and materials used to express ideas, customs, beliefs, and traditions have evolved from cave paintings to cross-cultural, multidisciplinary collaborative installations, the essence of art remains unchanged. The visual arts are a direct avenue for human expression; art records the ideas as well as the circumstances of human history. A study of the history and processes of the Visual Arts is essential to obtaining a greater understanding of the human condition and human history, as well as our place in the contemporary world.

The Art SAC works to create informed students who, through art, are able to see themselves and their actions in a wider cultural context. Students are taught intuitive and analytical approaches to the creative process and interpretation. Through conceptual, technical and research-based assignments students come to develop the critical thinking and communication skills necessary to fully participate in contemporary cultural conversation. Symbolism, metaphor, narrative and the other modes of visual communication that the Art Department teaches create connections between maker and viewer. Through visual literacy, our courses create both informed producers and critical consumers.

The concepts and skills provided in our courses work to support the transfer goals of PCC students. The four-year programs our students transfer into require foundations-level core courses such as Basic Design (2D, 3D, and 4D), Art History and Drawing. Our program provides our students with the art history, art foundations and portfolio development necessary for successful college transfer.

The Art SAC also works to connect with and enrich our larger community- through curriculum designed to support both transfer and non-transfer students, strong gallery programming, lectures and events such as Artbeat.

The Art SAC has not changed its goals since the last program review, but we have enhanced our curriculum delivery with new technologies, promoted student success, and provided more opportunities for both students and the community to interact through art. The integration of time-based thinking as part of visual literacy in our curriculum reflect national and international artistic and educational trends. See Appendix 1 for a complete list of course offerings.

Goals and Objectives Summary

- Create students who are culturally aware, critically thoughtful, and technically skillful.
- Create an environment supportive of a diverse community of students.
- Create an environment supportive of student career advancement and transfer.
- Create an artistic community of outreach and inclusiveness.

1 B. Please summarize changes that have been made since the last review.

- Revising and updating CCOGs as a result of new assessment mandates. (For example; ART 101, 102, 103)
- Revising and updating CCOGs as a result of new Federal mandates on repeatability of courses.
- Revising and updating CCOGs to better align with national and local standards and guidelines. (For example; Art 294)
- Creating new classes to better reflect national and local standards. (for example; Art 119 4D Design; Art 216 Introduction to the History of Photography)
- Creating Honors courses. (ART 204H, ART 205H and ART 206H)
- Creating Art 214, a 200-level History of Graphic Design course, a new requirement in the Graphic Design CTE program.
- Co-hosting and participating in FATE Conference
- Creating Women in Arts Lecture Series.
- Continuing development of online course offerings.
- Establishing SYL Computer Lab
- Creating one new FT Faculty position (Cascade- Art History)

1 C. Were any of the changes made as a result of the last review? If so, please describe the rationale and result.

Fate Conference. The 2008 Program Review Administrative Response suggested important examinations of trends in Foundations Education. The PCC Art Department, in a co-sponsorship with PNCA, brought the 2009 Foundations in Art Theory in Education (FATE) conference to Portland. This gave the department the opportunity to

- make critical examinations of its own program

- gain insight into future directions of art education
- institute important changes and additions in the entire curriculum
- continue to develop areas that were clearly relevant and important to art education, such as printmaking.

Women in Arts Lecture Series. The 2008 Program Review Administrative Response acknowledged the need to fund visiting artists and lecturers, and invited submissions for proposals. The profits from FATE were used to bring world-renowned Artist Carolee Schneemann to PCC, with events at each of the three main campuses. This event was documented by Media Services and supported by SHINE and the Sylvania Women's Resource Center. The impact of this event led to the establishment of an ongoing Women in the Arts Lecture Series to celebrate the achievements of significant women working in the visual arts. The first lecturer in the series, international curator and writer Charlotta Kotik, was a huge success and a valuable asset to the campus community. Funding for the event was generously provided by The Ford Family Foundation, Oregon Arts Commission, Office of the PCC Sylvania Campus President, Associated Students of Portland Community College, and Sylvania Women's Resource Center.

Other Changes. Other changes since the 2008 program review are a combination of the review process itself and other administrative goals such as outcomes and assessment. In 2008, the Administrative Response pointed out that an outside evaluator employed in the first program review process was extremely skeptical of our department's plans to develop printmaking, but the evaluator decided to follow the Art Department's vision, albeit with serious reservations. The printmaking classes that resulted are a dynamic, growing and relevant addition in curriculum that supports articulation with four-year institutions and academic trends.

Still more changes resulted from the ongoing need to maintain and upgrade facilities, and from changes in the direction of educational instruction in the arts:

- infrastructure upgrades
- major additions to outbuilding equipment
- classroom equipment additions and improvements, including more "smart" technology
- green initiatives
- online course evaluations
- increases in the distance learning program
- a new digital image library
- new diversity internships,
- new fulltime position at the Cascade campus, noted as a significant need in 2008 Administrative Review.



2. Outcomes and Assessment: reflect on learning outcomes and assessment, teaching methodologies, and content in order to improve the quality of teaching, learning and student success.

The Art faculty at PCC helps students develop many discipline-specific proficiencies, broadly transferable skills, and core outcomes established by the college. Students completing Studio and Art History courses at PCC gain transferable skills, most significantly the ability to understand art and visual culture within historical, cultural, and social contexts. This applies to work produced in the past as well as contemporary works, including work made by the students themselves.

Students completing PCC's Art and Art History courses will have a working knowledge of the foundation principles of visual literacy. In addition, we train our students to identify the interactions between form and content within their discipline, and they apply an understanding of those interactions to their own work in a variety of ways. Students in Art History courses learn to apply this understanding to research and writing within the discipline. In Studio Art courses, students develop this understanding through extensive studio time and the hands-on practice of the discipline.

A central goal is for students to acquire proficiency in new skills and techniques in the disciplines they study, which can include sculpture, painting, ceramics, photography, drawing, printmaking and other graphic arts, along with new media such as video, film, installation and performance.

2 A. Course-Level Outcomes: Identify and give examples of assessment-driven changes made to improve attainment of course-level student learning outcomes. Where key sequences exist, also include information about assessment-driven changes to those sequences.

The Art SAC collects assessment data from students in both multiple-choice and written forms, and a major portion of our SAC meetings evaluates this assessment data. Each faculty member employs a variety of assignment strategies to improve attainment of course-level student learning outcomes such as

- Create personal works of art demonstrating an introductory-level understanding of the medium's discipline, and the processes, materials, and techniques associated with creating works of art in that medium.
- Ask meaningful questions, identify ideas and issues, and develop a basic vocabulary to actively participate in a critical dialogue about the medium's discipline with others.

- Understand, interpret, and enjoy media of the past and the present from different cultures to initiate a lifelong process of expanding knowledge on the diversity of perspectives about the human experience.

To increase students' success in attaining these learning outcomes, our instructors use strategies such as

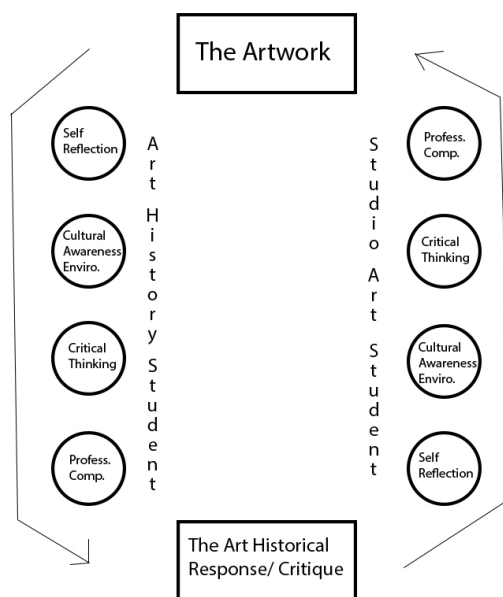
- Providing assignment subject matter based on current events.
- Assimilating Master Artist's concepts into assignments and student projects.
- Creating a dynamic connection between lesson and real-world context through journaling, museum or gallery visits, and service learning.
- Creating assignments based on collaboration and public space.

The inclusiveness of Art practice and the breadth of cultural history allow instructors to continually develop assignments that highlight and integrate the different themes of the learning outcomes. For specific assignment examples, see Appendix 2

2 B. Addressing College Core Outcomes

2 B. i. Describe how each of the College Core Outcomes are addressed in courses, and/or aligned with program and/or course outcomes.

The role of the Art department is to train both artists and art historians, both makers and appreciators of art. The College Core Outcomes reflect a circular relationship between the maker and the viewer, in which communication is the goal of both parties (see diagram).



Self Reflection

The Art Historian/viewer begins with the work of art that the artist has made. For Art History students, this encounter allows for self-reflection through examining and articulating their own responses to the work in relation to its historical context. For Studio Art students, this encounter allows for self-reflection through articulating their own ideas visually, and then through understanding others' responses to their work in critique. Thus, Studio Art students may both end and begin their self-reflection again with the critiques of their work.

We build self-reflection into our Art courses by encouraging students to examine their own cultural perspectives, beliefs and worldviews, creating a dialogue with their colleagues in the Studio or Art History classroom. In Art classes, self-reflection is also fostered by projects that require students to both articulate an idea visually, verbally or in writing and participate in a dialogue about their project with their classmates. In Art History courses, students may be required to either revise their work based on feedback or write critically about the process of developing a final project.

Cultural Awareness

The encounters described above trigger awareness of the self, but they can just as easily trigger awareness of The Other. The visual arts provide vivid, diverse opportunities for encountering The Other through others' ways of seeing, leading to cultural awareness. This awareness provides context for both studio and art history students' work by helping both to clarify the range, focus and impact of the ideas they wish to communicate and to examine the cultural assumptions that students bring to looking—what Matisse called “the prejudices of the eye.”

In Art and Art History courses, students are encouraged to see themselves as members of a global community. Students consistently learn how to recognize the value of alternate, divergent, or contradictory perspectives and ideas through discussions about global art history and contemporary art-making practices. Students learn to recognize art, architecture and design as representative of the historical moment and culture in which they were produced, while acknowledging their effects on contemporary developments in the global art world.

But instead of simply exposing students to a variety of cultural perspectives through lectures and readings, the diversity of Art courses at PCC ensures that students will learn how to respectfully engage with people from many different cultural, political and religious perspectives. During critiques, interactive lectures, field trips and small group discussions, students are encouraged to identify their own culturally informed perspectives and bring those perspectives into a dialogue with their classmates' various backgrounds and points of view. The successful student in an Art course at PCC exercises both flexibility and empathy with colleagues while discussing art and art history.

Community and Environmental Responsibility

The combination of self-reflection and cultural awareness helps students to become informed and responsible members of a larger community. Students are taught how to identify and articulate the relationship between art and culture and Art's responsibilities in a global context.

Art and Art History courses enhance community, civic and global engagement by teaching students how to identify and articulate the relationships among art, the history of visual culture, and world history. However, community and civic engagement can take many forms, from individual volunteerism as part of a course assignment to community-based service-learning classes. Many Art faculty require students to integrate their classroom work with community engagement. Some students produce tangible, collaborative projects such as public blogs, murals, workshops, or public art-making demonstrations designed to engage students with various communities in the Greater Portland area.

The content of some Art and Art History courses engages students with contemporary environmental issues and their impact on the world of visual art. However, environmental responsibility also dovetails with safe studio practices, and students develop a greater awareness of both art-making materials and the safe processes for reusing or disposing of them.

Critical Thinking and Problem Solving

The critical-thinking and problem-solving skills learned in Art and Art History classes create a bridge between students' awareness of context (both cultural and personal) and their mode of production. For the Studio Art student, critical thinking amalgamates concepts and materials into ideas for works of art. For the Art History student, critical thinking brings together concepts to formulate a thesis aimed at critical response in a historical context.

Students in Art and Art History engage in critical thinking daily. In fact, critical thinking and problem solving are integral to studio practice and to many of the interpretive challenges of art history. At PCC, students learn how to

- think critically about the relationship between form, context and meaning in visual communication.
- work creatively with art-historical data, using it to better understand world history.
- assess the ways in which art and design are affected by the viewer's vantage point.
- articulate the relationship between art and its historical, social and political contexts.

