

ANNUAL PROGRAM REPORT

College	CLASS
Department	ART
Program	BA, BFA, MA
Reporting for Academic Year	2021-22
Last 5-Year Review	2021-22
Next 5-Year Review	2026-27
Department Chair	Gwyn Rhabyt
Author of Review	Gwyn Rhabyt
Date Submitted	2 October, 2022

I. SELF-STUDY (suggested length of 1-2 pages)

A. Five-Year Review Planning Goals

From your last 5-year plan (2021-22, NOT YET APPROVED BY CAPR)

Curriculum

- Revising the BA concentrations by merging Design and Studio Arts, to improve flexibility and graduation rates; and to facilitate possible future impact of BFA programs;
- Restructuring the BFA concentrations to improve efficiency and graduation rates, primarily focusing on Interaction & Game Design, 3D Art & Design, and Fine Art Practice;
- Reforming Foundation offerings, including improved assessment of course SLOs and better coordination and articulation with Community Colleges; Foundation courses are ART 100, 101, 102, 103, 104, and 120 or 220/221, and must be taken by all Art majors
- Reforming concentration-specific offerings, substantially redesigning courses and sequences to remove roadblocks, improve graduation rates, and reduce equity gaps
- Aligning one or more Art courses with the new Graduation Writing Assessment Requirement, to help BFA students satisfy this requirement within their large-unit major program
- Adding a terminal Masters (MDes, MFA, or both) to improve career equity in our graduates, and to grow diversity in Bay Area Higher Education hiring pools;

Assessment

- Integrate more sustainability content across all concentrations (through a revised PLO)
- Create integrated program assessment in (each) course via interlocking rubrics to deliver better assessment of program effectiveness (and to add to future Learning Management System)

Student Success

- Slowing or halting the growth of undergraduate enrollment through declaration of impact and/or implementing portfolio review
- Improving quality of major advising, improving graduation rate, and reducing achievement gaps in BFA and BA programs
- Continuing and strengthening recent success in increasing graduate enrollments
- Converting the Department Chair to a 12-month position, in line with [Senate 20-21 FAC 2 policy, amended, Appendix 2, Principle 1](#) (where Art meets 4 of the 9 criteria “any one of which might suggest a 12 month chair”); to help with orientation and advising over the summer (and winter), managing summer courses and/or supplies/rooms/hiring for fall courses, and making other key improvements throughout the year (by spreading out the 12 month workload across 12 instead of 9 months). Additionally the appointment of an Associate Chair (as described in 20-21 FAC 2) until the department is able to stabilize enrollment at below 500 majors.

Faculty

- Increasing faculty diversity and improving tenure density and advising through tenure track hires;

Resources

- Ongoing refreshes of department managed computer labs. Previously this was happening regularly every 3 or 4 years, ITS is now requiring 5 year refresh intervals. While Beginning courses can successfully be taught on 4 or 5 year old computers, advanced classes cannot, so a waiver from this policy will be needed for some labs.

- Attention to ceilings and waterproofing. The main Arts & Education building leaks, resulting in falling ceiling tiles and dangerous ponding in the main corridor every winter. There are also leaks in the roof of the wood/metal shop. Repairs to walls in upstairs studios with peeling paint that exposes raw wall materials. These need major commitment from Facilities to address.
- With the growth of enrollment, our staff to student ratio, necessary to maintain and provide access to our large and complex facility and equipment, has plummeted. An increase of 1.0 to 1.5 is badly needed.

B. Progress Toward Five-Year Review Planning Goals

Limited progress has been made to most goals as the Five Year report has not yet been approved and the Art Department has been without an ASC from July 1 to October 3, dramatically slowing department operations.

Curriculum:

- Many goals required Curriculog forms that were only made available over the Summer of 2022.
- Proposals for the merger of the BA concentrations of Art and of Design are nearly finalized and will be voted on at the Art Department Faculty Meeting on October 7th, 2022. They will next move to the CLASS curriculum committee.

