**Sinclair Community College**

**Continuous Improvement Annual Update 2015-16**

**Please submit to your Division Assessment Coordinator / Learning Liaison for feedback no later than March 1, 2016**

**After receiving feedback from your Division Assessment Coordinator, please revise accordingly and make the final submission to your dean and the Provost’s Office no later than May 2, 2016**

**Department:** **LCS - 0210 - Art**

Year of Last Program Review: FY 2013-2014

Year of Next Program Review: FY 2018-2019

**Section I: Progress Since the Most Recent Review**

Below are the goals from Section IV part E of your last Program Review Self-Study. Describe progress or changes made toward meeting each goal over the last year. Responses from the previous year’s Annual Update are included, if there have been no changes to report then no changes to the response are necessary.

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| **GOALS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| **Improvement Goal**  As previously noted, the small size of the Printmaking studio, Room 13-326, dramatically restricts course enrollment and the expansion of the Printmaking curriculum. Acquiring a more appropriately sized Printmaking studio space would resolve these issues and allow students to gain greater experience in fine art Printmaking processes. | In progress  Completed  No longer applicable | Although the space limitation continues, no progress has been made in terms of the Art Department’s request to expand or relocate the Printmaking studio, Room 13-326. The Art Department Chair has continued to update the LCS Division Dean regarding the Printmaking studio’s status.  Dean Shari Rethman agrees that additional Printmaking space is necessary to allow for a much-needed enrollment cap increase from 10 to 18 students as well as for the planned development of a much-needed second-level Printmaking course (see **Curriculum Goals** below) to create a formal Printmaking emphasis within the A.A., Art degree program. However, this space-allocation request requires Facilities Management approval to move forward.  In response to the College’s recent back-fill efforts resulting from the creation of the new Health Sciences Building, the Department Chair consulted with Printmaking faculty member, Kevin Harris. Professor Harris oversees the Printmaking studio and is keenly aware of its space deficiencies. Professor Harris provided the Department Chair with specific information regarding necessary space requirements for an expanded Printmaking studio. Using the information provided by Professor Harris, the Department Chair formally submitted a request for an expanded or relocated Printmaking Studio to the LCS Division Dean’s Office. |
| **Curriculum Goals**  Expand Printmaking course options by developing a second-level Printmaking course. This would allow the Art Department to include Printmaking as an emphasis within the Associate of Arts, Art (A.A.) degree program. | In progress  Completed  No longer applicable | Faculty member, Kevin Harris, has drafted a preliminary course plan for a second-level Printmaking course. As previously noted, the Department has not been able to move forward with its development due to the restricted space in the current Printmaking studio, Room 13-326. (See updated space request information above.)  ART 2269, Introduction to Printmaking was initially developed with ART 1111, Drawing I and ART 1161, Black & White Darkroom Photography I as prerequisites. During Spring Semester 2014, Professor Harris initiated the expansion of the prerequisite options to include VIS 1100, Design Basics, VIS 1110, Design Drawing and VIS 1140, Design Processes I to allow Design majors to enroll in ART 2269 and thus, increase the pool of students who may enroll in the course. This change became effective during Summer Semester 2014.  During FY 2014-2015, ART 2269 showed a student success rate of 100%. However, the combined seat count for Fall Semester 2014 and Spring Semester 2015 totaled only 8 students.  During FY 2015-2016, the impact of expanding the ART 2269 prerequisite options to include VIS 1100, Design Basics, VIS 1110, Design Drawing, and VIS 1140, Design Processes became apparent. While the course success rate dropped to 82.35% - still well-above the College and Division success rates - the course showed a combined Fall Semester 2015 and Spring Semester 2016 seat count of 20 students.  In view of this obvious enrollment increase and students’ expressed interested in expanded Printmaking studies, the Department Chair hopes the Printmaking studio’s space restrictions will soon be addressed. Doing so will allow the Art Department to proceed with development of a second-level Printmaking course as a means to expand Printmaking course options for students and increase the enrollment cap to meet Average Class Size. |

Below are the Recommendations for Action made by the review team. Describe the progress or changes made toward meeting each recommendation over the last year. Responses from the previous year’s Annual Update are included, if there have been no changes to report then no changes to the response are necessary.