Critical thinking and problem solving in art courses involves the capacity to combine or synthesize existing ideas, images, or expertise in original ways. Students may be asked to use newly-learned technical skills on a project with specific conceptual challenges or material limitations. Innovation and risk-taking are important components of art making; however, in order to reach those higher levels of critical thinking, students must develop a strong foundation in the strategies and skills of the discipline. The PCC Art Program aspires to provide such a foundation, so that students can make connections and synthesize ideas to develop creative and innovative solutions.

Professional Competence

The ideas of both Art and Art History students are only as good as their ability to communicate them. The manifold process of creation not only needs its intellectual side, as stated above, but also its technical side. We teach Studio Art students the tools of perception, conceptual and visual organization; various media of production; and skills of deep looking and unpacking of the art object. Our Art History students learn writing and language skills to make their ideas manifest.

PCC students have diverse professional goals and, thus, many different reasons for taking Art courses. Some of our students have already earned BFA, MFA and even PhD degrees, and they take our courses to learn new technical skills, explore a new medium, learn about the history of art or develop their careers as professional artists. Other students at PCC take Art classes as part of their AAOT, as an elective, or as a requirement for a CTE program. Regardless of our students' professional goals, it is clear that society's broader needs are served by the basic concepts of visual communication, the ability to think critically about visual culture, and the skills of creative problem solving that we teach them. PCC Art courses have the potential to contribute to an innovative and engaged citizenry in all fields.

More specifically, students are encouraged to apply their knowledge of the history of art, visual communication and technology to projects in other PCC classes or to encounters with art and visual culture outside of the classroom. Students acquire competencies within the domains of art and art history, including learning how to research and write coherently about art and design. In Art History, students also learn how to read and think critically about historical and contemporary texts. And students learn the importance of preparedness and professionalism when giving informal or research-based presentations in front of the classroom or when talking about their work during a studio critique.

Communication

The goal of any creative act is communication, whether that act is a painting, sculpture or essay. All of the competencies, whether intellectual or technical, that our students learn are aimed toward the goal of effective communication. The Studio Art student produces work that communicates to the viewer primarily through a visual language. The work of the Art History student communicates primarily through written language. Both students learn effective vocabularies for discussions, formal presentations, and critique.

Students build on verbal communication skills through in-class discussions, group critiques, and discussions that take place outside of the classroom in museums and galleries. They develop written communication skills through online message board discussions, exams, reflective writing and research papers. Assignments based on ideas of both content and design develop students' ability to articulate themselves visually. The communicative works of both the Art History student and the Studio Art student foster individuals who are better prepared to understand themselves in a larger cultural context.

2 B. ii. Update the Core Outcomes Mapping Matrix for your SAC as appropriate.

See Appendix 3.

2 C. For LDC and DE Disciplines: Assessment of College Core Outcomes (*note: Please include the full text of your annual reports as appendices, and summarize them here*).

See **Appendix 4** for assessment responses.

At the suggestion of administrative responses to our assessment strategies, the Art SAC has radically revamped its approach to assessment over the past three years. Most assessment-related SAC business concerns the design and implementation of assessment strategies. We feel that the form of student feedback most useful to the Art SAC is not considered quantifiable enough for administration's purposes.

For each of the College Core Outcomes:

2 C i. Describe the strategies that are used to determine how well students are meeting each of the College Core Outcomes.

The Art SAC began college-mandated assessment in 2009-2010 by doing norming exercises to assess Critical Thinking and Problem-Solving in one class per discipline. In 2010-2011, we assessed Self-Reflection and Communication using indirect assessment questions distributed to students. We also developed a rubric and applied it to student projects in a selection of classes. In 2011-2012, we assessed Professional Competence and Cultural Awareness. Following review of the Art Assessment Report for 2010-11 and Subcommittee meetings with Assessment Coach Gabe Hunter-Bernstein, we decided to use indirect/direct assessment and increase the sample size. Our goal was to expand student and faculty awareness of, and active participation in, the assessment process.

In 2012, Sally Earll and Paul Wild (from the PALS group) helped us to apply trend analysis at the Winter term SAC meeting. The Art SAC was also awarded a Learning Assessment Grant to fund two workshops in which Art Faculty were paid to apply trend analysis to data collected during Winter term. Thanks to the grant, adjuncts on the subcommittee were also paid for their work facilitating the workshops. Participating faculty felt that the workshop both resulted in intelligent, thoughtful discussion surrounding assessment and invested them more fully in the process.

2 C ii. Summarize the results of assessments of the Core Outcomes.

Since 2009, we have been working hard to learn more about assessment best practices and to find ways to compensate adjunct faculty for assessment work. The most significant outcome of our annual assessment has been the continued goal of improving our assessment process.

This school year, 2012-2013, we are assessing Community and Environmental Responsibility along with Critical Thinking and Problem Solving. Our assessment plan, which the Subcommittee will present at our Winter SAC meeting, is informed by what we have learned about assessment since

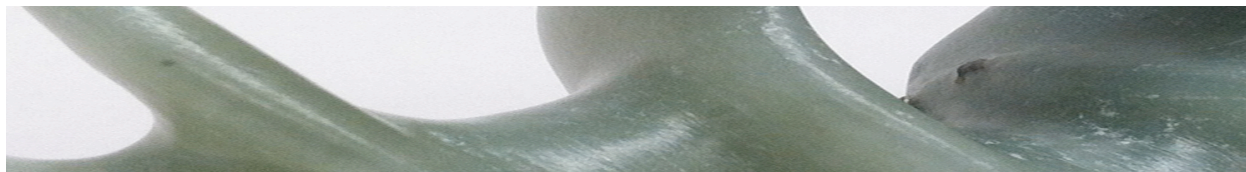
2009. We have not made major programmatic changes as a result of assessment, as we spent 2011-2012 clarifying and streamlining CCOGs for all Art classes. One of the central goals of this updating project was to ensure that Art CCOGs correspond more directly with both college Core Outcomes and significant changes in the field.

As we move forward with assessment, we understand the need to design questions so that results are statistically relevant, yet still valuable to the SAC and instructional practice. We are also aware of the need to make assessment less time consuming, as the process tends to outweigh the benefits. Finally, we need more and continued help from the College in clarifying the process and educating both students and faculty about the value of assessment practices.

2 C iii. Identify and give examples of assessment-driven changes that have been made to improve students' attainment of the Core Outcomes.

As stated above, the Art SAC is continually working to improve its assessment strategies. We also feel that the diversity of teaching styles and expertise found in our faculty provide a rare and valuable opportunity for students to grow. This means that we design curriculum at the SAC level with the diversity of faculty and students in mind. For these reasons, the majority of changes occur at the classroom, rather than SAC, level.

A sample of course-level changes can be found in Appendix 5.



3. Other Curricular Issues:

3 A. To what degree are courses offered in a Distance modality (on-line, hybrid, interactive television, etc.)? Have any significant revelations, concerns or questions arisen in the area of DL delivery?

The Art Department offers many Art History (ART 204, 205, 206, 210, 211, 212, 213, 214, 216) and Introduction to Art (ART 101, 102, 103) courses online through the Desire to Learn interface. The faculty teaching these online courses find D2L straightforward, logical and user-friendly (except during maintenance shutdowns). Faculty prerecord lectures through Camtasia, and we are working diligently to provide captioning for ADA accommodations. The faculty consider online courses to be an important alternative to face-to-face classes for many reasons, especially because it provides access to education for students who would otherwise be unable to attend class. The hope is that the format, class size and technology involved in online teaching will remain fluid enough to provide both students and teachers with a sufficiently engaging exchange.

The Art History faculty, with support of the Art SAC, have set the enrollment caps in our online courses at 25 students per section. This decision was made to provide a healthy student/teacher ratio and to normalize the online environment between campuses where physical seats are not a concern. With drop rates varying between terms and courses, the classes usually run with 20 to 27 students enrolled.

Anecdotal evidence suggests that students are more likely to register for the online section of a course than for a face-to-face section of the same course, which means that students who would not otherwise register for an Art History class are registering for online sections. This phenomenon, combined with declining face-to-face Art History enrollment, has caused issues with scheduling and cancellations of face-to-face sections. We are in the process of examining the relationship between face-to-face and online courses, as it is difficult to predict enrollments across the two modalities. There is also some confusion regarding the latitude the Art Department Chairs have in adjusting to beginning-of-term enrollment numbers.

Although the college gives much support to the development and implementation of online courses, anecdotal evidence points to a lack of perceived value in online courses at the administrative level (read: online is not of equal value to FT status in certain situations). The disparity of perceived value among different administrative levels and bodies has caused confusion and frustration in the Art faculty. With heavy online waitlists each term and the need to schedule faculty that teach both online and face-to-face classes across three campuses, the Art Department will continue to examine

and adapt its approach to the digital classroom. But, the Art Department would also ask for clarification and guidance from district-level administrators and staff who are directly engaged in DL management.

3 B. Has the SAC made any curricular changes as a result of exploring/adopting educational initiatives (e.g., Service Learning, Internationalization of the Curriculum, Inquiry-Based Learning, Honors, etc.)? If so, please describe.

Addressing College Initiatives

The Art Department has integrated a number of college initiatives into our program. These include service learning, internationalization, the development of honors courses and sustainability. The following categories detail efforts made to support student needs and enhance student learning.

Textbooks

Students at PCC have emphasized the importance of keeping the cost of textbooks as low as possible. Most of our Studio Art courses do not require textbooks. We do supply our students with optional recommended reading lists to augment course material, but these are not required books. Many of the Art instructors keep a collection of these important resource books on hand so that students may access the materials in class while they are working on projects. The Art History program has worked to minimize textbook costs by approving the use of one textbook to cover all of the main courses in the program. Students may also purchase books in section-by-section if they are only planning to take certain, specific terms of Art History.

Diversity

The nature of artistic practice lends itself to ideas of diversity and cultural awareness. All of our classes, in some way, emphasize diversity. Here are some examples of how we have put these ideas to work:

- We collaborated with the Multicultural Center to create a student-made mural for Semana de la Raza at RC.
- Tours of campus art led by student docents emphasize the cultural backgrounds and histories of the artists in the collections.
- Every Spring, ArtBeat brings a diverse slate of artists to our campuses for both the students and community at large.

Many faculty include projects that ask students to deal with issues like Identity, Cultural Appropriation and Politics. The Art Department also has a number of courses specifically designed to bring the multiple viewpoints to our students, like Native American Art and Asian Art. Whether it is a historical lesson in the Women in Art course, an example of Japanese pottery in a Ceramics course, or students' research into the lives of contemporary artists, our subject matter makes the diversity of the world available to our students.

Service Learning

The Art Department offers a variety of Service Learning opportunities to students. Art History instructors have arranged for students to present papers and to work as tour docents at the Portland Art Museum. The Artist Skills and Practical Issues courses provide students with gallery and non-profit art center experience in functions such as exhibition installer, gallery docent, art handler, and auction personnel. Sculpture, design and painting courses regularly create large-scale collaborative projects for the community, both on and off campus. A Service Learning/Sustainability project for the 100-level introductory courses is nearing completion and should be folded into the curriculum soon. The Art Department realizes, and utilizes, the potential of Service Learning to create students who are both informed about, and engaged in, their community.

Honors Courses

The Art History instructors have developed Honors courses for the History of Western Art sequence (ART204H, ART205H and ART206H). These courses were developed in 2010-11 and were first offered in the 2011-12 academic year. The program has been sustainable thus far, and we are looking forward to continued future improvement.

Internationalization

We are committed to internationalizing our curriculum and participating in programs that increase international awareness and connectivity at PCC. We have had faculty members participate in CIEE International Faculty Development Seminars in Turkey, Senegal, Japan, China and Brazil. Two other faculty have participated in seminars through the East-West Center in order to integrate Asian Studies areas like Japanese identity into the curriculum. Several of the Art faculty teach in Italy during the summers, offering students the opportunity to study abroad for a shorter, but more affordable, period of time. Personal travel for Sabbatical or Research has taken faculty to Hawaii, Germany, India and Turkey.

Curriculum internationalization is an essential component of progressive teaching. Because of the inherent cultural awareness present in contemporary Art practice, our faculty highly values the opportunities to return their international experiences to their students. It is both a College Initiative and an area of personal teaching development that are essential for our subject and for a responsible future for our students. We hope to continue to grow our international experiences with support from the college.