Assessment:

- Discussions are continuing amongst faculty. Formal proposals are under development

Student Success:

- Feedback is still being sought from CLASS on how to limit the number of undergraduate Art majors
- Graduate enrollments have plateaued at their new higher levels. It seems that International students are continuing to see our renamed program as an attractive option.
- CLASS is still declining to support converting the Department Chair to a 12-month position, in line with [Senate 20-21 FAC 2 policy](#)

Faculty:

- While we have been happy to welcome Amy Diaz-Infante Siqueros as a result of our successful 2021-22 Tenure Track search, Art was turned down for a search in 2022-23 despite our increase in number of majors to an all-time high

Resources:

- The shortage of computer lab space has been ameliorated by the Communication and Education Departments allowing us to schedule classes in their computer labs. This has been made possible by falls in their enrollments. This is not a long-term solution, as we will have no space if their enrollments return to previous levels.

C. Program Changes and Needs

Obviously, there have been few changes since the Five Year Review was completed in late Spring of 2022. The main ones are:

- Major count, according to Bay Advisor, has gone up to 565 (from 560 in Fall 2021), while nearly every other department on campus has seen a decline
- Enrollments have declined since Fall of 2022, from 395.5 to 368.7 FTES, mostly as a result of reduced allocation leading Art to eliminate GE classes
- Our TT Search from 2021-22 was successful

Needs are documented fully in the Five Year Review, but can be summarized:
 Tenure Track hires to stem our declining tenure density, improve our advising, and allow curriculum development
 Adequate salaries to retain staff and faculty. We have started cancelling major required classes because we can hire no qualified lecturers.
 Continued access to computer labs in Comm and Education to house all our classes.

II. SUMMARY OF ASSESSMENT *(suggested length of 1-2 pages)*

A. Program Learning Outcomes (PLO)

List all your PLO in this box. Indicate for each PLO its alignment with one or more institutional learning outcomes (ILO). For example: "PLO 1. Apply advanced computer science theory to computation problems (ILO 2 & 6)." Program Learning Outcome(S) Assessed. List the PLO(s) assessed. Provide a brief background on your program's history of assessing the PLO(s) (e.g., annually, first time, part of other assessments, etc.)

As part of Semester Conversion, the Art Department completely transformed and updated its PLOs. The new PLOs came into effect in 2018-19. AY 2020-21 were the second time they were assessed (as assessment was disrupted in AY 2019-20 by the emergency shift to online instruction because of Covid-19)

PLO1 Demonstrate mastery of appropriate art-making skills and tools. (ILO 6) (assessed AY 2018-19)

PLO2 Imagine, ideate and create using an open, confident, and flexible method through creative processes and design thinking. (ILO 1) (assessed AY 2020-21)

PLO 3 Critique and think critically about art works using appropriate concepts from art history and theory, in the context of culture, contemporary art, and in public and global spheres. (ILO 1, 3)

PLO 4 Communicate clearly and persuasively through their work. (ILO 2)

PLO 5 Integrate arts related skills in developing professional practices and planning for ethical, sustainable civic engagement. (ILO 5)

B. Summary of Assessment Process

Summarize your assessment process briefly using the following sub-headings.

Assessment Report, 2021-22 Assessors: Dr. Ja Won Lee, Dr. Jessica Santone

BA/BFA Art PLO 3: Critique and think critically about art works using appropriate concepts from art history and theory, in the context of culture, contemporary art, and in public and global spheres.

Summary: Review of the Art program learning outcome 3 focused on Art History & Visual Studies courses. Drs. Lee and Santone developed a rubric to address different components of the PLO and applied this to sample final papers from a variety of classes, spanning lower and upper division courses. Generally, most students met assessment criteria (score of 3 or 4). Generally, the two assessors were in agreement about scores for most papers, at least in terms of the core skills of vocabulary and contextualization (there was somewhat more disagreement about methods and critical interpretation). Overall, we find that there is some room for improvement on the third criterion: “Uses appropriate methods or conventions for research and writing about art history or visual culture.” A few suggestions to improve this in the Art curriculum are discussed below.