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| **RECOMMENDATIONS** | **Status** | **Progress or Rationale for No Longer Applicable** |
| The possibility of developing an Advisory Committee was explored in the discussion with the department and the Review Team, and the department was clear in its opinion that a traditional Advisory Committee would not be beneficial. However, in its subsequent discussions the Review Team wondered whether there might not be value in developing a committee composed of representatives from four year institutions that our students transfer to that might meet on an annual basis. The benefits could potentially not only include insights from transfer partners regarding how we could better prepare our students for transfer, but having representatives from different institutions in the same room may help some of them see the arrangements we have with others, and might inspire them to make similar changes to articulation agreements that would benefit our students. The department is encouraged to make a careful and thoughtful consideration of the pros and cons of establishing an “Advisory Committee” of this kind. | In progress  Completed  No longer applicable | Following the Art Department’s formal Department/Program Review and the receipt of the Review Team’s recommendations, the Art Department’s faculty noted they were surprised by the Team’s recommendation to create a formal “Advisory Committee” for the Department’s A.A., Art degree program. Advisory Committees have long been associated with career-track degree programs as a means to connect faculty in technical or career programs with industry and business professionals. Art Department Faculty noted this does not accurately represent the intent or purpose of the Department’s A.A., Art degree which is oriented toward students who intend to transfer to a four-year college, university, or standalone art school.  Faculty further noted they intentionally maintain close contact with faculty in their disciplines at four-year institutions and standalone art schools as a means to discuss curricular and transfer issues. However, they believe any move toward the creation of the Review Team’s recommended “Advisory Committee” for the A.A., Art degree program would have to be approached and developed carefully with respect for the fact that the degree program is college parallel as opposed to career-track.  Faculty further noted the National Association of Schools of Art & Design (NASAD) accreditation, which the Department has earned, sets a high standard for its member institutions and creates a seamless transfer for students between member institutions. NASAD accreditation ensures the Art Department’s faculty, curriculum, and facilities meet a standard that is equivalent to that of 4-year colleges, universities, and stand-alone art schools. It is interesting to note that Wright State University, a school to which many of the Art Department’s graduates matriculate, is not a NASAD accredited institution. Glen Cebulash, Chair of Art & Art History at Wright State has confirmed that the Wright State faculty have no interest in pursuing NASAD accreditation.  During the 2014-2015 academic year, faculty revisited the Review Team’s recommendation and continued to express concerns regarding the feasibility of developing an “Advisory Committee”. In addition to the student transfer benefits associated with the Department’s NASAD accreditation, it was further noted that the Ohio Transfer Module (OTM) serves as the core of the Department’s A.A., Art degree program. As such, OTM courses are guaranteed to transfer to any of Ohio’s public institutions of higher education. Faculty also cited the fact that the Department’s entry-level studio art courses are approved as Transfer Assurance Guide (TAG) courses. As such, students completing these TAG courses are guaranteed the transfer of applicable credits among Ohio’s public colleges and universities.  With so many well-defined means in place that assure A.A., Art students’ transfer within the State of Ohio, as well as the fact that Sinclair’s Art majors develop strong portfolios that make them desirable as transfer students at four-year institutions, the faculty continued to question the need to develop a formal “Advisory Committee”.  After much careful and thoughtful consideration, weighing both the pros and cons, the Art Department’s faculty have determined that the recommended establishment of an “Advisory Committee” is not in the Department’s best interest. |
| On a related note, the department is strongly encouraged to continue its development of articulation agreements with institutions where they have not had such agreements before. Care should be taken, however, to ensure that these arrangements incentivize completion of the associate degree at Sinclair prior to transfer to the four-year institution. | In progress  Completed  No longer applicable | An articulation agreement with Wright State University was finalized during Spring Semester 2014 for the Studio Art Baccalaureate (B.F.A.) Completion Program. A number of recent A.A., Art graduates have matriculated to Wright State and noted the ease with which their Sinclair credits transferred.  During Spring Semester 2017 Janeil Bernheisel, Manager of Curriculum, notified the Art Department Chair that the Studio Art Baccalaureate (B.F.A.) Completion Program articulation agreement with Wright State University had expired. The Department Chair reviewed the updated agreement and approved it for reinstatement.  The Art Department continues its development of articulation agreements with other institutions. We are currently working with the Art Academy of Cincinnati, Columbus College of Art & Design, The School of the Art Institute of Chicago, and The University of Cincinnati to develop articulation agreements that will benefit our students.  At the beginning of February 2017, Miami University Regionals contacted the Art Department Chair to investigate the development of a formal articulation agreement with Sinclair’s Art Department. The Department Chair is currently reviewing curriculum equivalencies between the institutions. |