Sustainability

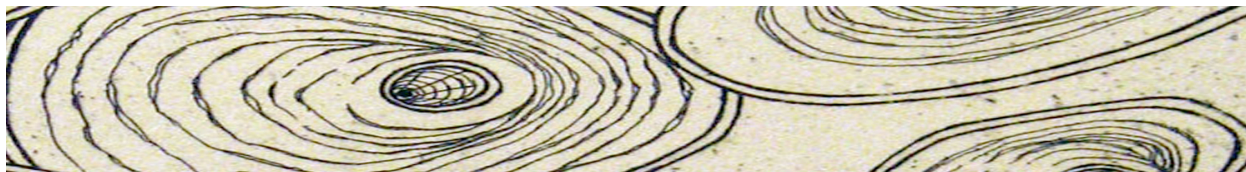
Sustainability remains one of the most important, and widely included, college initiatives in the Art Department curriculum. Our courses emphasize the proper use and disposal of materials, and we provide students with the context about the origins of the materials they use. Many projects and processes utilize reclaimed or recycled materials. Each of the Ceramics labs recycles waste clay to provide students with inexpensive “second generation” materials. At RC, Fall and Spring Design and Sculpture classes have utilized the natural setting to create collaborative projects from Landscaping’s “waste” and other natural materials. The RC Ceramics Department has also lowered all firings from Cone 10 to Cone 6 in order to save fuel costs and lower greenhouse emissions from

the kilns. Our goal is to create not only a more informed consumer but also a more responsible producer.

3 C. Identify and explain any other significant curricular changes that have been made since the last review.

The Art department has made the following curricular changes:

- Developing and implementing ART 204H, ART 205H, ART 206H and ART 214, as noted above.
- Revising ART 294-Welding significantly, as ART 294- Metals, to include cold-forming, forge and foundry work. This was done in order to better prepare our students to meet the expectations of transferring institutions and to provide a wider range of expertise more concurrent with contemporary art practice.
- Developing and implementing ART 119- 4D Foundations, through close work with transferring institutions, to better reflect the inclusion of Time-based Arts (Performance, Installation, Social Practice, Video, etc.) at four-year transfer institutions. The Art Department's largest transfer institutions (PSU, PNCA, etc.) now require foundations-level training in Time-based Art , which has become a central element to the Arts and Arts education over the past decade.
- Revamping ART 103 to provide an Art History and Art Appreciation course with a focus on Time-based Arts for the same reasons outlined above.



4. Needs of Students and the Community

4 A. How is instruction informed by student demographics?

Four major effects of student demographics on Art curriculum include serving both FT and PT students, serving both degree-seeking and non-degree-seeking students, responding to course repeatability under the new federal mandates, and our relationship to four-year transfer institutions.

- The FT/PT student ratios in Art across the three main campuses have remained relatively steady since 2009, with an average change of 3% for FT students depending on campus (55% average total FT across three campuses). The percentage change for FT students both increases and decreases during this time.
- On average, 90% of Art students identify as degree-seeking over the same time period. The 10% of Art students who are non-degree seeking is roughly equal to the 9%-11% of students who are considered part-time. In other words, the Art Department serves a very similar population to what it did in 2008: a steady population of both degree and non-degree seeking students.
- Due to recent Federal pressure, the Art Department has been working to solve issues surrounding for-credit course repeatability. Since we are one of two programs with significant course repeatability, this has proved to be a challenge, as there is no analogous precedent. Students' interest and dedication to Art have not changed since the new mandates were installed, creating significant challenges for us as we work to resolve this issue while balancing the State's desires with our students' best interests.
- The concerns listed above, as well as transfer agreements and forthcoming alumni and four-year instructor data help us to think about curriculum in order to better prepare our students for transfer to four-year schools.

4 B. Have there been any notable changes in instruction due to changes in demographics since the last review?

As discussed above, the issue of course repeatability has forced changes in the Art curriculum. Our current model (pending Curriculum Committee approval) is to offer ABC sections of the majority of Studio Art classes. For courses with a first and second level (e.g. Drawing I and Drawing II), students must complete all levels of the first course in order to move into the second. This changes our previous wording in each Studio Art CCOG, that the course "may be taken three times for

credit”, which did not meet the new federal guidelines for repeatability due to the inability of Financial Aid to track repeated credits and their application to transfer.

Related to our degree-seeking student population, we have developed a new two-year transfer agreement with The Pacific Northwest College of Art (PNCA), which went into effect during the 2010-2011 academic year.

4 C. Describe current and projected demand and enrollment patterns. Include discussion of any impact this will have on the program/discipline.

Between 2009 and 2012, FTE in Art courses has increased substantially at each of the three main campuses:

- SYL 12.5%
- RC 43%
- CAS 77%

Total Art FTE at SYL and RC are becoming close to equal, while the rate of growth at the CAS Art department dwarfs the college-wide FTE growth of 38%. Even though the rate of growth is slowing, the total number of students taking Art classes is greater than in 2008. Between 2008 and 2012, only one permanent full-time faculty position in the Art Department has been created (Cascade). We are fitting more students into spaces that have not changed. Our view is that FT/PT faculty ratio and facility concerns are not issues of future projections but issues of catching up to the past.

4 D. What strategies are used within the program/discipline to facilitate access and diversity?

The Art Department, like the Board of Directors, is committed to diversity; the dignity and worth of the individual; and lifelong learning opportunities accessible to all. As discussed above, the Art Department’s courses inherently include diverse cultural themes, but we also include pedagogical strategies in our curriculum to enhance student access to our courses. Here are some examples of such strategies:

- We require no prerequisites for our introductory studio classes.
- We have created repeatable courses that comply with new federal mandates to provide access to non-traditional and non-degree-seeking students,.
- Faculty are currently implementing changes to accessibility standards for online courses, based on discussions at workshops they organized.
- We require closed-captioning for films shown in all face-to-face and online courses.
- We implemented ADA improvements to SYL sculpture classroom, directly based on student need.
- We have digitized our slide collections to provide greater student access outside of classroom.
- We have created cross-disciplinary collaborations in a public setting at RC to promote recruitment and retention.

- Our faculty mentor Student Art Clubs.

The Art Department works to create a community of inclusion and access through mentoring, advising and outreach. We routinely collaborate with the Multicultural Center, The Women's Resource Center and ASPCC to promote learning and student retention through the creation of a diverse community.

4 E. Has feedback from students, community groups, transfer institutions, business, industry or government been used to make curriculum or instructional changes (if this has not been addressed elsewhere in this document)? If so, describe.

Based on feedback in all these areas, we have implemented the following changes:

- The Art History faculty developed History of Graphic Design and Residential Architecture courses that are now required by two CTE programs as a result of CTE feedback.
- The RC Art Department has formed important community relations with artists and donors like Bill Rhodes, Mel Katz, Harry Widman, Lucinda Parker, George Johanson, and the Estate of Manuel Izquierdo. This allows us to build the campus art collection, while giving us regular community feedback from these artists and donors. The favorable response to our educational art mission in the community has been strong and built community support
- RC has developed a relationship with Howard Radin at Artisan Renovations, a local business, in order to provide students with exhibition opportunities.
- Our instructors have created better Service-Learning opportunities for students in the Artist Skills and Practical Issues course, thanks to input from community Art non-profit Disjecta.
- Students have participated in audio and video discussions of works of art from PAM's collection, using the SMART History model.
- The Art SAC sought feedback from faculty at transferring institutions (PSU, PNCA, OCAC, etc.) concerning the readiness of PCC transfer students beginning this year. We consider this interface with our peers to be conversational rather than quantitative, so we simply asked, "Is there anything that you would like to share with PCC Faculty concerning the manual, critical thinking and critique skills of PCC students who transfer to your program?" Early returns have reflected an understanding of PCC's mission of access while offering constructive criticism concerning student preparedness. We plan to discuss this feedback and its possible curricular impact during our Spring 2013 SAC meeting.
- The Art SAC has developed an Alumni Student questionnaire to address issues of Core Outcomes, four-year transfer and post-education employment as a second, self-initiated form of self-assessment to better understand the real-world impact of our classes on our students' lives. The questionnaire was routed through PCC Institutional Effectiveness and presented as an online form, and the questions are both quantitative and qualitative in order to provide us with a wide variety of information from which to draw conclusions. At this time, we have received more than 220 responses from former students and will continue to gather data until the Spring 2013 SAC meeting, when we plan to discuss this feedback and its possible curricular impact.



5. Faculty: reflect on the composition, qualifications and development of the faculty.

See Appendix 6 for complete faculty and staff list.

5 A. Provide information on:

5 A i. Quantity and quality of the faculty needed to meet the needs of the program/discipline.

Each of the FT faculty meets the standards of employment set by the SAC, which in most cases means a terminal degree in the field (see section 5 B). These standards are comparable to those required by four-year institutions, and in some cases reflect a higher standard. For example, graduate students and non-terminal degree holders may teach undergraduate classes at many four-year schools.

The 15 FT Art and Art History faculty are located at each of the three main campuses (8 SYL, 4 RC and 3 CAS). Each studio faculty member teaches a total of nine classes per year, and each FT Art History faculty member teaches 11-12 classes per year. Administrative workload (Dept. Chairs, Gallery Director, Artbeat, etc.) requires 8-14 class releases for FT faculty per year, plus many hours of service on committees and projects that do not provide release time (e.g., SAC Chair). The Art/Art History faculty are dedicated educators who stay current in their respective fields through active engagement in the art community and professional organizations (see Appendix 7).

5 A ii. Extent of faculty turnover and changes anticipated in the next five years.

Faculty turnover is tied to funding. We hope that future funding for faculty positions is found, and we appreciate the support and stability of faculty positions through the recent economic downturn. No turnover due to retirement or other factors is foreseen in the near future.

5 A iii. Extent of the reliance upon part-time faculty and how they compare with full-time faculty in terms of educational and experiential backgrounds.

PT faculty are required to hold the same level of education as FT faculty (see section 5B) and are engaged in the community and practice of Art and Art History with the same level of dedication found in the FT Faculty. With only 15 FT positions and 85 total faculty, the Art Department relies heavily on its PT faculty. Between 2009 and 2012, the Art Department has added one FT position and 11 PT positions.

PT Studio Art faculty teach a maximum of two courses per term, and PT Art History faculty teach between 11 and 12 courses per year as a maximum load. Many PT faculty teach only 1 or 2 classes

fewer than their FT counterparts per year, but they need to teach at other area schools in order to make a living. The college-wide FT/PT ratio is roughly 1:3, while the ART SAC ratio is at 1:4.66. Even with the addition of a FT position since the last program review, the Art SAC FT/PT ratio has widened; in 2008, it was 1:4.21. The Art SAC asks that PCC find ways to set positive precedents for the creation of FT positions and increased PT support in the immediate future.

5 A iv. How the faculty composition reflects the diversity and cultural competency goals of the institution.

The Art SAC hires candidates best qualified for available positions. More data or further examination of this issue is not available as repeated attempts to contact the PCC Affirmative Action Office (as suggested by Human Resources) were not returned.

5 B. Report any changes the SAC has made to instructor qualifications since the last review and the reason for the changes. <http://www.pcc.edu/resources/academic/instructor-qualifications.pdf>

During 2010, changes were made to the Instructor Qualifications for both Art History and Studio Art. For Instructor Qualifications relating to Art History; these changes were made to clarify the degree requirements and to create a flexible but rigorous framework for providing specialized opportunities for instruction and for dealing with unexpected issues related to temporary hires. The Studio Art Instructor Qualifications were reworded for consistency.

4/14/2000—Art History

Studio Art History Instructor

Master of Arts in Art History and 30 graduate credit hours in Art History.

6/2010 Changes—Art History

Art History Courses

A Master's or PhD in Art History or a Master's or PhD degree in a related field, to include Arts, Humanities, or Social Sciences and 30 graduate quarter credits in Art History.

Exceptions include the following:

1. A vacancy opens unexpectedly immediately before or during the term. A temporary replacement may then be hired to complete the term or academic year. The temporary replacement must have a combination of education and experience to adequately cover the course material as recommended by the Art Department Chair and approved by the Division Dean and Dean of Instruction.
2. An opportunity exists to enhance the educational experience of students by offering a unique course or courses taught by an individual with specialized expertise and a regional, national, or international reputation. This individual may teach one term per year.

4/03/2008—Studio Art

Studio Art courses Instructor

For Studio Art courses, a Master of Fine Arts is required for full-time, temporary, or part-time positions.