Method: Drs. Lee and Santone collected four samples (3, 7, 15, and 20th on the roster) from each of the following courses:

- Art 221 Art of the Transatlantic Modern World
- Art 323 Modern Media, Art, and Culture 1
- Art 326-02 Contemporary Visual Studies 1 (Climate Emergency & Environmental Justice)
- Art 420 Comparative World Art 1 (Korean Art in the Context of Global Art History)
- Art 423 Modern Media, Art, and Culture 2 (The Nature of Monsters: Monsters and Ghosts in Photography and Film, 1850-present)
- Art 426 Contemporary Visual Studies 2 (Curating in the Margins)

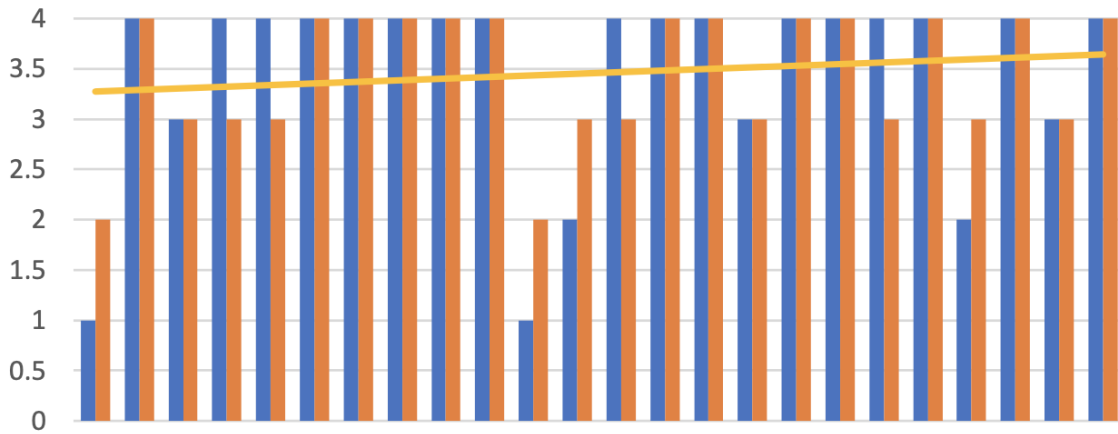
Art 120 and Art 326-01 had projects or differently organized writing assignments that made comparative assessment of samples from these courses difficult, so they were omitted. It should be noted that part-time lecturer faculty, including one new lecturer faculty member, were instructors for 4 of the 6 courses assessed.

Most faculty had successfully anonymized the papers. Faculty included copies of their assignment directions for clarification purposes. Assessors were able to take into account different expectations of lower division surveys (200-level), upper division surveys (300-level), and upper-division research seminars, particularly in terms of appropriate vocabulary and methods.

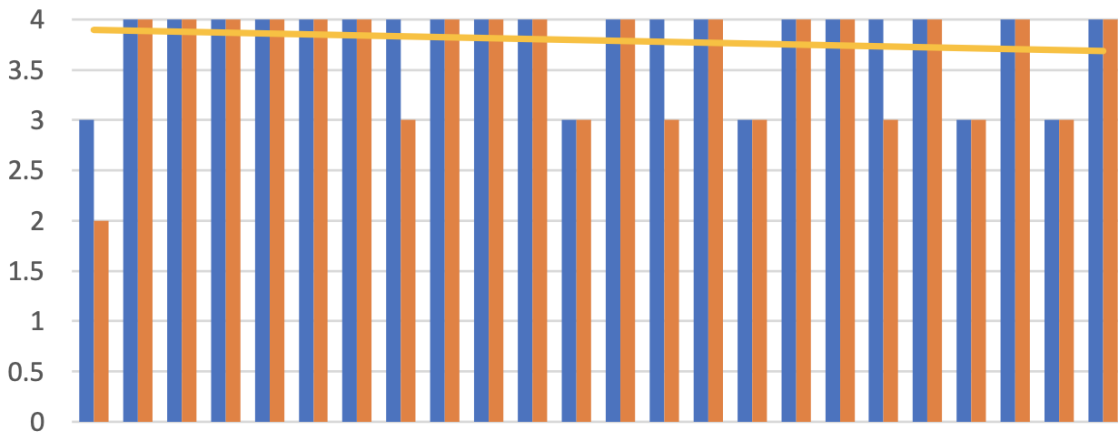
Using the attached rubric, scores were assigned for each criterion for each paper.