| The department has done an excellent job of building connections with the local community, and these connections have tended to be focused in the area of the Arts. What other connections might be built? Are there area companies that might employ any of our students who opt not to transfer to a four year institution? Are there positions in local business that would provide employment opportunities for Sinclair graduates who do not go on for a bachelor’s degree? What employment opportunities exist for certificate earners that are not currently being promoted to students by the department? We would not want to weaken the transfer component of the department’s offerings, but the department is encouraged to explore other opportunities for its students in business, and be prepared in the next self-study to discuss what opportunities other than transfer have been explored. | In progress  Completed  No longer applicable | The Art Department’s faculty believe the Review Team’s recommendation is difficult to address because it challenges the basic premise of the A.A., Art degree as a university parallel program. As such, the A.A., Art degree is oriented towards students who intend to transfer to a 4-year college, university, or stand-alone art school. Subsequently, the A.A., Art degree program leads, by transfer, to baccalaureate degree programs that prepare students to become K-12 art educators, working artists, and M.F.A. graduate students who wish to teach at the college or university level.  The A.A., Art degree is not a technical or career-track program and it is not intended to prepare students to move directly into the job market. Its sole purpose is to prepare students to enter baccalaureate degree programs at 4-year colleges, universities, and stand-alone art schools.  ART 2295, Graduating Portfolio Development & Exhibition capstone course students completing the 2014 Graduating Student Survey listed the following art-related positions they have occupied prior to graduation: Audio Equipment Tester; Contractor; Freelance Artist; Internships, The Dayton Visual Arts Center (DVAC) & The Connecting Art & Design Community Gallery; Yeck Fellowships, The Dayton Art Institute (DAI). Students were also asked to list their present occupations if other than art-related: Meijer Photo Lab Technician; Food Service; Country Club of the North; Dorothy Lane Market; Assistant Manager at Retail Store; Elite Catering; Ulta Salon Hair Stylist. This list is varied and fairly consistent with the information received from graduating students during subsequent years.  In contrast to the A.A., Art degree program, The Art Department’s 29 credit hour Short-Term Certificate in Photographic Technology is an entrepreneurial program in which students are prepared to operate their own photography studios as a business venture.  Students completing the Short-Term Certificate in Photographic Technology possess a strong knowledge of professional photographic technique and applications and, in addition to operating their own photography studios, they are also well prepared to work for local photography studios and photography labs. This career-based information is discussed with students during their program of study and is strongly promoted by the Department’s faculty. This program is distinctly different in intent and purpose from the A.A., Art degree program in that it prepares students to move directly into a career in which they may be gainfully employed. |
| Math courses were mentioned as a challenge for students in the ART transfer degree. The department is strongly encouraged to find ways to address this. One option would be for the department to familiarize itself with the Quantway course (MAT 1340) and evaluate whether they should identify ART students who may need to take this course to prepare themselves for the MAT 1140 OTM course that is required for their degree. The department is encouraged to invest time in taking a hard look at the impact of the math requirement on its students – is there hard data that could be collected that might confirm that there are a substantial number of students who transfer without a degree due to the math requirement? What impact might the Quantway course have on better preparing students to meet the math requirement? Are there other strategies that might be employed to help ART students better succeed in their required OTM math course? The department is encouraged to reach out to the Math department in investigating the issue to get their guidance. | In progress  Completed  No longer applicable | The Review Team’s recommendation encouraging the Art Department to reach out to the Mathematics Department to investigate the challenges faced by Art majors and to seek the guidance of Mathematics faculty is definitely something the Art Department has already done and is more than willing to continue.  As noted in the Art Department’s 2010-2011 Annual Update, under the quarter system (Summer 2009), the Art Department and Theatre Department partnered with Mathematics Department faculty Kay Cornelius, Marie Stroh and Ed Gallo to collaboratively revise their approach to presenting MAT 102 course content to more readily appeal to Art and Theatre majors who tend to be strong visual learners. It was hoped the faculty members’ efforts would help Art and Theatre majors improve their grasp of important Mathematics concepts and, ultimately, help these students successfully complete the MAT 102 course requirements. The steps involved in this collaboration and pilot efforts are fully documented in the 2010-2011 Annual Update; however relatively low enrollment caused the course to be eliminated as a Mathematics course offering.  During 2012, the Art Department invited Mathematics faculty, Ed Gallo and Kinga Oliver to attend an Art Department meeting to present faculty with information regarding the launch of MAT 114, Mathematical Reasoning, which focused on real life applications instead of mathematical formulas. It was believed this course could serve as an alternative path to MAT 108, Math in the Modern World. Art Department faculty were hopeful the new course would be beneficial for Art majors due to its focus on practical application.  Art Department faculty are interested in learning more about ways in which Art majors can move more seamlessly through their Mathematics requirements. Faculty suggested the creation of an “Advisory Committee” composed of Mathematics faculty and faculty from departments such as Art and Theatre whose students struggle with Mathematics may serve as an interesting means to share information between departments.  Noting that many recent A.A., Art graduates waited to complete Mathematics requirements until the end of their programs of study, Art Department faculty are now working proactively to encourage Art majors to complete their General Education Requirements, with a focus on Mathematics courses, much earlier in their degree programs. Faculty hope this practice will increase student program completion rates. |