Exceptions include the following:

1. A vacancy opens unexpectedly immediately before or during the term; a temporary replacement may then be hired to complete the term or academic year. The temporary replacement must have a combination of education and experience to adequately cover the course material as recommended by the Art Department Chair and approved by the Division Dean and Dean of Instruction.
2. An opportunity exists to enhance the educational experience of Art students by offering a specialized class taught by an artist with specialized expertise and a local, regional, national, or international reputation.
3. An individual with expertise and education in an area where an MFA is not an option, e.g., Calligraphy.

6/2010 Changes—Studio Art

Studio Art Courses

Master of Fine Arts in Visual or Studio Art is required

Exceptions include the following:

1. A vacancy opens unexpectedly immediately before or during the term. A temporary replacement may then be hired to complete the term or academic year. The temporary replacement must have a combination of education and experience to adequately cover the course material as recommended by the Art Department Chair and approved by the Division Dean and Dean of Instruction.
2. An opportunity exists to enhance the educational experience of students by offering a unique course or courses taught by an artist with specialized expertise and a regional, national, or international reputation. This individual may teach one term per year.
3. An individual with expertise and education may teach in an area where an MFA is not an option, e.g. Calligraphy.

5 C. How have professional development activities of the faculty contributed to the strength of the program/discipline? If such activities have resulted in instructional or curricular changes, please describe.

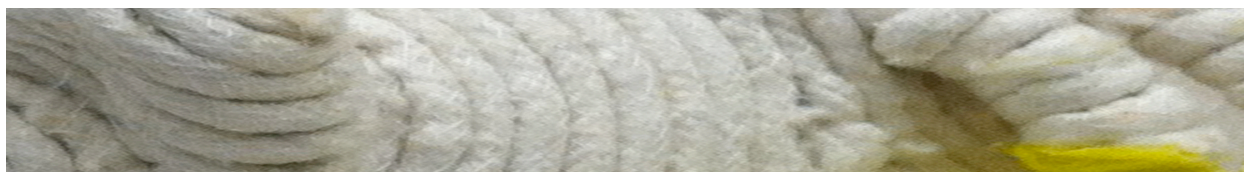
The PCC Studio Art and Art History faculty remain dedicated not only to maintaining teaching excellence and professional currency within their specific disciplines but to serving the community at large. Many Art Faculty serve on the boards and committees of local and regional Arts

organizations, including the Oregon Arts Commission, The Regional Arts and Culture Council, and Disjecta. Our faculty serve as curators, volunteers and donors in support of regional Arts non-profits, such as PICA and The Children's Healing Art Project (CHAP). We serve the college at every committee level: Safety, Curriculum, Bond Planning, Sustainability, as well as Art-specific undertakings like ArtBeat.

In 2009, the PCC Art Department, along with PNCA, was host to the Foundations in Art Theory and Education (FATE) Conference. FATE lists over fifty member institutions and is an international organization dedicated to the promotion of excellence in the development and teaching of college level foundation courses in both Studio and Art History. A biennial event, the 2009 FATE conference was the first held in a West Coast city in the organization's thirty-year history. Along with educators from institutions around the country, several of PCC's Art faculty delivered presentations at the conference, which was based on the theme of "Confluence," referring to both the anticipated exchange of ideas and the meeting of Portland's two great rivers. In addition to providing an ideal source for the most current and topical teaching methods, hosting this event dramatically raised our program's profile, both inside and outside of this region.

The Art Faculty continue to grow our community connection. The PCC Sylvania painting program challenged both PSU and OCAC to a public Plein Air Smackdown as part of Open Engagement, a national conference on Social Practice held yearly in Portland. As a SAC, we also elected to use the money raised through FATE to host a major visiting artist. This collaboration of peers led not only to the renowned performance artist Carolee Schneemann visiting all three main campuses for events but to the funding of a new Women in Arts lecture series. The money secured has brought in critic and curator Charlotta Kotik, and it will continue to allow us to provide a valuable resource to both our students and the community at large on a nationally relevant level.

In addition to teaching, our part-time and full-time instructors remain highly visible practitioners and have been consistently acknowledged by their professional peers. They continue to publish papers, catalogs, and critical reviews, as well as create and exhibit their own work and serve as professional curators and jurors. A selected list of faculty accomplishments can be found in Appendix 7. These Professional Development experiences have led to changes on an individual level in a variety of ways: improved Service Learning possibilities for our students, assignment shares through FATE, and improved transfer mentoring for our students, to name a few.



6. Facilities and Support

6 A. Describe how classroom space, classroom technology, laboratory space and equipment impact student success.

"CAA encourages institutions to place limits of fifteen or fewer students for classes in which safety and the use of specialized equipment are major factors. Generally, to ensure quality instruction in courses in the visual arts, twenty students or fewer is appropriate. Class size of twenty-five students or more is inappropriate for effective teaching in the visual arts."

Studio capacity and the use of dangerous machinery, complicated equipment, solvents, chemicals, etc., shall be taken into consideration in determining an effective teaching and learning situation." (The College Art Association's Professional Standards and Practices, 2011)

Across the three main campuses, space has become a major issue in our Studio Art courses. Due to pressure to maintain high enrollment caps (at least four students more than our four-year equivalents) along with higher enrollments, our studios are at the limits of both safety and pedagogy. The studios are our laboratories. As in any science class, lab time is an important part of the learning process, and lab time for our students is disappearing. For example, only two of the five media studios at RC offer any open studio time at all. This environment creates many different safety issues, from air quality to tool use, and restricts the instructors' ability to work with individual students. The lack of space restricts students' opportunities to explore the possibilities of Art because they

- have no storage
- have to take projects home each day
- don't have the space to work on a large scale
- need to work at school, where no lab time exists

Every classroom is now "online," and most contain projections systems, which can enhance the curriculum, but basic technologies like air filtration, electrical supply, foundry, kilns and proper seating remain issues. Here is a summary of space and technology issues, listed in no particular order:

- RC Art History room has not been updated since the 1980's except for the podium. Chairs and lighting are an issue.

- RC drawing studio has sub-standard air quality.
- RC and SYL foundries at both need support to give students foundry skills that will prepare them for transfer to four-year sculpture programs.
- RC Sculpture studio needs space to separate processes for increased safety and student opportunity.
- Sculpture needs digital tools (e.g. CAD/CAM and rapid prototyping) to provide entry-level instruction for students moving to four-year programs.
- SYL Drawing studio needs to update easels to modern, lightweight style to create safer and cleaner environment.
- Painting studios with tables need new lightweight convertible easels, as the current easels are cumbersome and worn out.

6 B. Describe how students are using the library or other outside-the-classroom information resources.

Many Art courses, especially those in Art History, include the use of information resources in their curriculum. Each of the three main campuses has its own slide library and digital database, each in different phases of development. We envision future partnerships with the library on digital resources and issues of information literacy.

Frequently used Library resources include the following:

- Library-led research orientations
- ArtStor database
- Oxford/Grove Art Online database
- JSTOR database

6 C. Provide information on clerical, technical, administrative and/or tutoring support.

The Art Department has a total of eight lab techs (3 at SYL and 3 at RC and 2 at CAS) ranging between 20 and 40 hours per week. These techs provide an indispensable service to the faculty and are well-respected for their work. For safety as well as workload issues, RC and CAS each need a lab tech for their Sculpture programs. The lack of techs in process-heavy media results in less curriculum preparation time, as faculty have more shop maintenance and student safety concerns as primary responsibilities. The addition of techs at each campus will allow greater access for students outside of classes (open studio time), which is the equivalent of homework or tutoring.

6 D. Provide information on how Advising, Counseling, Disability Services and other student services impact students.

Anecdotally, the Art Department faculty has had good experiences with Disability Services (DAS) and Student Counseling, with some confusion in applying the “blue sheet” requests in a studio environment. Issues with problem students have been handled well, and DAS has worked to provide our students with physical accommodations, like chairs, that suit their needs. As most of

the accommodation requests on the “blue sheets” (e.g., more time on tests) do not relate to the format of our studio courses, both students and faculty are unclear as to their respective responsibilities. We would suggest that DAS train Art faculty or speak with the Art SAC to better understand the studio classroom environment.

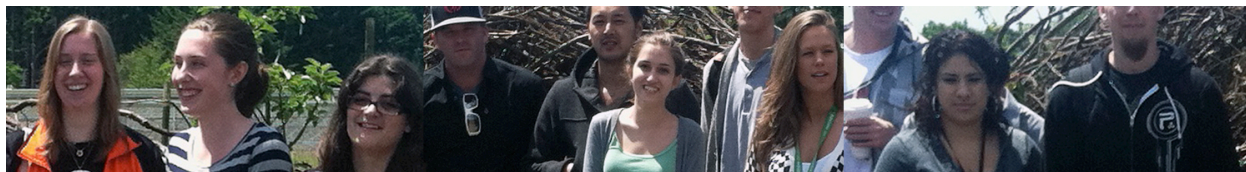
Anecdotally, our relationship to Academic Advising is more troubled. Advisors do not seem to understand the structure of an Art education and place students in classes based on availability, rather than curriculum. This type of scheduling does not help our students matriculate at the new federal/state standards. Again, some type of training with Art faculty or a two-year model courseload generated by the Art SAC could help to resolve these issues.

6 E. Describe current patterns of scheduling (such as modality, class size, duration, times, location, or other), address the pedagogy of the program/discipline and the needs of students.

The three main campuses have substantial course offerings in all of the foundation-level art classes, including Drawing, Design, Painting, Sculpture, Ceramics, Printmaking, and Art History surveys. In order to serve our student’s diverse scheduling needs, classes are offered at a variety of days and times, including evenings and weekends. We also offer sections at the SE Center, Hillsboro, Newberg, and in Scappoose, with the intention of serving our extended community of students. Recently, we have focused our efforts on coordinating Art History scheduling across the district, in order to avoid overlaps and gaps in our course offerings.

The class sizes for art courses are within a similar range district-wide, with some variation from campus to campus, based on individual classroom and studio capabilities. There are some safety concerns that class caps are high, especially in Sculpture, where large projects are being created and students are using equipment requiring faculty supervision. To address this issue, Sylvania has reduced the cap on sculpture and printmaking courses to 20 students beginning Spring 2013, although this is still high compared with the College Art Association recommendation of 15. Cascade campus believes that capping their classes at 18 or 20 would benefit teaching and learning, as well as improve safety conditions in the labs. For a number of years, Rock Creek has set caps at 20 students for most lecture and lab studio courses, and we have found this to work well most of the time.

Art History courses are offered at all main campuses in face-to-face as well as online formats. Face-to-face Art history enrollment caps vary from 25-35, based primarily on classroom size. Online sections are usually core sequence courses like Introduction to Art (101, 102, and 103) and History of Western Art (204, 205 and 206), although “specialty” courses (e.g., Women in Art or History of Photography) are offered from time to time.



8. Recommendations

8 A. Identify recommendations related to teaching and learning that derive from results of the assessment of student learning outcomes (course, degree, certificate and/or College Core Outcomes).

The Art SAC's Learning Outcomes reflect the pedagogy and current practices of Art education at large. Our recommendations for student outcomes (i.e., students' ability to succeed in their field) come from relationships with our transferring institutions that have expanded over the past five years. Assessment feedback, collaboration with transferring institutions, and the FATE conference have allowed our faculty to better prepare students for transfer to four-year Art and Art History programs.

Our teaching and learning recommendations are that we should

- develop an Art Transfer Degree
- continue to expand direct transfer agreements with area art schools and transfer institutions
- improve assignments to raise student awareness of related historical and contemporary figures and the critical discourse surrounding the disciplines being taught
- improve assignments to enhance student critique communication skills in language and writing
- set aside time during SAC meetings for curricular discussion among faculty on teaching-related topics

8 B. Identify recommendations relevant to areas such as maintaining a current curriculum, professional development, access and success for students, obtaining needed resources, and being responsive to community needs. For recommendations that require additional funding, present them in priority order.

The Art Department SAC recognizes that many of the needs and requests described below are not unique to our SAC but represent college-wide patterns that we hope can be identified and addressed. The Art SAC also realizes that many of the issues we face in regard to facilities, assessment and repeatability are unique to our SAC, and we ask for answers that are not one-size-fits-all. We appreciate the opportunity to request resources we feel are needed for success, and we

realize that the administration continues to make to facilitate access to resources. While budget constraints and federal mandates remain an ongoing challenge, much can be accomplished through continued support from administration, the efforts of the entire college community, and the leadership of individual SACs.

