

CPPR Art History  
March 5, 2018

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“The surprising thing Google learned about its employees — and what it means for today’s students”, *Washington Post*, December 20, 2017

“Harvard joins growing trend of arts education in medical schools” *Boston Globe*, November 2, 2015

“4 Classes Every Premedical Student Should Take—That Aren’t Science”, Created November 8, 2017 by Cassie Kosarek (<http://www.varsitytutors.com/>)

“What Doctors Can Learn From Looking at Art”, DHRUV KHULLAR, M.D. *The New York Times*, December 22, 2016

*Science Daily*, September 6, 2017  
“Art courses could help medical students become better clinical observers”

## INSTRUCTIONAL COMPREHENSIVE PROGRAM PLANNING AND REVIEW (CPPR) FOR 2018

Only to be completed by those programs scheduled for the year according to the institutional comprehensive planning cycle for instructional programs (i.e., every four years for CTE programs and five years for all other instructional programs), which is produced by the Office of Academic Affairs. Faculty should meet with their dean prior to beginning this process. Training is available to support faculty completing this work.

**Cluster:** Humanities

**Program:** Fine Arts (Art History AA-T and AAPP A.A.)

**Current Academic Year:** 2018-2019

**Last Academic Year CPPR Completed:** 2013-2014

**Current Date:** March 5, 2018

### NARRATIVE: INSTRUCTIONAL CPPR

Please use the following narrative outline:

#### I. GENERAL PROGRAM INFORMATION

A. Program mission (optional)

B. Brief history of the program

The Art History program now includes two degrees: Art History and Professional Practices A.A. degree and Art History AA-T (ADT) degree. The program provides students with the tools to transfer to a four-year institution and be academically successful in the fields of art history, museum studies and professional practices and/or take advantage of related vocational opportunities in our community. Art history students gain knowledge and the ability to think, speak, and write about that knowledge critically. Students use objective information to formulate and express meaningful personal and subjective judgments as well as describe and analyze both the similarities and differences between works of art produced at different time periods or in different cultures, as well as within the same time period and culture, by different artists and appreciate the contributions of varied artists in a global society.

A form of an Art History program has been in place at Cuesta College since 1988 when an A.A. degree in art with an emphasis in Arts Management was first offered. Non-program specific courses in art history have been available since the inception of the Fine Arts department in 1965. The Arts Management program grew out of a perceived need for a course of study for those students interested in art and its practical applications but who did not wish to become studio artists. The centerpiece of this

program was the Cuesta College Art Gallery, which operated first in ad hoc gallery spaces in the barracks of the old campus, and then in the Cuesta College library, when the new campus was built. A course in Exhibition Design was created in 1986; the name was later changed to “Art Gallery”. Our current gallery was built and opened in 2001 as part of the Art and Performing Arts building annex. The gallery has flourished with the support of a ¾ time gallery director. Every Art Appreciation and Art History course benefits from having the gallery as a resource. It will be critical to maintain and increase funding for a gallery director, staffing and operations in order for the gallery to continue to support the Art History programs (AA and AAT), the Fine Arts division, the College, and the community.

The program and faculty participation evolved in the 2000s. In the early years of the art department the three full time instructors taught both studio and art history classes. This connected the studio and history disciplines and gave the students a variety of instructors. Bob Pelfrey moved to teaching only art history and art appreciation classes. Bob Pelfrey managed the program and other full and part time instructors taught in the program as well. A full time hire in the art history area was needed after Pelfrey’s retirement in Pelfrey retired in 2003. We needed someone to write curriculum, lead assessment processes, conduct evaluations of part-time faculty and manage the digital library, and Scott Brennan-Smith was hired in 2005. Shortcomings were identified in the 2007-8 Program Review, and the Arts Management Degree was redesigned to include art history as a core component of the degree. It was determined that a more substantial program could be built to present not only exhibition and administrative practices related to art display, but the major historical and critical knowledge that make up the profile of virtually all who work in the field of art in non-studio capacities. The new degree would stress the historical and critical side of arts management and promote art history to the core of the discipline.

The name of the degree program was changed to “Art History and Professional Practices” and the curriculum evolved to better meet changing needs. The Art Gallery class (Art 295) was rewritten to focus on practical aspects of art display, the exhibition of current art and the nuts and bolts of operating commercial and non-commercial galleries. A new course, “Museum Practices” (Art 202) was designed. This course emphasizes the curatorial, critical, and historical aspects of museum display and well as critical art writing. This course can serve as a capstone course for the AHPP degree just as the portfolio class does for the Art Studio degree.

In response to the State's model transfer degrees and a need to update curriculum, major revisions were made to Art 203, 204, 205 and 206 and an AA transfer degree in

art history (ADT) was written and approved by the Curriculum Committee in 2013. The curriculum for these courses had not been rewritten since before 2003. Suggestions by faculty in our yearly assessment instruments were incorporated in the curriculum at this time. As well, curriculum was updated to reflect current pedagogy. The new transfer degree (ADT) has led us to begin a process to re-evaluate the scope and focus of the AA Art History and Professional Practices degree.