Data: Our raw scores are represented in each of the tables below (Santone is blue; Lee is orange; papers are organized by level, left to right), followed by a table of averages. A yellow average line shows that most raw scores were 3 or higher for assessment criteria.

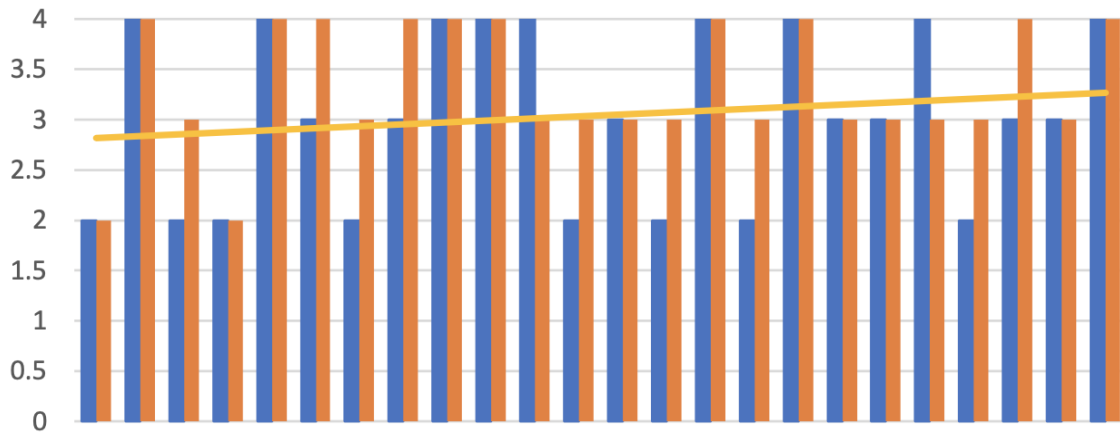
1. Uses appropriate vocabulary to analyze examples of art or visual culture



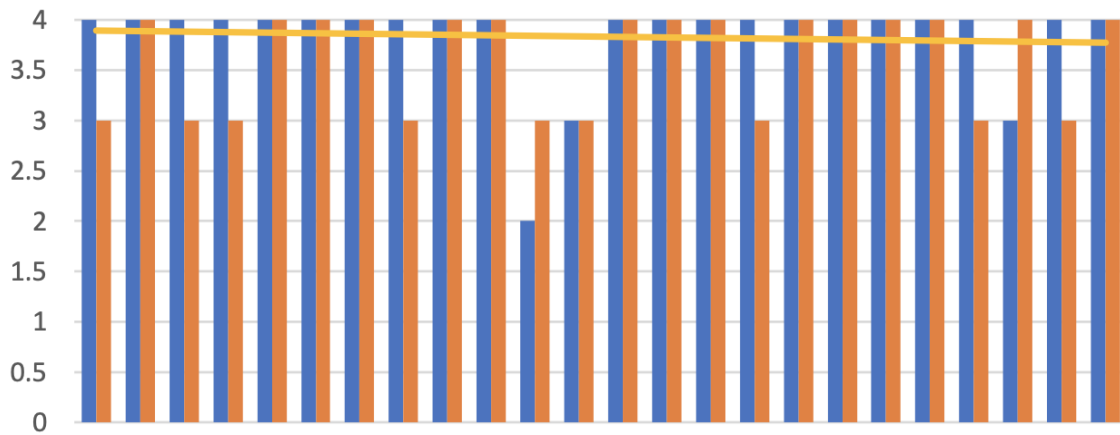
2. Identifies and integrates understanding of historical and/or geographical context(s)