Curricular Recommendations:

1. Reevaluate enrollment caps in reference to studio space, online course load and student safety.
2. Consider changes to Assessment workload required of SAC.
 - a. Paperwork administered from the VP/Academic and Student Affairs has impeded both discussion of curriculum and cohesion of the department.
 - b. The assessment protocol, as it exists currently, does not guarantee true assessment. SAC suggests a less quantitative and rubric-based approach.
3. Improve Banner, since curriculum design and pedagogy should not be leveraged by Financial Aid's inability to track repeatable courses.
4. Reinstate Staff Development privileges. Recent changes have made it so that instructors cannot take courses as Staff Development. As in other disciplines, many media courses require regular training to keep abreast of technical advancements in the field. This training is fundamental to the instructor's ability to train students according to the expectations of the current field.
5. Continue Administration support for bottom-up approach to developing assessment protocols that will be valuable to the Art SAC.

Funding Recommendations:

1. Add funding for new Full-Time faculty positions to better reflect recent FTE growth and to move closer to the College's FT/PT ratio goals.
2. Add funding for new Full-time faculty positions to better accommodate increasing administrative workload due to federal and administration mandates.
3. Add funding for new Lab Tech and support positions. (e.g., RC Sculpture tech, Doorman at CAS)
4. Provide and improve support for FT and PT Professional Development, Curriculum Development, Assessment and Sabbaticals.
5. Continue and increase support for Visiting Artist Lecture Series, like Women in the Arts, and Gallery Programming.
6. Implement release time for SAC chair. New college and federal mandates have increased the responsibilities and workload of SAC chairs well past acceptable levels for a position without release time.
7. Provide support from the College Administration for bottom-up approach to bond planning, implementation and improvements in classrooms and infrastructure.

Appendices

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Appendix 1

PCC Art SAC Course Offerings*

ART 101 Understanding Architecture
ART 102 Understanding Visual Arts
ART 103 Understanding New Media Arts
ART 115 Basic Design- 2D Foundations
ART 116 Basic Design- Color Foundations
ART 117 Basic Design- 3D Foundations
ART 119 Basic Design- 4D Foundations
ART 131 Drawing I (new title pending approval Fall 2013)
ART 140 Digital Photography I
ART 141 Introduction to Photography
ART 142 Introduction to B&W Photography (Darkroom)
ART 143 B&W Photography II (Darkroom)
ART 181 Painting I
ART 197 Artist's Skills/Practical Issues
ART 197A Summer Arts Institute: Spirit of the Sketch
ART 197B Summer Arts Institute: Portrait Drawing
ART 197C Summer Arts Institute: Chinese and Japanese Gardens
ART 197D Summer Arts Institute: Line, Letters, and Lumino
ART 197F Summer Arts Institute: Moldmaking
ART 197I Summer Arts Institute: Ancient Bronze Casting
ART 198 Special Topics in Art
ART 204 History of Western Art
ART 204H History of Western Art: Honors
ART 205 History of Western Art
ART 205H History of Western Art: Honors
ART 206 History of Western Art
ART 206H History of Western Art: Honors
ART 207 History of Asian Art
ART 208 History of Asian Art
ART 209 History of Asian Art
ART 210 Women in Art
ART 211 Modern Art History -19th Century Art in Europe
ART 212 Modern Art History –Early 20th Century Art
ART 213 Modern Art History –Art Since 1945
ART 214 History of Graphic Design
ART 215 History of American Residential Architecture
ART 216 Introduction to the History of Photography
ART 217 Comics Art and Literature
ART 218 Calligraphy I (new title pending approval Fall 2013)
ART 220 Advanced Calligraphy (new title pending approval Fall 2013)

PCC Art SAC Course Offerings (continued)

ART 231 Drawing II (new title pending approval Fall 2013)

ART 237 Life Drawing

ART 240 Digital Photography II

ART 243 The Photographic Portfolio

ART 248 Glass Casting

ART 253 Ceramics I

ART 256 Ceramics II

ART 270 Printmaking I (new title pending approval Fall 2013)

ART 271 Printmaking II

ART 277 Life Painting

ART 279 Experimental Media

ART 281 Painting II

ART 284 Water Media I (new title pending approval Fall 2013)

ART 287 Water Media II (new title pending approval Fall 2013)

ART 290 Sculpture: Plaster/Clay

ART 291 Sculpture: Carving

ART 292 Sculpture: Mixed Media

ART 293 Figure Sculpture

ART 294 Sculpture: Metals

*Pending approval, the majority of Studio Art Courses will have A, B and C sections beginning Fall 2013.

Appendix 2

Examples of Assessment Driven Changes for Attainment of Learning Outcomes

What follows are examples of assignments designed by faculty members to improve attainment of course-level outcomes:

Art 181 Painting I

Course Outcomes Addressed:

Create personal works of art, which demonstrate an introductory level of understanding of the painting discipline, and the processes, materials, and techniques associated with creating 2-dimensional imagery with paint.

Ask meaningful questions, identify ideas and issues, and develop a basic vocabulary to be able to actively participate in a critical dialogue about the painting discipline with others.

Understand, interpret, and enjoy painting of the past and the present from different cultures to initiate a lifelong process of expanding knowledge on the diversity of perspectives of the human experience.

Assignment:

Instructor developed a new crowd painting project in which students researched crowd imagery and responded with a gestural painting approach to recreate the allover movement and patterning of the crowd. In critique, the students shared information about the sources of their imagery. The project was assigned during the Occupy movement and Arab Spring demonstrations and many students based their compositions on images from those contemporary political developments, resulting in rich discussion during critique.

Art 277 Life Painting

Course Outcomes Addressed:

Solve problems creatively using a variety of acquired strategies for expressing visual ideas through the figure painting medium.

Ask meaningful questions, identify topical issues, and employ an expanded art vocabulary in critical dialogue about the figure painting discipline.

Assignment:

One instructor had students research work by the modern painter Jacob Lawrence and characterize its formal elements (reduced shape, flat primary color, compressed, synthetic space). They then applied Lawrence's visual language to their own paintings of a model in an interior space. Through this process, students considered the effect of Lawrence's compositional language on their subject.

They also engaged with the reasons Lawrence chose an abstracted visual language and were encouraged to ask why that same language might be a valid choice for their own work.

Art 293 Figure Sculpture

Course Outcomes Addressed:

Use self-critiquing skills to develop autonomous expression through figure sculpture while recognizing the standards and definitions already established by both contemporary and historical works of art from different cultures.

Understand, interpret, and enjoy figure sculpture of the past and the present from different cultures to initiate a lifelong process of expanding knowledge on the diversity of perspectives of the human experience.

Create personal works of sculpture, which demonstrate an introductory level of understanding of sculptural ideas, and the processes, materials, and techniques involved in figure sculpture.

Assignment:

For this assignment, students were asked to interpret a seated model's pose naturalistically, or create their own rules for abstracting the seated figure. Everyone began with the same model in the same position; but each student had to find his or her own creative departure. To development this assignment, the instructor showed students diverse examples of the seated figure from different cultures; from an ancient Nayarit sculpture to Joyce Scott's work and Ron Mueck's marvelous figures. Seeing a variety of approaches and contexts allowed students to consider what being seated conveys and to learn more about the social and cultural context of the seated figure. Students then had to use what they learned to convey a concept developed out of their own experiences. The content-based approach to the figure allowed students to expand their cultural awareness, communication, and self-reflection skills. The second part of the assignment involved mold making, building students' technical competence in the field.

Art 101 Understanding Architecture

Course Outcomes Addressed:

Generalize course content to other art not covered in the course so that he/she can understand and value the architecture of the urban world in all encompassing global ways.

View the urban world "dynamically," that is, to appreciate and communicate simultaneously individual viewer response, the uniqueness of a work of architecture, its origins and precedent, its potential as an inspiration and influence on later architecture, and its relationship to a particular cultural moment.

Assignment:

In Art 101, students keep a journal of architectural examples in the Portland area that are connected to architectural elements and styles discussed in class. The goal of this journaling project is to help students view the world dynamically, and connect ideas learned in the classroom to their daily experiences in Portland and to structures not covered in class.

Art 212 Modern Art History

Course Outcomes Addressed:

Develop an understanding of the connections that link visual arts to other cultural and technological developments.

View art of the early 20th century “dynamically,” that is, comprehend the uniqueness of a work, its origins and context within a specific cultural milieu, while also appreciating its potential influence on later art and artists and its relationship to art of the past.

Assignment:

For the final project in Art 212, students were encouraged to think critically about the seemingly “objective” language of modern art museums. Earlier class assignments were designed to help students use exhibition analysis to explore politics and cultural interactions in the early 20th century and learn the history of modern art museums. Visits to the Portland Art Museum and the Seattle Art Museum were connected with the history and art history learned in the classroom. Students also used modern art and modern museums to discuss issues of race, gender and politics, building skills for the final project, which allowed students to creatively reflect on the course by designing their own exhibition space. Students also had to write an exhibition review paper, reflecting on their own project and relating their research to exhibition spaces presented by their colleagues and to larger issues discussed in class.

Appendix 3

Core Outcome Mapping

Mapping Level Indicators:

0	Not Applicable
1	Limited demonstration or application of knowledge and skills.
2	Basic demonstration and application of knowledge and skills.
3	Demonstrated comprehension and is able to apply essential knowledge and skills.
4	Demonstrates thorough, effective and/or sophisticated application of knowledge and skills.

Core Outcomes:

- Communication.
- Community and Environmental Responsibility.
- Critical Thinking and Problem Solving.
- Cultural Awareness.
- Professional Competence.
- Self-Reflection.

Course #	Course Name	CO1	CO2	CO3	CO4	CO5	CO6
ART 101	Understanding Architecture	2	2	2	3	2	3
ART 102	Understanding Visual Arts	2	2	2	3	2	3
ART 103	Understanding New Media Arts	2	2	2	3	2	3
ART 115	Basic Design – 2D Foundations	3	2	4	4	4	3
ART 116	Basic Design – Color Foundations	2.5	2.5	3.5	2.5	2.5	3
ART 117	Basic Design – 3D Foundations	4	3	4	4	4	3
ART 119	Basic Design – 4D Foundations	4	2	4	1	3	3
ART 131	Introduction to Drawing	4	1.5	4	1.5	2	4
ART140	Digital Photography I	3	1	3	2	2	3
ART 141	Introduction to Photography	3	1	3	3	1	3
ART 142	Intro to B&W Photo (Darkroom)	3	2	3	2	1	3
ART 143	B&W Photo II (Darkroom)	3	3	3	2	2	3
ART 181	Painting I	3.5	3	3.5	2.5	2	3 5
ART 197	Artist's Skills / Practical Issues	3	0	2	3	4	4

ART 197A	Summer Arts Inst: Spirit of Sk						
ART 197B	Summer Arts Inst: Portrait Dr						
ART 197C	SAI: Chinese and Japanese Gard						
ART 197D	SAI: Line, Letters, and Lumino						
ART 197F	SAI: Moldmaking						
ART 197I	SAI: Ancient Bronze Casting						
ART 198	Special Topics in Art	Varies					
ART 204	History of Western Art	3	2	4	4	3	4
ART 204H	History of Western Art: Honors	3	2	4	4	4	4
ART 205	History of Western Art	3	2	4	4	3	4
ART 205H	History of Western Art: Honors	3	2	4	4	4	4
ART 206	History of Western Art	3	2	4	4	3	4
ART 206H	History of Western Art: Honors	3	2	4	4	4	4
ART 207	History of Asian Art	3	2	4	4	3	4
ART 208	History of Asian Art	3	2	4	4	3	4
ART 209	History of Asian Art	3	2	4	4	3	4
ART 210	Women in Art	3	2	4	4	3	4
ART 211	Modern Art History - 19th Century Art in Europe	3	2	4	4	3	4
ART 212	Modern Art History - Early 20th Century Art	3	2	4	4	3	4
ART 213	Modern Art History - Art Since 1945	3	2	4	4	3	4
ART 214	History of Graphic Design	3	2	4	4	3	4
ART 215	History of American Residential Architecture	3	2	4	4	3	4
ART 217	Comics Art and Literature						
ART 218	Lettering Calligraphy I	3	2	4	1.5	3.5	4
ART 220	Advanced Lettering and Seminar	4	2	4	1.5	3.5	4

Art Department SAC Program Review 2009-2013

ART 231	Drawing	4	3	4	3	3	4
ART 237	Life Drawing	4	3	4	3	3	4
ART 240	Digital Photography II	4	3	4	3	4	4
ART 243	The Photographic Portfolio	4	4	4	3	4	4
ART 248	Glass Casting	3	1	4	3	3	2
ART 253	Ceramics I	3	1	4	3	3	2
ART 256	Ceramics II	4	1	4	3	4	3
ART 270	Printmaking	3	2	4	2	3	4
ART 271	Printmaking II	3	2	4	2	3	4
ART 277	Life Painting	4	3	4	3	2	4
ART 279	Experimental Media	4	3	4	3	3	4
ART 281	Painting II	4	3	4	3	3	4
ART 284	Watercolor I	4	3	4	3	2	4
ART 287	Watercolor II	4	3	4	3	3	4
ART 290	Sculpture: Plaster / Clay	3.5	3	4	3.5	3.5	4
ART 291	Sculpture: Carving	3	3.5	4	4	3.5	4
ART 292	Sculpture: Mixed Media	3	4	4	4	3.5	4
ART 293	Figure Sculpture	4	3	4	4	4	4
ART 294	Sculpture: Metals	3	3	4	3	3	4

Appendix 4

Assessment Reports

2010 Art SAC Assessment Peer Review

Name of SAC: Art

1. What kind of evidence did the SAC use to inquire about Critical Thinking/Problem Solving? Was there both indirect and direct evidence?