| What outreach might be done for high school students who are planning on going into Art at Sinclair? How can the department let them know what they need to do to prepare before they begin at Sinclair? Does the fact that many districts have cut their Art programs open up any opportunities for dual enrollment options that might make Art instruction available to students in districts where those courses have been dropped? | In progress  Completed  No longer applicable | The Art Department engages in regular outreach activities for high school students. Department representatives attend annual career fairs at Centerville High School and West Carrollton High School.  Photography Professor, Richard Jurus, has served as a member of the Miami Valley Career Technology Center’s Photography Advisory Board for many years. In this role, he collaborates with Miami Valley CTC teachers to coordinate curriculum and facilitate ease of transfer to Sinclair. Professor Jurus has also worked collaboratively with Photography teachers at Wayne High School to evaluate their photography equipment and make curricular recommendations for ease of transfer to Sinclair’s Photography program.  The Review Team’s question regarding preparation of high school students prior to attending Sinclair is interesting because the completion of art courses at the K-12 level is not a prerequisite for success in Art courses at the college level. Instructional approaches at the K-12 level and college level differ dramatically.  Students attending schools such as Stivers School for the Arts and other high schools with strong K-12 art programs are not necessarily better prepared to enter college-level art courses than are students who have had little or no experience with art in the K-12 setting. |
| Should embedded short-term certificates be developed within the Art transfer degree to give students exposure to some of the different areas within Art? The department is encouraged to explore what opportunities there might be for embedded certificates to be developed within the transfer degree. | In progress  Completed  No longer applicable | The Art Department initially offered 4 Short-Term Certificate programs – Arts Administration, Basic Drawing, Ceramics & Sculpture Technology, Photographic Technology.  Following the Department’s formal Department/Program Review in 2007, 2 Short-Term Certificates – Arts Administration, Ceramics & Sculpture Technology - were deactivated in response to the Review Team’s recommendation that the Department consider deactivating these programs due to historically low completion rates. During FY 07-08, 1 student completed the Ceramics & Sculpture Technology Short-Term Certificate Program prior to deactivation. During FY 08-09, 1 student completed the Arts Administration Short-Term Certificate Program following the program’s deactivation.  The Art Department currently has 2 remaining Short-Term Certificate programs – Basic Drawing (9 hours) and Photographic Technology (29 hours). The Basic Drawing Short-Term Certificate is, essentially, embedded in the A.A., Art degree program for students who opt to pursue Drawing as an emphasis. While not a truly embedded Short-Term Certificate program, students completing the Photographic Technology program often opt to return to complete the remaining requirements for the A.A., Art degree.  Of the Art Department’s two remaining Short-Term Certificate programs, Photographic Technology has the higher completion rate with a total of 10 completers during FY 12-13 and FY 13-14. Prior to the transition to semesters, the Photographic Technology Short-Term Certificate had 47 completers between FY 07-08 and FY 11-12.  In contrast, the Basic Drawing Short-Term Certificate had a much lower completion rate totaling 4 completers during FY 12-13 and FY 13-14. Prior to the transition to semesters, the Basic Drawing Short-Term Certificate had 21 completers between FY 07-08 and FY 11-12.  In view of the low completion rates for the Arts Administration and the Ceramics & Sculpture Technology Short-Term Certificate Programs and the subsequent deactivation of these programs, the Review Committee’s recommendation to explore the creation of embedded certificate programs within the A.A., Art degree program may not be truly feasible.  In response to the Review Team’s recommendation to explore embedded certificate programs as a means to “give students exposure to some of the different areas within Art,” it should be noted that students completing the A.A., Art degree do receive this exposure during the course of their studies. Students wishing to pursue a 2-D emphasis (Drawing, Painting, Photography) must complete 3-D elective courses (Ceramics, Sculpture). Likewise, students wishing to pursue 3-D emphasis must complete 2-D elective courses. This practice ensures students receive a well-rounded exposure to a wide variety of art media and disciplines. |
| It doesn’t appear that the department needs to engage in more assessment – however, as the department itself said, it does need to capture and “formalize” the assessment work that is already being done. Can rubrics from different faculty be aggregated to provide an overall picture of how well students are meeting general education outcomes in the department? Are the portfolio review and skill testing exercises being aggregated across different sections of the same course to provide a high-level snapshot of how well students are meeting program outcomes? What steps can be taken to better aggregate and summarize data – both to show where improvements can be made and also to document areas where the department is doing a stellar job of helping its graduates meet program outcomes. | In progress  Completed  No longer applicable | The Art Department’s ART 2295, Graduation Portfolio Development & Exhibition capstone course serves as a valuable means by which to capture and formalize the assessment work that is already being done within the Department.  Faculty have continued to discuss ways in which they may formalize the assessment work that is being done in the Art Department. Examining individual course success rate data provides faculty with a “big picture” view of the areas where course outcomes are being successfully achieved and, conversely, a view of the areas where course outcomes are not being met as successfully.  Studio-based courses focus on the development of portfolios that clearly show students’ development over the course of the semester. For example, faculty member, Bridgette Bogle, incorporates the use of self-developed grading rubrics that clearly define the degree to which students meet assignment outcomes. While this work clearly results in formalized assessment, the challenge continues to be finding a way to move beyond the independent assessment of individual course sections to a greater aggregate approach to assessment across all course sections.  Faculty will explore the possibility of creating a general studio-based course rubric that can be used to assess program outcomes across a range of art disciplines. |