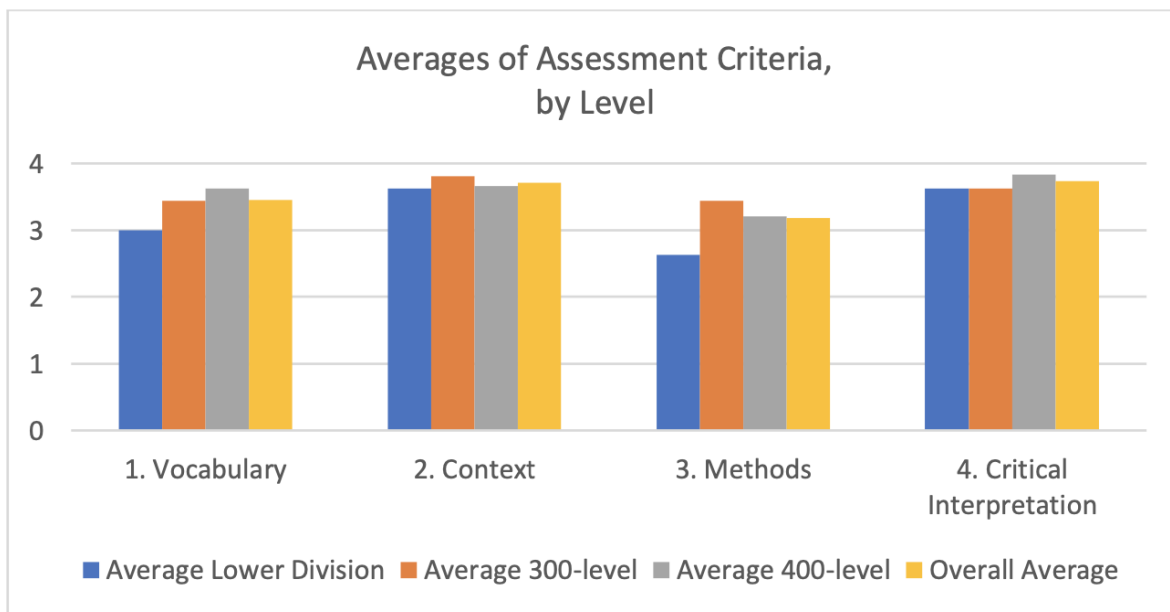


3. Uses appropriate methods or conventions for research and writing about art history or visual culture



4. Demonstrate students' critical interpretations of visual and textual resources





Analysis: The data show that, based on the limited random samples evaluated, students in Art are generally meeting all aspects of PLO 3. Generally, Art students seem very good at putting art into historical and/or geographical context. They also seem very good at applying critical interpretive lenses. Since the last time Art history was assessed in the Art department, our curriculum has changed to more substantially emphasize social justice and diversity, a change that has helped many students connect to what they are studying.

Our sampling was somewhat limited, owing largely to time constraints and workload; if the university wished to invest more resources in program assessment, we could make a more complete evaluation.

One aberration in the data should be noted: the 200-level class is the only one of these to primarily enroll non-major students. Art 221 is a requirement for the BA Art only, and enrolled only 16 Art majors (total enrolled = 43) in Spring 2022. All other courses had majority Art majors. This may account at least partly for the lower scores for students in this course.

It is also clear that the weakest area assessed was methods. Given the large number of Art majors who do not concentrate in Art History & Visual Studies, and who may have limited development of experience in these courses (i.e. because there is no prerequisite sequencing here, at each level, this may be a student's first Art history course), it is not surprising that students' use of methods is the least strong. For methods, we were looking at (1) approaches like close looking (important at all levels, but especially lower division), stylistic comparison (more likely to occur in more complex upper division papers), and selection & analysis of secondary sources (most likely to occur in seminar research papers); and (2) appropriate writing conventions, whether clear descriptive analysis (especially at lower division) or use of thesis and evidence (especially at upper division), as well as formatting and citation conventions. The breadth of components in this criterion may have caused greater disparity between the two assessors' scores. Nevertheless, it is clear that some improvement can be made in our curriculum and teaching strategies to improve this outcome in the coming assessment cycle.