Simple rubric, applied in different contexts. Rubric not attached, though.

Indirect, with student response to the question "How has this course taught you to use critical thinking and problem solving?" As well as free thinking involvement in how they felt about the class.

Student responses were divided into categories of "new found abilities" and their perceptions of the methods used by the instructors to create critical thinking and problem solving

2. What did the SAC learn about student learning in its discipline/program?

Students perceived improvement in skills needed to do art and analytical abilities to create line and composition, and develop a topic within the piece.

3. Briefly list improvements or recommendations resulting.

No improvement suggested by the SAC Art.

4. Do you have any comments or suggestions to offer to this SAC for next year's plan?

This set of student responses and the SAC discussion represents more of a convincing apologia of how art engenders problem solving and expands critical thinking in various ways. It is a good first step, getting the discussion under way, but it needs another round to determine ways to improve student achievement of critical thinking outcomes.

Send a copy of the "established" rubric to the Council along with the artifacts.

Consider not just how a rubric is to be applied within different courses (types of art) but identify limited outcomes which could be applied across any art course.

Review the gathered evidence to determine possible improvements for the program.

Art SAC

September 19, 2011

Hello, Art SAC.

Thank for your efforts toward PCC's learning assessment process. As you may recall, the letter the Northwest Commission on Colleges and Universities (our accreditors) sent in August 2010 served as a "wake up call" on program/discipline assessment. They said that we needed to "hasten our progress in demonstrating, in a regular and systematic fashion, how the assessment of student learning leads to the improvement of teaching and learning." Until we did so, they said, PCC did not "meet the Commission's criterion for accreditation."

After the wonderful response from faculty, through the SACs, the letter from the commission this August was much nicer to read....We are no longer out of compliance regarding assessment. This does not mean our work is done, as the commission is going to continue to monitor our assessment work, emphasizing how we guarantee that students who leave with a degree or certificate are actually competent in the listed outcomes. But it is wonderful to know that we are on the right track!

Learning as we go, PCC continues to improve our assessment process. There have been many successes within the college for both CTE and LDC SACs from which we can all benefit. The Learning Assessment Council has faculty coaches who are collaboratively developing knowledge and skills to assist SACs in this process. Your coach is:

Shirlee Geiger (sgeiger@pcc.edu; 971-722-4659)

Please contact your coach for suggestions and s/he will help smooth the path as much possible and ensure that next year the faculty work on assessment (1) meets accreditation requirements and (2) provides specific and meaningful results to your SAC that will promote increased student learning.

PCC's approach to assessment is faculty-driven and faculty-led. An important part of the process is peer review of SAC assessment reports. All reports were read by faculty reviewers over the summer. We are returning your report now with the peer review.

PEER REVIEW OF ASSESSMENT REPORT

General Comments	Annual Report was not in standardized format, making it harder to evaluate. Since the Art SAC covers such different kinds of classes, it may be best to split into 1 report for Visual Art and 1 report for Studio Art.
1. Changes resulting from last year's assessment?	Unknown. This year's outcomes: Communication/Self Reflection.
2a This year: DESIGN (what did you do?)	Plan was very interesting: Rubric evaluating student work to study evidence of outcomes. Self critique before/after Group critique. (Sample size should be n=8 per section.) Indirect assessment questionnaire. Art History student project.
2b This year: RESULTS (what did you learn?)	Sample size is low. Before/after shows no change, which means it was either ineffective at addressing core outcomes, or perhaps needs a different implementation. We agree with simple 1-5 ranking (statistically less problematic). Perhaps students spent lots of time on 1-5 ranking, and not much on Questions 1 & 3 which would show strong evidence of self-reflective skills.
3a. <u>Instructional changes</u> planned based on what was learned?	You might want to show the students the rubric before the assignment. As it is, this assessment did not deliver reliable enough information to suggest program improvements.
3b <u>Assessment strategy changes</u> planned based on what was learned ?	
Other	Rubrics and benchmark indicators are thorough. We agree that "weighting" of 1-5 scores is questionable. It is difficult to see what is actually important. (What do commas mean on studio art tables?)

GENERAL TRENDS AT PCC

Some comments from peer reviewers showed up frequently. We have listed those below for your reference. As we all learn more about quality assessment, our understanding of the components of a good assessment plan is emerging. Please look over the following items, to see if your SAC needs to address any of these concerns.

- According to the PCC registrar, faculty can use student work for assessment purposes without getting explicit permission, providing all identifiers can be removed. If you are not confident that you can remove all identifiers, then you should include an opt-out statement on your syllabus. To be certain you are compliant with FERPA, you can also collect permission slips. To find out more, go to www.pcc.edu/assessment. If you are using samples of student work from term to term – for example to demonstrate good and less good examples – please consider carefully whether all identifiers have been removed.
- In many cases, it was unclear from the report what percentage of students was assessed. The Learning Assessment Council is still in discussion about adequate sample size for meaningful results. In general: the more students in the sample, the increased validity of the results. For the next report, please include what percentage of students was assessed.
- In many reports, there was no mention of a norming process being used by the faculty members using a checklist or rubric. Norming is an important step. Often an individual faculty member will grade the first paper in a stack of papers differently from the last. So, it is not surprising that there would be grading discrepancies between faculty members when assessing the program/discipline. When faculty members are “calibrated” to the evaluation tool (such as a rubric/checklist) consistency develops in the assessment process bringing inter-rater reliability.
- There are three ways to guarantee high quality in education – by looking at the in-puts to the process (for example, degrees attained by faculty), by looking at attributes of the process itself (by an evaluator doing a classroom observation, for example), or by assessing the out-puts of the process (for example, by looking at competencies of successful completers of a program.) Traditionally, higher education has focused on in-puts and process primarily. The recent push for assessment is new, and shifts our attention to the out-puts of an educational program. In many assessment reports, the process was described, but not the student attainment of the outcomes.
- One of the hardest parts of the current focus on assessment is the requirement that we assess to show, not just where our programs are working well, but also where there is room for improvement. This requires a kind of trust – that showing weaknesses will not result in punitive response. Paradoxically, the current push for quality in higher education means that *not* showing room for improvement invites the punitive response from our accreditors..... However, sometimes assessment of learning outcomes shows that a SAC is in fact doing a good job. These cases lead to the following questions:
 - Is your assessment designed to provide you with meaningful information, or just to show off accomplishments?
 - If your instrument is well designed, then the assessment can be relied on to show an area where your program is doing well – in the next assessment cycle, you can look for other areas where your program/discipline can improve.
 - If your instrument is well-designed, there is still the question of how to interpret results. Interpretation requires comparing your results to a standard or benchmark. What is your benchmark, and can or should it be adjusted? For example, how do your students' attainments compare to those of other colleges?
- Faculty collaboration is the heart of PCC's faculty-driven and faculty-lead process. Here are some of the reasons why:
- Program Evaluation vs Instructor Evaluation: Although there is a connection between student learning and effective faculty, the assessment activities should measure the

program/discipline, not measure of an individual instructor's effectiveness. The best way to do this is to have all identifying information removed from the student work (both faculty and student) and then have the SAC (or a subcommittee of SAC members) assess the student work after being normed to the evaluation tool.

- Break out of "course silos": When faculty evaluates student work collaboratively rich and nuanced discussions occur naturally about what is important for student success. Sometimes we may be surprised (or dismayed) to learn that others hold different views about what they feel is important to student success. These discussions provide growth for, and consistency within, the program/discipline. Also, a faculty member may see the need for changes in his or her course to better support a course he or she does not teach (or does not teach often).

As you may be aware, institutions of higher education are increasingly coming under scrutiny by state and federal governments. If higher education does not adequately address their concerns (and soon), higher ed may be regulated in a similar way to K-12's No Child Left Behind. In an attempt to maintain autonomy, the higher education's regional accreditation agencies are changing their accreditation requirements.

PCC has chosen a faculty-driven and faculty-led process to meet the accreditation changes from Northwest Commission on Colleges and Universities with the belief that we, the faculty (part-time and full-time), are the experts. In fact, we are the only members of the college who can truly (1) determine appropriate high standards for our program/discipline regarding student learning and (2) identify and address any issues around student's attainment of those high standards. Never before has faculty played such a direct and important role in the accreditation of the college.

The Learning Assessment Council realizes that this work is time consuming and, at times, difficult and frustrating. However, we have seen much evidence in the reports that faculty members are excited about what they are learning from this process. Through your efforts, PCC is developing meaningful ways to address any deficiencies in student learning. We thank you!

Shirlee Geiger, Chair of Learning Assessment Council

Michele Marden, Co-Chair of Learning Assessment Council

September 17, 2012

Dear Colleague:

As the incoming Learning Assessment Council (LAC) chair, I would like to share a bit of my personal experience with assessment. For the last three years, I have worked with my SAC on assessment. There were certainly moments that elicited feelings that cannot be described as “warm and fuzzy.” However, overall the time collaborating with colleagues for how to improve students’ mathematical learning at the SAC-level has been one of my most rewarding experiences as an educator. It rivals seeing a struggling student finally succeed – which always makes me a bit teary.

There is a joke in the assessment world where a college president is asked how s/he implemented a robust assessment process. The response is “20 years and a complete change in faculty.” I do not like this joke. I am so thankful that Chris Chairsell put assessment in the hands of faculty (surprisingly, many colleges have a top-down administrative assessment process) and that I follow in the footsteps of two wonderful LAC leaders: Sylvia Gray and Shirlee Geiger. Although SACs are at varying levels of their development, each year there has been significant improvement in the quality of assessment to seek out areas of weakness in student learning (ie, assessment for improvement). Also, I am gratified to know I am not alone in finding assessment work rewarding – each year there are more colleagues who see the need for program/discipline evaluation and how this will ultimately benefit the students. If we collectively maintain this rate of change, no PCC president will be able to make the joke “20 years and a complete change in faculty” because we will have implemented a robust assessment process much sooner!

General Comments:

Accreditation: Northwest Commission of Colleges and Universities (NWCCU) has removed the assessment-related recommendation. It is so nice to know that our yearly process meets the standards for Assessment for Improvement. Pats on the back and celebration time! Upcoming: Understanding the NWCCU Assessment for Accountability standards better and addressing them in a way that is meaningful at PCC.

Coaches: This year we are expanding our coaching model. There are two main reasons for this deciding to do this:

1. Support: Part of the LAC’s mission is to provide faculty support for assessment. SACs at PCC have wildly varied structures and needs. This means that it is not easy to give helpful information en masse.
2. Communication: It is very difficult to communicate within such a large institution. Working with your coach bridges this gap and can really help the LAC understand what types of supports the LAC needs to provide.

Please utilize your SAC’s LAC Coach! Coaches will be contacting SAC chairs soon. Need one now? Email Wayne Hooke.