| The Review Team noted that while the department overall tends to have high success rates, there are specific courses that appear to have lower rates of success, particularly the Art History courses where success rates in FY 2012-13 were in the 60-69% range (ART 2235 and ART 2236). While these success rates are not catastrophic, these are presumably courses that would be taken by non-majors. It is recommended that the department carefully review course success rates, identify courses where there is room for improvement, thoughtfully develop and implement plans to increase success in these courses, and document any changes in success rates. What information might inform these efforts? Are there changes in pedagogy that might have an impact? The department is encouraged to extensively explore what might be done to increase success in some of its courses. | In progress  Completed  No longer applicable | Art Department faculty are keenly aware of courses success rates and they continue to revise and refine the curriculum.  As noted in the Art Department’s Self-Study, the transition from quarters to semesters resulted in the creation of new or combined courses. Faculty realized further revisions and refinements would be necessary to ensure student success. As a result, the Department Chair monitors course success rates and faculty work to make necessary changes to the curriculum to ensure increased student success. Overall Department success rates and positive increases in individual course success rates clearly indicate that these practices are working effectively.  While student success rates dropped for ART 2235, History of Photography and ART 2236, History of Women Artists following the transition to semesters, improvement is evident for both courses during FY 13-14.  As noted in the Review Team’s comments, during FY 12-13, ART 2235 showed a success rate of 66.3%, FY 13-14 showed marked improvement with a success rate of 75.4%. During FY 12-13, ART 2236 showed a success rate of 69.9%, FY 13-14 showed an increased success rate of 70.9%. While not as dramatic of an increase as that shown for ART 2235, the increase in success for ART 2236 exceeds the overall success rate for the LCS Division and the College.  During FY 15-16, ART 2235 showed an increased overall success rate of 79.45%. For the first part of FY 16-17, ART 2235 showed an even greater overall success rate of 81.58%.  During FY 15-16, ART 2236 showed an increased overall success rate of 72.63%. For the first part of FY 16-17, ART 2236 showed an even greater overall success rate of 86.67%.  The Department Chair and faculty will continue to analyze course success rate data with a focus on courses with lower success rates to ensure necessary corrections are made to ensure greater levels of student success. |
| Regarding the tracking of transfer students from the department, the department is strongly encouraged to contact Research, Analytics, and Reporting (RAR) to discuss how National Student Clearinghouse data might be used to track students who transfer from its programs, both with and without graduating. Social media may also present another avenue for tracking students once they leave the Art programs. | In progress  Completed  No longer applicable | **How Transfer/Placement Data is Collected:**  **Graduating Student Survey**  The bulk of the Art Department’s official tracking is obtained via the annual Graduating Student Survey administered to students completing the ART 2295, Graduation Portfolio Development & Exhibition capstone course during the Spring Semester.  This survey tool was developed by the National Association of Schools of Art and Design (NASAD) and is administered at the end of Spring Semester to all students enrolled in the ART 2295, Graduation Portfolio Development & Exhibition capstone course. Data are compiled into a formal report and maintained by the Art Department for faculty review and NASAD reaccreditation purposes.  The Graduating Student Survey allows students to self-report plans to continue their studies in a Bachelor’s degree program and to identify the institution to which they plan to matriculate. The surveys provide the Art Department with important information regarding students’ intended degree programs, institutions, and expected graduation year.  As part of the final formal presentation process, graduating students present a select body of work in a formal gallery exhibition and complete a defense of their work to the Art Department Chair, faculty co-teaching ART 2295, and the student’s faculty advisor. At this point, students are asked to discuss their future plans for continuing their studies at the Baccalaureate level, identifying their intended institution, and program of study. Students are strongly encouraged to maintain contact with the Art Department following graduation regarding their academic/career progress.  **Art Organizations/Exhibitions**  Art Department faculty maintain memberships and leadership roles in a number of area art organizations. Through this participation, faculty maintain close ties with many Sinclair graduates and have direct knowledge of these students’ roles within the organizations.  The Dayton Society of Artists (DSA), formerly The Dayton Society of Painters and Sculptors, provides the Art Department with rich information regarding many Art Department graduates. Some Sinclair graduates serve as board members and others participate actively as members of the organization’s many committees. The work and accomplishments of many Art Department graduates are featured in the organization’s numerous exhibitions annually. Graduates also exhibit work locally at the Dayton Visual Arts Center (DVAC), Rosewood Gallery, and a variety of alternative gallery spaces.  **Social Media**  Many Art Department faculty participate actively in social media venues such as Facebook. Social media provides the Art Department with relevant, up-to-date information regarding graduates and the progression of their academic studies/careers.  