One possibility for improvement: sharing the assessment rubric (only recently developed!) with all faculty who teach Art History & Visual Studies courses, and encouraging them to think about these specific skills as they design assignments and prepare lessons. This seems essential, but may be challenging given some turnover of lecturer faculty (and the multiple colleges that those

faculty teach for). Another possibility for improvement: creating a uniform style guide for Art majors, with clear guidance on how to cite, how to label images and identify works of art & visual culture, etc. It would be prudent to develop something like this in the coming year or two, and share it with all Art faculty. It would probably be ideal to develop this as an online resource that could be referenced on all syllabi and easily updated if needed. Finally, we may want to reconsider the lack of prerequisite sequencing in Art history & visual studies courses.

Art History and Theory BA/BFA Art PLO 3 Rubric

Critique and think critically about art works using appropriate concepts from art history and theory, in the context of culture, contemporary art, and in public and global spheres.

Category 4 3 2 1

<p>1. Uses appropriate vocabulary to analyze examples of art or visual culture</p>	<p>Effectively selects and uses relevant and specialized vocabulary to analyze art or visual culture.</p>	<p>Adequately selects and uses relevant and specialized vocabulary to analyze art or visual culture.</p>	<p>Inconsistently selects and uses relevant and specialized vocabulary to analyze art or visual culture.</p>	<p>Does not use relevant or specialized vocabulary to analyze art or visual culture.</p>
<p>2. Identifies and integrates understanding of historical and/or geographical context(s)</p>	<p>Clearly identifies the historical and/or geographical context(s) relevant to the topic studied, and effectively uses contextual information to develop understanding of the topic.</p>	<p>Identifies some aspects of the historical and/or geographical context(s) relevant to the topic studied, and mostly uses contextual information to develop understanding of the topic.</p>	<p>Identifies few aspects of the historical and/or geographical context(s) relevant to the topic studied, and to some extent uses contextual information to develop understanding of the topic.</p>	<p>Does not use any relevant contextual information to develop understanding of the topic studied.</p>
<p>3. Uses appropriate methods or conventions for research and writing about art history or visual culture <i>[Research methods include, for example: close looking; stylistic comparison; selection & analysis of relevant secondary sources. Writing conventions include, for example: use of a clear thesis and supporting evidence; descriptive analysis; clear identification of artists and artwork titles; labeling images as needed; use of CMOs citations as needed. Research methods and writing conventions will vary with level of study and specific task.]</i></p>	<p>Consistently uses appropriate methods for art history or visual culture research; consistently uses appropriate conventions for writing about art history or visual culture.</p>	<p>Mostly uses appropriate methods for art history or visual culture research; mostly uses appropriate conventions for writing about art history or visual culture.</p>	<p>Inconsistently uses appropriate methods for art history or visual culture research; inconsistently uses appropriate conventions for writing about art history or visual culture.</p>	<p>Does not use appropriate methods or conventions for research or writing about art history or visual culture.</p>
<p>4. Demonstrate students' critical interpretations of visual and textual resources</p>	<p>Clearly presents their own sophisticated interpretations of art historical</p>	<p>Adequately presents their own interpretations of art historical resources; mostly</p>	<p>Somewhat presents interpretations of art historical resources; somewhat differentiates their</p>	<p>Does not present interpretations of art historical resources;</p>

	resources; differentiates their perspectives from others'.	differentiates their perspectives from others'.	perspectives from others'.	doesn't differentiate their perspectives from others'.
--	--	---	----------------------------	--

C. Summary of Assessment Results

Main Findings:

Overall, our assessment shows good outcomes for art history skills in the Art de-partment, with some room for a little improvement in terms of teaching Art history methods.

Recommendations for Program Improvement:

No major changes in course content, sequence, or advising are suggested by the assessment process.

Next Step(s) for Closing the Loop:

Not much beyond incremental improvements

D. Assessment Plans for Next Year

PLO 4 Communicate clearly and persuasively through their work. (ILO 2)

III. DISCUSSION OF PROGRAM DATA & RESOURCE REQUESTS

A. Discussion of Trends & Reflections Notable Trends;

This is thoroughly addressed in our very recent Five Year Review

Trends in overall enrollment:

Contrary to both the University and the CLASS trends, the Art Department continues to grow. We had roughly stable enrollment from Fall 2016 to Fall 2018, when numbers of majors skyrocketed from 399 (F18) to 476 (F19) to 524 (F20) to 565 (F22)

Trends in diversity enrollment:

Our students have slowly become slightly more diverse, with a decline in the share of white students from 21% in Fall 2016 to 17% in Fall 2020. At the same time, the share of URM students has increased from 37% to 44%. These findings are roughly in line with changes in the University as a whole, so few conclusions can be drawn.