Peer Review: This summer’s peer reviewers applied the rubric to SAC Assessment Reports for the first time. As with most first attempts, the process was not perfect. The reviewers shared what worked and what didn’t and we will be using their feedback to improve the next Peer Review.

To help with collective understanding of your SAC’s work, please share your SAC’s Assessment Report (posted on PCC’s website) and the Peer Review feedback (private to the SAC) with all faculty members. If there are questions about the feedback, please discuss them with your coach – this will help the coach learn about the specific assessment concerns of your SAC.

Wishing you a year of meaningful collaboration,

Michele Marden, Learning Assessment Council Chair (michele.marden@pcc.edu)

Wayne Hooke, Learning Assessment Council Vice-Chair (whooke@pcc.edu)

www.pcc.edu/assessment

Rubric for Evaluation of June 2012 Assessment Reports

SAC: _____

		4	2	0
1. Assessment-driven improvements based on last year's assessment	<ul style="list-style-type: none"> Describe changes that have been implemented towards improving students' attainment of outcomes that result from outcome assessment carried out in 2010-2011. These may include but are not limited to changes in curriculum, content, materials, instruction, pedagogy etc. 	Changes are relevant to prior assessment results, described well, and implemented	Changes described but not implemented &/or only changes to assessment are described	No suggestion of changes for either outcome attainment or improved assessment offered.
Assessments carried out this year: For the remaining questions, for each outcome assessed:				
2. Design -- (What did you do, and how did you do it?)	<ul style="list-style-type: none"> Assessment methods are described and direct (i.e., assesses evidence mastery of outcomes rather than students' perception of mastery). If indirect assessments are used, rationale is sound Description identifies student sample assessed (including sample size as a ratio or percentage of targeted student population and process of selection for the student sample) and rationale (why was this group of students or courses chosen) Any rubrics, checklists, surveys or other tools that were used are included. Where appropriate, benchmarks are noted. Methods used to analyze results, including steps taken to ensure that results are reliable (consistent from one evaluator to another), are described 	These 4 design elements are included and described well	Some elements described well and others not at all or all described minimally.	Design elements are unclear to readers.
3. Results -- (what did you learn about students mastery of the outcome?)	<ul style="list-style-type: none"> If scored (e.g., if a rubric or other scaled tool is used) data is reported, and related to any benchmarks Results are broken down in a way that is meaningful and useful for making improvements to teaching/learning? 	Both elements are included and results are clear	One element is clearly described or both are minimally described.	Results are unclear to readers.
4. Changes to improve teaching and learning	<ul style="list-style-type: none"> Changes that that should, as a result of this assessment, be implemented toward improving students' attainment of outcomes are identified. (These may include, but are not limited to, changes in curriculum, content, materials, instruction, pedagogy etc.) 	Specific changes are described clearly and are linked to assessment results.	Changes are described in general terms.	No changes are described or changes are unrelated to assessment results.
5. Changes to assessment strategies	<ul style="list-style-type: none"> Note changes to assessment methodology that would lead to more meaningful results are described or it is noted that there are no changes. 	Specific changes are described clearly with rationale provided.	Changes are described in general terms.	No changes are described.

SAC Assessment Report Peer Feedback (Summer 2012)

Rubric Score: A rubric score is given for each category for the SAC Report. Rubric is enclosed.

SAC: Art

General Comments	In general, excellent report of a very thorough and thoughtful process. A little unwieldy to follow given the inclusion of narrative describing process interspersed with directly answering the questions, but I think that that reflects the fact that they were using the document as a kind of record keeping that would help them continue to improve and clarify as they continue this in the future.
<p>1. Changes resulting from last year's assessment?</p> <p>Rubric Score: 2- Changes described but not implemented &/or only changes to assessment are described</p>	<p>Many important and effective changes were made to this year's assessment:</p> <ul style="list-style-type: none"> • Report is very easy to read and understand. Formatted well using this year's report rubric. • Great that student sample size increased and that new indirect/direct assessment survey created to give more meaningful data. • Great that more faculty were involved in both creating the assessment and evaluating it. Rubric was normed first- very important to get inter-rater reliability. Important change made this year. <p>Changes to courses and curriculum:</p> <ul style="list-style-type: none"> • Important administrative changes implemented by revising course descriptions and updating learning outcomes to tie more directly to PCC Core Outcomes for 100 and 200 level classes. This is a very time consuming undertaking, and it's great to know that the Art SAC has completed this process before implementing curricular changes. <p>This reader is impressed to see the important changes to curriculum are being planned to help students achieve better cultural awareness and professional competency skills. These changes have not yet been implemented, but are being planned and specific changes for different classes are clearly outlined.</p> <p>Changes that were made to curriculum as a result of 2010-2011 assessment are not discussed. This reader would be interested in knowing if any changes were made.</p>
<p>2. DESIGN (What did you do, and how did you do it?)</p> <p>Rubric Score: 3- Three design elements are included and described well</p>	<p>2a. Art SAC clearly explains rationale for indirect/direct method of assessment. Great that a direct method used in addition to the indirect method, because this makes the data more relevant when faculty have assessed each student response.</p> <p>2b. Wow! 500 students assessed is amazing. The readers think the choice to assess 200 randomly chosen samples is a good one, given how much time it takes to assess narrative answers. Even just 200 is an impressive sample size.</p> <p>2c. Questions asked to students included in report. They seem to be specific enough to prompt students to produce meaningful narrative that can be used to evaluate student outcomes for both cultural awareness and professional competency. The tallying worksheet and trend analysis charts both very</p>

Rubric for Evaluation of June 2012 Assessment Reports

SAC:

		4	2	0
1. Assessment-driven improvements based on last year's assessment	<ul style="list-style-type: none"> Describe changes that have been implemented towards improving students' attainment of outcomes that result from outcome assessment carried out in 2010-2011. These may include but are not limited to changes in curriculum, content, materials, instruction, pedagogy etc. 	Changes are relevant to prior assessment results, described well, and implemented	Changes described but not implemented &/or only changes to assessment are described	No suggestion of changes for either outcome attainment or improved assessment offered.
Assessments carried out this year: For the remaining questions, for each outcome assessed:				
2: Design -- (What did you do, and how did you do it?)	<ul style="list-style-type: none"> Assessment methods are described and direct (i.e., assesses evidence mastery of outcomes rather than students' perception of mastery). If indirect assessments are used, rationale is sound Description identifies student sample assessed (including sample size as a ratio or percentage of targeted student population and process of selection for the student sample) and rationale (why was this group of students or courses chosen) Any rubrics, checklists, surveys or other tools that were used are included. Where appropriate, benchmarks are noted. Methods used to analyze results, including steps taken to ensure that results are reliable (consistent from one evaluator to another), are described 	These 4 design elements are included and described well	Some elements described well and others not at all or all described minimally.	Design elements are unclear to readers.
3: Results -- (what did you learn about students mastery of the outcome?)	<ul style="list-style-type: none"> If scored (e.g., if a rubric or other scaled tool is used) data is reported, and related to any benchmarks Results are broken down in a way that is meaningful and useful for making improvements to teaching/learning? 	Both elements are included and results are clear	One element is clearly described or both are minimally described.	Results are unclear to readers.
4. Changes to improve teaching and learning	<ul style="list-style-type: none"> Changes that that should, as a result of this assessment, be implemented toward improving students' attainment of outcomes are identified. (These may include, but are not limited to, changes in curriculum, content, materials, instruction, pedagogy etc.) 	Specific changes are described clearly and are linked to assessment results.	Changes are described in general terms.	No changes are described or changes are unrelated to assessment results.
5. Changes to assessment strategies	<ul style="list-style-type: none"> Note changes to assessment methodology that would lead to more meaningful results are described or it is noted that there are no changes. 	Specific changes are described clearly with rationale provided.	Changes are described in general terms.	No changes are described.

Appendix 5

Examples of Assessment Driven Changes for Attainment of Core Outcomes.

Example:

Core Outcome Addressed: Communication

(Other Outcomes: Community Responsibility, Problem Solving, Professional Competence)

A printmaking and design instructor took a “Zines for Educators” class at the Independent Print Resource Center in 2009. She used what she learned in the class to develop a zine assignment for Art 115, in which students communicate a concept visually through the collaborative design of a zine. The instructor then initiated a zine collection in the Sylvania Library to which students contribute their final projects each term. The Library zine collection also brings work from zine makers in the local community into the collection at PCC, benefiting students in other PCC classes. The instructor also worked with a photography instructor developing cross-disciplinary collaborative assignments between their classes (Darkroom Photography with Basic Design and Digital Photography with Printmaking). They focused on zines and artist books, teaching students communication, problem solving and collaboration skills that contributed to their professional competency.

Example:

Core Outcome Addressed: Community and Environmental Responsibility

(Other Outcomes: Cultural Awareness, Professional Competence)

A sculpture instructor oversaw the creation of the dragon boat time capsule at the Sylvania campus, working with the PCC community to celebrate our 50th anniversary. Four students collaborated with the faculty member, sculpting and casting the head, tail and spine of the 30” long sculpture in bronze. They also hand formed and welded the copper boat. The piece was presented at the 2012 Artbeat dedication ceremony led by a Buddhist Monk who was also a PCC student. The project took the students and instructor a year to create and thus is an excellent example of the fact that college Core Outcomes can be attained through a blending of in-class and extracurricular projects, some lasting longer than a typical school term.

Example:

Core Outcome Addressed: Critical Thinking and Problem Solving

(Other Outcomes: Communication)

In the History of Western Art sequence, an instructor gave students a critical reading assignment that they read and brought to class prepared to discuss. Students were then broken up into groups and had to come to a consensus on statements based on the reading. Then the entire class discussed their responses to the question. This new student-centered assignment generated valuable discussions and helped students arrive at key points themselves without relying solely on the instructor.

Example:

Core Outcome Addressed: Cultural Awareness

(Other Outcomes: Communication, Critical Thinking and Problem Solving)

In Art 213, an Art History course, an instructor designed discussions based on weekly readings that provide more cultural context and critical frameworks for history of 20th century art. Students are required to write longer response essays to certain readings and bring something to class, an image, object, song, etc. that they feel is connected to one aspect of the reading. Students are also required to share the connection they made during class discussion, developing skills of close reading, summarizing and making connections between art theory and the world around them. This year, the instructor added new readings on African art, the Diaspora and post colonial theory to provide a historical and critical context for work by contemporary African artists like Yinka Shonibare and El Anatsui who are discussed in class.

Example:

Core Outcome Addressed: Cultural Awareness

(Other Outcomes: Communication, Critical Thinking and Problem Solving)

In painting and watercolor courses instructors have initiated cultural awareness projects which incorporate artistic/creative processes of non-western cultures. For instance, a memory mapping project based on Australian aboriginal Dream Paintings, and new assignments in which students examine non-Western space in Mughal painting and Japanese Prints. One instructor also developed narrative painting projects based on PCC Reads literature such as “The Girl Who Fell from the Sky” and “The Absolutely True Diary of a Part Time Indian” which deal with individuals from traditionally marginalized cultures in American society. The painting projects required that students read the entire book in order to develop disjunctive visual narratives based on the story’s imagery.

Example:

Core Outcome Addressed: Professional Competence

One painting instructor changed assignments in Art 131/231 to developed “presentation drawings” rather than numerous studies to emphasize craftsmanship over breadth of content. Another instructor introduced assignments drawing from film frames because it was noted that the craftsmanship in these assignments was uniformly better than traditional perceptual drawing.

Example:

Core Outcome Addressed: Professional Competence

A printmaking instructor worked with a colleague to generate a print exchange project between students in printmaking classes at PCC and the College of Southern Idaho. Also many faculty members have become interested in communicating more deliberately with students regarding their professional goals and addressing how their courses might help them reach their goals.

Example:

Core Outcome Addressed: Professional Competence

An Artist Skills instructor has worked to arrange internships and volunteer opportunities with local non-profit art organizations such as Disjecta.

Example:

Core Outcome Addressed: Self-Reflection

(Other Outcomes: Critical Thinking, Cultural Awareness)

A painting instructor developed a Self Portrait assignment, in which students explore issues of identity and performance while learning compositional skills using a value structure. The students were assigned a reading that discusses issues of post modernity and identity in the work of 3 artists. They were then asked to respond to discussion questions based on the reading and relate the reading in some way to the self portrait they designed. Students also had to assess their own work based on a rubric, allowing them to reflect on how successfully they addressed and completed the project.