Faculty recently created a compilation of student graduates:   |  |  |  | | --- | --- | --- | | **Student** | **Transfer Institution(s)** | **Career/Activities** | | **Nicholaus Arnold** | Wright State University, B.F.A.; Syracuse University, M.F.A. | SCC Adjunct; Founder/Director  Blue House Gallery | | **Kristin Bailey** | Wright State University | Decoy Art Gallery - private art instructor | | **Justin Behnkin** | Bowling Green University, B.F.A. |  | | **Joel Bengson** | Ohio University, B.F.A. |  | | **Bethany Booth** | Ohio State University | Art teacher - Northmont City Schools | | **Olivia Sue Bowman** | University of Dayton, Art History | U.D. Cline Fellow based on Sinclair work | | **Jennifer Bristol** | Wheaton College,  B.A., Art  Miami University, M.F.A., Painting | SCC Adjunct | | **Richard Cable** | Currently enrolled in Wright State University, B.F.A. program | Art published in: *Heavy Metal* issue 259;  *Pin-Up Perfection*, Halloween and Christmas  issues 2013; *Delicious Dolls*, May 2014;  *Atomic Bombshell*, Halloween & Christmas issues 2014 | | **Tricia Calvert** | Wright State University, B.F.A.; Masters Program, Antioch University Mid-West, | Writing/Glass art | | **Nikolea Cole** | Wright State University, B.F.A. |  | | **Andrew Combs** | Wright State University |  | | **Tristan Cupp** |  | Artistic Director, Zoot Theatre Company | | **Annica Damico** | Columbus College of Art & Design, B.F.A. |  | | **Rhonda Duncalf** | Wright State University, B.F.A. |  | | **Tina Eisenhart** |  | President, The Dayton Society of Painters and Sculptors | | **Sheree Emmons** | The Art Academy of Cincinnati |  | | **Nicole Fiely** | Wright State University, B.F.A. | Art Instructor - K 12 Gallery and Rosewood Art Center | | **Heidi Foote** | University of Cincinnati |  | | **Sara Fleenor** | Miami University, B.F.A. |  | | **Atalie Gagnet** | Art Institute of Chicago, B.F.A. | Brim - design/marketing; muralist | | **Janyce Denise Glasper** | University of Pennsylvania |  | | **Joanna Hammer** | Ohio State University, B.F.A. | Patron Services, Wexner Center  for the Arts Columbus | | **Ben Hobbs** | Rhode Island School of Design, B.F.A. | SCC Adjunct | | **Greg Holston** | Ohio State University, B.F.A. | Professional commercial photographer;  Adjunct SCC | | **Travis Hotaling** | Wright State University | Art instruction at Wine & Canvas | | **Brent Hutchins** | College of Charleston, B.F.A. |  | | **Heather Johnston Wright** | Bowling Green University, B.F.A. 2D/Painting | Admissions Advisor Westwood College,  Denver - Visual Marketing | | **Sydney Joslin-Knapp** | Ohio University, B.F.A., Studio Art with Photography Emphasis | Exhibiting artist and writer | | **Alexandra Keenin-Krilvich** | Ohio State University - forensic art/anthropology |  |  |  |  |  | | --- | --- | --- | | **Ben Keirn** | Ringling College of Art/ M.F.A. Cal State Univ - Northridge | Colorist for Grimmy Inc, Funnies Extra;  One Canoe studio | | **Mary Anne Kirk** | Ohio State University; Wright State University |  | | **Jamie Kivisto** | University of Cincinnati |  | | **Morgan Laurens** | Columbus College of Art and Design |  | | **Megan Lockhart** | School of the Art Institute of Chicago, B.F.A.; Ohio State University, Master’s Degree |  | | **Loren Lorenzo** | School of the Art Institute of Chicago | x-ACT Gallery; Art Instruction | | **John Mengerink** | The School of the Art Institute of Chicago, B.F.A. |  | | **Zachary Moore** | University of Cincinnati |  | | **James Murphy** | Northern Kentucky University, B.F.A. |  | | **Arend Neyhouse** | Savannah College of Art and Design |  | | **Marci Peters** | Ringling College of Art, B.F.A. |  | | **Tracey Pennell** | The Art Academy of Cincinnati |  | | **Maggie Reckers (McCollum)** |  | Live painting/performance artist - Abandon With Cardboard | | **Carlos Roa** | Columbus College of Art & Design, B.F.A. | Owner, Roa Studio-Gallery Graphics | | **Nichole Smith** | Wright State University, B.A. program |  | | **Tamiko Stump** | School of the Art Institute of Chicago, B.F.A./ New York Academy of Art, M.F.A. | Adjunct SCC | | **Sarah Tangeman (Fugate)** | Savannah College of Art and Design; M.A. Syracuse University, Florence Italy |  | | **Rebecca Tsaloff** | Wright State University, B.F.A.; Antioch University, M.B.A. | Multi-media Designer - Dayton Art Institute | | **Emma Williams** | Art Academy of Cincinnati, B.F.A. | Artist and Independent Photographer | | **Alexandra Wood** | Wright State University | Art instruction at Barstools and Brushstrokes |   Per the Review Team’s recommendation, the Art Department will also seek assistance from Research, Analytics and Reporting (RAR) to discuss how National Student Clearinghouse data may be used to further track students who transfer from its programs, both with and without graduating. |
| The new Learning Management System that the college will be moving to in Summer 2015 will have an ePortfolio component – the department is strongly encouraged to explore how this might be of benefit to their students. | In progress  Completed  No longer applicable | While Art History and Art Appreciation courses would serve as the most obvious courses to implement the use of ePortfolio, especially in terms of written feedback regarding students’ assignments and presentations, applications for studio-based courses also seem appropriate.  Art Department Chair, Kelly Joslin, has reviewed the ePortfolio and will collaborate with colleague, Kay Koeninger, to determine ways to implement its use in Art History and Art Appreciation courses. Studio faculty will also be encouraged to identify ways to incorporate ePortfolio into their courses. |
| The department mentioned space challenges in the self-study – is the allocation of space in the department aligned with student demand? What shifting of space utilization might be done to better accommodate the needs of students? The department is encouraged to work with the campus Manager of Space Analysis to explore how its needs might be better met given the existing space constraints. | In progress  Completed  No longer applicable | Historically, the Art Department has worked to address space utilization issues to better accommodate the needs of students. Meetings have taken place between the Art Department Chair, the LCS Division Dean, The Director of Facilities Management, and the campus Manager of Space Analysis to explore how the Department’s needs might be better met given existing space constraints.  As noted in Section II: Progress Since the Most Recent Review, the Department’s greatest space-related challenge continues to be the Printmaking studio, Room 13-326. As previously noted, to date, no progress has been made to expand or relocate the Printmaking studio.  In response to the College’s back-fill efforts, the Department Chair recently re-identified the need to expand or relocate the Printmaking studio and formally submitted a space allocation request to the LCS Division Dean’s Office. |