Trends in sub-disciplines:

With a complete transformation of Concentration boundaries with Semester Conversion, it is only now becoming clear which have been popular and which less so. Graphic Design, long our most popular concentration, continues to hold the lead, Video & Animation is growing rapidly and has taken second place. Interaction & Game Design is the third most popular and is also seeing strong growth. The Fine Arts, after two decades of decline, have stabilized. Illustration, after early growth and a short plateau, has seen dramatic growth. Photography remains low, as does 3D Art & Design. Our Transdisciplinary concentration has seen no students

since it was founded four years ago (but thankfully has no dedicated courses, and no costs).

Reflections on Trends and Program Statistics:

The dramatic growth of the number of student majors from 392 to 565 in just six years has been a major challenge to the department. This 34% increase has had significant negative impacts on advising, facilities, and tenure density. Despite repeated efforts, it has been difficult to obtain reliable data on changes in the quality of the students' education that rises above anecdotal. Department DFW rates (which were never that high) have declined slightly. Data suggest that our ratio of graduating to incoming students is declining, which could presage an increase in our years to graduation metric, but noise from Covid-19 changes, and the lack of consistent statistics on major changes by students, leave this ambiguous.

The conclusions that can be clearly made are:

The amount of **faculty advising** is declining on a per student basis. As this was poor to begin with, this decline will further disadvantage our students, especially first generation and underserved minorities. In Fall 2016, Art had one regular faculty member for every 43 students. In Fall 2020, that number had worsened by 44% to one faculty member for every 62 students. Several more Tenure Track hires are indicated.

The department **facilities** cannot cope with any more growth in enrollment. The department does its own rooming as nearly every course has specific computer or equipment needs. These are now all full and the department is only able to offer the current number of classes because of Covid-19 waivers in online instruction and the generosity of the Communication Department who are allowing us to use their television studio labs for our video classes. This calls for either stemming the growth of department enrollment (possibly through a declaration of impact?) or the permanent allocation of another room suitable for conversion to a dedicated design computer lab.

The department needs **better data** to determine how we are serving our art and design students, what we can do to reduce equity gaps, and to improve graduation rates. We are planning an in-department qualitative and quantitative survey in the coming year to more thoroughly understand student needs and establish a plan for improvement. If funding can be located, this will be done as part of the upcoming Five-year Review.

B. Request for Resources *(suggested length of 1 page)*

Request for Tenure-Track Hires:

Because it has the second lowest tenure density in CLASS and is in the lowest quintile for University departments, Art badly needs multiple Tenure-Track Hires. It was granted one for AY 2021-22, but will need three more beyond this to restore us to the faculty advising capabilities of only 2016. We have one

FERPing instructor who will leave their 50% position in two years, and two other faculty who have indicated that they will join FERP in that timeframe. While these latter developments would bring our need up to five TT hires, it is best to say that the current very low tenure density and department growth warrant another hire in AY 2022-23.

As with much of the University, Art also has a major need for faculty with cultural competencies that reflect our student body. These diversity skills will be central to all future hires for the foreseeable future.

Request for Other Resources

Currently the department has no equitable mechanism, such as impaction, to stem its growth. Students instead find that classes that are needed for graduation are not offered because of lack of allocation. Growth limitation through throttling of allocation only means that students take longer to graduate, which increases, rather than decreases, the problem. The department needs more allocation to help students graduate more quickly, coupled with a means of limiting the numbers of incoming students, both via Cal State Apply and via major changes. If University and/or College enrollment targets indicate that growth of the Art Department is desirable, then the department will need to be assigned another room, such as AE 183, for conversion to a dedicated design computer lab.