Appendix 6

Faculty and Staff list (non-campus specific)

Faculty

Fulltime

Ben Buswell
Mark Andres
Prudence Roberts
Richey Bellinger
Angela Batchelor
Charles Washburn
Christine Weber
Julianne Sandlin
Marie Sivak
Mark Smith
Sam Guerrero
Kim Manchester
Jacqueline Ehlis
Sam Morgan
Elizabeth Bilyeu

Parttime

Alina Eglund
Ben Rosenberg
Brad McLemore
Carol Dubosch
Chris Knight
Dennis Meiners
Donna Cole
Erika Anderson
Graham Bell
Jamin London Tinsel
John Barna
Joseph Mann
Judy Hill
Julia Grieve
Luke Peterson
Kate Simon
Kathleen Rick
Kelsey Ferreira
Michal Stawarz
Michelle Liccardo
Micki Skudlarczyk

Mike Southern
Nora Lehman
Petra Sairanen
Phyllis Trowbridge
Ryan Burghard
Susanne Tringali
Jame White
Joe Macca
Julie Anne Poncet
Kaite Thompson
Kathleen Rick
Kelli Pennington
Kicki Masthem
Marlana Stoddard-Hayes
Mic Marusek
Michael Endo
Mike Challis
Mike McGovern
Sandy Sampson
Sasha Miljevich
Shawn Records
Tara Murino-Brault
Tia Factor
Una Kim
Vanessa Calvert
Varinthorn
Christopher Shelley
Chamberlin
Michael Lazarus
Bethany Hays
Bruce Conkle
Claudia Meyer
Evertt Beidler
Hillary Barsky
Karen Esler
Kevin Greenwood
Kowkie Durst
Lance Pynes
Michael Creger

Nate Marcel
Rachel Siegel
Rebecca Wild
Rochelle Nielsen
Theresa Redinger
Todd Johnson
Vicki L Wilson
Diana Schutz
Amber Stene
CE Minchin
Cristina Carver
Eva Speer

Techs/Casual assistants

Michael Robinson
Lori Hicke
Nathan Paddock
Cheryl Carderelli
Mike Challis
Kaite Thompson
Amanda Stigant
Eric Jensen
Brett Malley
Jeremy Le Grand
Chuck Harper
Patricia Giraud
Sam Wirshup
Renee Ershbock
Dawning McGinnis
Deborah Spanton
Carrie Ann Miyamoto

Appendix 7

Faculty Activities and Accomplishments

The Art SAC faculty continue to be engaged and active members of the larger Art community. Over the past five years we have participated in over 200 exhibitions; locally, nationally and internationally. We have curated for museums and art centers and have presented and lectured around the world. Our faculty continue to volunteer time and effort to non-profit organizations and schools, serving on committees and boards of regional organizations and organizing community projects. What follows is an abbreviated list the organizations that the Art SAC faculty have been involved with since 2009.

Professional Organizations

Association for Asian Studies
College Art Association
Disjecta
Foundations in Art Theory and Education
Haydon Art Center
Institutional Technology Council
Lansu Chinese Garden
National Council on Education for the Ceramic Arts
Oregon Arts Commission
Oregon Potters Association
Portland Art Museum
Portland State University
Salem Art Association
SF MOMA
Society of Architectural Historians
Women's Caucus for Art

Grants and Awards

Artistic Focus Project Grant, Regional Arts and Culture Council
Arroyo Arts Collective, Los Angeles, CA
Career Opportunity Grant, Oregon Arts Commission and the Ford Family Foundation
Charles Taylor Arts Center, Hampton, VA
East-West Center Faculty Development Workshop Grant
FATE Emerging Educator Award
Fullbright Scholarship
Individual Artist Fellowship, Oregon Arts Commission
Instructional Technology Council
New Sculptural Media, New Town, Pasadena, CA
Professional Development Grant, Regional Arts and Culture Council
Regional Arts and Culture Council Public Art Grant, Portland, OR

Exhibitions, Gallery Representation and Residencies

Oregon

Augen Gallery, Portland, OR
Blackfish Gallery, Portland, OR
Cawein Gallery of Art, Pacific University, Forest Grove, OR
Chehalem Cultural Center, Newberg, OR
Community Room Art Gallery, West Linn Library, West Linn, OR
Disjecta, Portland, OR
Downtown Initiative for the Visual Arts, Eugene, OR
Elizabeth Leach Gallery, Portland, OR
Froelick Gallery, Portland, OR
Gallery 114, Portland, OR
Guardino Gallery, Portland, OR
Half/Dozen, Portland, OR
IFCC, Portland, OR
Lane Community College, Eugene, OR
Lewis and Clark College, Portland, OR
Littman Gallery, PSU, Portland, OR
Maneul Izquierdo Gallery, Pacific Northwest College of Art, Portland, OR
Mark Wooley Gallery, Portland, OR
Marylhurst Art Gym, Portland, OR
Milepost 5, Portland, OR
MK Gallery, Portland, OR
Museum of Contemporary Craft, Portland, Oregon
New American Art Union, Portland, OR
Nine Gallery, Portland, OR
No. 2 Print Shop, Portland, OR
Place, Portland, OR
Portland Art Museum, Portland, OR
Portland Institute for Contemporary Art, Portland, OR
PushDot Studio, Portland, OR
Recess Gallery, Portland, OR
Sisters of the Road, Portland, OR
The Art Gym, West Linn, OR
The Office of the Governor, Salem, OR
The Schneider Museum of Art, Ashland, OR
The Sitka Center for Art and Ecology, Otis, OR
Tender Loving Empire, Portland, Oregon
Walters Cultural Arts Center, Hillsboro, OR
Watershed, Portland, OR

National

Arroyo Arts Collective, Los Angeles, CA
ArtPlatform, Los Angeles, CA
Arts Visalia, Visalia, CA
El Camino College Gallery, Torrance, CA
Fine Arts Museums of San Francisco de Young, San Francisco, CA

Future Studio Gallery, Los Angeles, CA
Haya Gil-Lubin Gallery, Palm Springs, CA
Herbert Sanders Gallery, San Jose, CA
Liberty Arts Gallery, Yreka, CA
Lincoln Arts & Culture Foundation, Lincoln, CA
My Hero Film Festival, Los Angeles, CA
New Town Armory Center for the Arts, Pasadena, CA
Pacific Art League, Palo Alto, CA
RAID Projects, Los Angeles, CA
San Francisco Art Institute San Francisco, CA
San Jose Institute of Contemporary Art, San Jose, CA
Second Floor Studios, San Jose, CA
Swarm Gallery, Oakland, CA
1078 Gallery, Chico, CA
Desotorow Gallery, Savannah, GA
Rockford College Art Gallery, Rockford, IL
Boston Bkie Film Festival, Boston, MA
Baltimore Clayworks, Baltimore, MD
Open Concept Gallery, Allendale, MI
Avilia University, Kansas City, MO
University of Montana Missoula, MT
Harnett Hall Gallery, Northwest Art Center, Minot, ND
Haydon Art Center, Lincoln, NE
Lux Center for the Arts, Lincoln, NE
Pulp, Omaha, NE
Tugboat Gallery, Lincoln, NE
A.I.R. Gallery, New York, NY
Apex Art, New York, NY
Dumbo Art Center, Brooklyn, NY
Ernest Rubenstein Gallery, New York, NY
Nancy Margolis Gallery, New York, NY
The Door, Ludlow Street, New York, NY
Lore Degenstein Gallery, Selinsgrove, PA
Seraphin Gallery, Philadelphia, PA
National Council for Education in the Ceramic Arts, Houston, TX
College of William & Mary, Williamsburg, VA
The Artisans Center of Virginia, Waynesboro, VA
The Charles H. Taylor Arts Center, Hampton, VA
Archer Gallery, Clark College, Vancouver, WA
Bellevue Art Museum, Bellevue, WA
COCA Belltown, Seattle, WA
COCA Georgetown, Seattle, WA
Grover Thurston Gallery, Seattle, WA
John Spellman Library Gallery, Aberdeen, WA
Mosaic Arts Alliance, Vancouver, WA
North Bank Gallery, Vancouver, WA
Slab Art Studios, Seattle, WA

International

Arts In Oxford, Oxford, New Zealand
Galerie Kurt im Hirsch, Berlin, Germany
Galeria Ajolote Arte Contemporaneo, Guadalajara, Mexico
Galeria Z Bratislava, Slovakia
Little River Gallery, Little River, New Zealand
Metro Gallery, Gwangju, South Korea
Millennium Gallery, Blenheim, New Zealand
Minusio, Switzerland
Montelupo, Italy
Museum of Arts and Crafts, Itami, Japan,
Museum of Contemporary Art, Sapporo, Japan
University of Ulsan, Ulsan, North Korea
Woollahra Council Chambers, Double Bay, Sydney, Australia
ZAIM Project Yokohama Japan,
2B Galeria Budapest, Hungary

Presentations and Lectures

Annual Conference for the Association for Asian Studies, Toronto, Canada
Center for Asian and Pacific Studies, University of Oregon, Portland, OR
Community College Humanities Association, Pacific-Western Division Conference
Corning Museum of Glass, Corning, NY
Evergreen State College, Olympia, WA
FATE Biennial Conference
Fresno State University, Fresno, CA
Glass Artist Association, Toledo, OH
Ho Chih Minh Museum, Ho Chih Minh City, Vietnam
Living Room, Greensboro, NC
Museum of New Zealand, Wellington New Zealand
National Gallery, Beijing, China
Oregon College of Art and Craft
Oregon State University
Pilchuck Glass School, WA
Portland Art Museum, Portland, OR
Portland Classical Chinese Garden, Portland, OR
Portland State University, Portland, OR
Pulitzer Foundation for the Arts, St. Louis MO
Roger Williams University Conference on Religion and the State, Bristol, RI
Society for French Historical Studies
Southern Illinois University, Carbondale, IL
Southern Oregon University, Ashland, OR
The Huntington Library, San Marino CA
Western Society of French History Conference
Western Washinton University
Willamette University, Salem, OR

Articles, Catalogs, Reviews and Interviews

American Artist
Argot and Ochre
ARTWRIT
Art Focus Oklahoma
Art Journal
Art Ltd.
Bear Deluxe Magazine
Hallie Ford Museum of Art
Hipfish
KBOO radio
Journal for the Society of Art Theories
Litmus Research Initiative
Los Angeles Art Resource
Math for Educators Journal
NMUN-FM Coast Radio
OPB
PORT:
Portland Monthly
Princeton Architectural Press
The Brooklyn Rail
The New York Sun
The Oregonian
The Philadelphia Enquirer
The Portland Mercury
The Portland Tribune
The Willamette Week

Public Art Commissions

Health and Wellness Center, Western Oregon University, Monmouth. OR
Oregon Department of Transportation Headquarters, Salem. OR
TriMet, 5th Avenue Transit Mall, Portland, OR
Keller Auditorium, Portland, OR
Mt Scott Community Center, Portland, OR
Oregon Zoo, Portland, OR
Palso Market, Portland, OR

Curatorial

Disjecta, Portland, OR
Hallie Ford Museum of Art, Salem, OR
Portland Open Studios, Portland, OR
Metro Gallery, Gwangju, South Korea

College and Community Service

College service:

Annual district-wide ArtBeat festival
Art placement in public spaces on campus
Campus Art Clubs
Creativity Symposium
Gallery exhibits, talks and receptions at campus galleries
OIEC teaching in Florence, Italy
PCC 50th Anniversary Time Capsule
Visiting Artist Lectures
Women in Art Lecture Series

Committee service:

ArtBeat committee
Arts and Lectures series committee
Bond: Communities of Interest committees
Bond: Percent for Art selection committees
College Diversity Panel
Curriculum Committee
Faculty Search committees
Middle College committee
Safety Committee
TLC steering committee
Unity/ 50th Anniversary Art Selection Committee

Community service:

Children's Healing Art Project
Disjecta Board and Committee members
Friends of Trees, Portland, OR
Guest speaking engagements in area schools
Oregon Environmental Commission
Prints for PICA
Portland Public Schools projects (Garden , Art, etc.)
Service learning in assisted living communities
Thesis committee panellists for area colleges
Urban Waterworks water garden program, Portland, OR