**Section II: Assessment of General Education & Degree Program Outcomes**

The Program Outcomes for the degrees are listed below. **All program outcomes must be assessed at least once during the 5 year Program Review cycle, and assessment of program outcomes must occur each year**.

**PLEASE NOTE – FOR THE PREVIOUS YEAR AND THIS YEAR, REPORTING OF GENERAL EDUCATION OUTCOME ASSESSMENT HAS BEEN TEMPORARILY POSTPONED. WE WOULD ASK THAT IN THIS ANNUAL UPDATE YOU IDENTIFY AT LEAST ONE COURSE IN YOUR DEGREE PROGRAM(S) WHERE ASSESSEMENT AT THE MASTERY LEVEL WILL OCCUR FOR THE FOLLOWING GENERAL EDUCATION OUTCOME:**

* **Cultural Diversity & Global Citizenship: Apply knowledge of cultural diversity to real world context by acknowledging, understanding, and engaging constructively within the contemporary world.**

**PLEASE RESPOND TO THE FOLLOWING QUESTIONS:**

**Do you have a required course in your program curriculum where Cultural Diversity & Global Citizenship could be assessed for mastery?**

**Yes No If yes, please list the course: ART 2230, Art History: Ancient through Medieval Periods**

**If no, is there an elective course that is listed on your Preferred Program Pathway Template where Cultural Diversity & Global Citizenship could be assessed for mastery?**

**Yes No If yes, please list the course:** Click here to enter text.

**If no, is there another elective course that is an option in your program curriculum where Cultural Diversity & Global Citizenship could be assessed for mastery?**

**Yes No If yes, please list the course:** Click here to enter text.

**If no, where do students master Cultural Diversity & Global Citizenship in your program? Do you need assistance incorporating this General Education outcome into your degree program?**

Click here to enter text.

**NOTE THAT THERE WILL NEED TO BE AT LEAST ONE EXAM / ASSIGNMENT / ACTIVITY IN THIS COURSE THAT CAN BE USED TO ASSESS MASTERY OF THE COMPETENCY.**

**YOU MAY ALSO SUBMIT ASSESSMENT RESULTS FOR THIS GENERAL EDUCATION COMPETENCY IF YOU HAVE THEM, BUT IT WILL BE CONSIDERED OPTIONAL**.

Cultural Diversity & Global Citizenship serve as the core of the ART 2230, Art History: Ancient through Medieval Periods curriculum. ART 2230 covers the history of art from the Paleolithic cave paintings in Europe to the great cathedrals. Though often not traditionally covered in many Art History survey courses at other institutions, ART 2230 includes a focus on Islamic art and architecture. Sinclair’s Art History faculty believe it is important for American students living in the early 21st century to not only be exposed to these subjects, but, more importantly to learn about Islamic culture’s important influence on Europe.

Competency in Cultural Diversity & Global Citizenship in ART 2230 is assessed through a combination of multiple choice exams, take-home comparative essay for exams, writing activities based on the textbook that inform class discussion, and graded team presentations. Student peer evaluations focusing on the areas of class discussion and team presentations further strengthen students’ engagement in this important competency. Artifacts examined in the course include paintings, sculpture, and architecture.

During Spring Semester 2016, students enrolled in ART 2230-200 taught by faculty member, Kay Koeninger, completed three exams that allowed them to demonstrate their mastery of Cultural Diversity & Global Citizenship. Exam scores showed the following results:

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| **Exam:** | **Average Score:** | **% of Students Earning a Grade of C or Better** |
| 1 | 71.57% | 70% |
| 2 | 78.82% | 88% |
| 3 | 70.39% | 87.5% |

As the exam scores reveal, more than half of the students enrolled in ART 2230-200 demonstrated mastery of Cultural Diversity & Global Citizenship. The Art Department Chair and Professor Koeninger will continue to monitor student success rates.

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| **Program Outcomes** | To which course(s) is this program outcome related? | Year assessed or to be assessed. | Assessment Methods  Used | What were the assessment results?  (Please provide brief summary data) |
| Demonstrate a working knowledge of art and history of art. | ART 2230, 2231,  2235,  2236,  2237,  2238 | 2014-15  2015-16 | Course Success Rate Data | Course Success Rate Data show the degree to which students enrolled in ART 2230 and ART 2231 demonstrated a working knowledge of art and art history.  Examination of Course Success Rate Data for ART 2230 show:  FY 2014-15 – 83.96% success rate (106 students/89 success)  FY 2015-16 – 81.52% success rate (92 students/75 success)  Course Success Rate Data for ART 2231 show:  FY 2014-15 – 84.35% success rate (115 students/97 success)  FY 2015-16 – 88.29% success rate (111 students/98 success)  The high success rates demonstrated by student enrolled in ART 2230 and ART 2231 suggest that the majority of students are successfully achieving this program outcome. |
| Solve visual and technical problems in several media and promote the development of good craftsmanship through evaluations within each class/studio based on the student's own work. | ART 1101, 1102, 1106, 1111, 1112,1121, 1122, 1131,  1132,1133, 1161,1162,1170,1171,2111,2141, 2142,2217,2217,2221,2222,2265,2266,2269 |  | Formal Critique & Portfolio Review  Course Success Rate Data | Formal Critique & Portfolio Review serve as the primary means by which faculty teaching studio-based courses assess the degree to which students are able to successfully demonstrate their mastery of this program outcome.  As documented in previous Annual Updates, ART 1161, Black & White Darkroom Photography I showed poor success rates and students entering ART 1162, Black & White Darkroom Photography II showed a general lack of requisite skills (use of a gray card, use of a grain focusing aid, failure to comprehend the formal elements associated with the composition of fine art photographic prints).  Examination of Course Success Rate Data for ART 1161, Black & White Darkroom Photography I show:  FY 2014-15 – 51.88% success rate (133 students/69 success)  FY 2015-16 – 66.09% success rate (115 students/76 success)  FY 2016-17 (Fall 2016) – 88.24% success rate (17 students/15 success)  The positive upward trend in Course Success Rates is encouraging and it will continue to be monitored.  An increased emphasis on formal critique and portfolio review throughout the term seems to have positively impacted the overall quality of students’ portfolios and their ability to solve visual and technical problems. Additionally, curricular enhancements such as the creation of hands-on instructional demonstration, instructional videos, Lecture PowerPoint presentations, assignment instruction handouts, and quizzes appear to be assisting Photography students in their achievement of this program outcome. |
| Use the critique process for presenting and developing fine art portfolios and Electives exhibitions in a professional manner. | ART 1101, 1102, 1106, 1111, 1112,1121, 1122, 1131, 1132, 1133,  1161,1162,1170,1171,2111,2141, 2142,2217,2217,2221,2222,2265,2266, 2269 , 2295 | 2014-2016 | Artist’s Goals Survey – Pre and Post  Course Success Rate Data | Faculty member, Bridgette Bogle, administers an Artist’s Goals Survey to students enrolled in ART 2295, Graduation Portfolio Development & Exhibition. This course serves as the capstone for the A.A., Art degree. In this course, students develop fine art portfolios of their work for exhibition.  During Spring Semester, the Artist’s Goals Survey is administered to students at the start of the term and an identical survey is administered to students at the end of the term. The survey consists of open-ended questions that allow students to self-report.  Results of the surveys showed that students needed more concrete examples of actual artists’ portfolios and artists’ statements.  Using an online course enhancement, Bridgette built a repository of materials that students may easily reference to gain a clearer understanding of how to write a cogent artist’s statement and develop a cohesive portfolio of their artwork.  Students are now also required to participate in Midterm Presentation Reviews in which they formally present examples of their work to their peers and a panel of Art Department faculty. Faculty provide students with feedback regarding their artist resumes, artist statements, and the presentation of their artwork. This feedback allows students to better prepare for the Graduation Portfolio Exhibition and formal presentation of their work at the end of the semester. |
| Demonstrate the use of basic artistic vocabulary and visual literacy. | ART  1110,  2230, 2231,  2235,  2236,  2237,  2238  ART 1101, 1102, 1106, 1111, 1112,1121, 1122, 1131, 1132,1133,  1161,1162,1170,1171,2111,2141, 2142,2217,2217,2221,2222,2265, 2266, 2269 , 2295, 2270 | 2014 | ART 1110, Pre-Test/Post-Test Assessment  Course Success Rate Data | Beginning Spring Semester 2014 and continuing through Summer Semester 2014, and Fall Semester 2014 students enrolled in course sections of ART 1110 – 6 face-to-face and 6 online – taught by Kelly Joslin were administered Pre-Test and Post-Test Assessments focusing on the following Course Outcomes:   1. **Themes & Purposes of Art:** Describe and discuss the various themes and purposes of art, as well as the motivation for art. 2. **Organizing Principles of Art:** Explain the organizing principles of art. 3. **Iconography:** Describe and discuss how iconography (of various cultures and historical periods) is used in art. 4. **Various Art Media:** Recognize and differentiate various art media used throughout history and describe the steps in the creation of a work of art.   Pre- and Post-Test data were formally evaluated during Summer 2016. Data show an improvement in students’ Post-Test scores when compared to Pre-Test scores. This suggests that students are successfully meeting this program outcome.  Additionally, examination of Course Success Rate Data for ART 1110, Art Appreciation – Introduction to Art & Art Media at the Dayton Campus show:  FY 2014-15 – 72.52% success rate (302 students/219 success)  FY 2015-16 – 80.07% success rate (276 students/221 success) |

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| **Are changes planned as a result of the assessment of program outcomes? If so, what are those changes?** |  |
| **How will you determine whether those changes had an impact?** |  |