Major changes in faculty occurred over the last five years. Scott Brennan-Smith, our one full-time faculty in art history, took a leave of absence in 2012-13 and retired. Long-time part-time instructors Leslie Sutcliffe and Mary Renzi Cowitz continued to teach in the program, teaching on the ground as well as developing and teaching online (distance education). Leslie Sutcliffe served as lead faculty in Art History, writing curriculum, including major course revisions for the art history transfer degree, and participating in ongoing assessments including the 2013-2014 CPPR. She retired in 2016. Part-time instructors teaching between 2011 and 2014 included Patrick Trimbath, Tony Girolo, and Shannon Lieberman. A full-time tenure-track art historian, Megan Lorraine Debin, was hired in 2014.

#### C. Include significant changes/improvements since the last Program Review

The Art History Program at Cuesta College consists of two degrees: An Associate's Degree for Transfer in Art History AA-T (ADT) and the AA Art History and Professional Practices Degree (AHPP). Art History has been led by two full time faculty: Megan Lorraine Debin (2014-2016) and Dr. Michelle H. Craig (2016-present). The presence of full time faculty enabled significant developments in the program's curriculum, outreach, and campus presence.

One of the priorities of the Art History program is to increase student degree completion and transfer rates. Our Associate's Degree for Transfer in Art History (ADT), which became active in Spring 2013, is one way we expect to increase the number of students who will earn degrees and be transfer-prepared. All Art History Program instructors are promoting our transfer degree in the classroom; we are also promoting this degree at various campus events, including orientation day events such as Cuesta Connect, the Student Success Fair, and our annual Fine Arts Review Day, through posters placed within our department, and in one-on-one meetings with students.

Under the direction of Megan Debin, Art 202: Introduction to Museum Practices was developed and taught as a required of the AHPP Degree, online/Distance Education sections of Art 200: Art Appreciation were added, and a number of new courses supporting the AAT degree were developed.) We offered Art 202 for the first time in the Fall of 2014. This course is an AHPP degree requirement and was a vital addition to our course offerings. In the Spring of 2016, we offered Art 207: Mexican Art I (Pre-Columbian), for the first time, and added this course to both of our Art History ADT and AHPP degrees. We promote these and other major area courses in

similar ways, that is, both in and outside of the classroom environment. In the fall of 2015, Art 200 was offered in the large lecture hall, the Humanities Forum, in an effort to increase both course visibility on campus and overall enrollment. The course filled to 93 students. Perhaps most significant though is the addition of four new art history courses to the Art History Program curriculum. The following courses were built, approved, and added to the Fine Arts curriculum: Art 207: Mexican Art I (Precolumbian), Art 208: Mexican Art II (Colonial to Contemporary), Art 209: Art of Africa, Native America, and Oceania and Art 210: Asian Art. These courses help to increase the campus's consideration of culturally and socially diverse groups. These subjects are little found in K-12 curriculum. Moreover, as the Central Coast lacks major or culturally diverse museums, these classes are crucial for helping to instill cultural sensitivity in our students as they strive to become productive world citizens. In spring of 2016, Art 207: Mexican Art I, was offered, that is geared specifically at better serving our local San Luis Obispo county population, which has an increasing number of Latinx students who may be attracted to our campus because of this new course offering. Furthermore, this course, due in part to the inclusive subject matter, will address the mandate to help increase student success, particularly of underperforming student populations such as young, male Latinx/Hispanic students.

With these new courses in mind, lead faculty Debin, along with Division head Margaret Korisheli, created a new, revised two-year course rotation schedule. The new schedule proposed to offer three online/DE art appreciation courses, four face-to-face art appreciation courses, and four art history courses, each semester, in an effort to increase fill rates. In early 2016, Debin created a new Art History Program flyer, which outlined our two degrees in a clear informative manner, explained the recommended course pathway for each degree, and delineates the attainable skills and possible careers available to students who pursue our art history degrees. She established a Cuesta College Facebook page to reach students, faculty, staff, alumni, and community members. Art History programs were represented both at the Cuesta Promise Day in the fall and Educate in the spring semester. Debin also served as a advisor to the Cuesta College Art History Club. Craig has continued these practices.

Debin left Cuesta after Spring 2016 to teach at Fullerton College in a tenure-track position. During her tenure, she taught Art 200, including face to face, DE and summer study abroad, Art 202, Art 203, Art 204, Art 205, Art 207 Mexican Art I (Pre-Columbian). Dr. Michelle Craig was hired as a full-time temporary instructor for 2016-2017, and we was offered the tenure-track position in Spring 2017. Craig has taught Art 207 (Fall 2016), and implemented the three new art history courses: Art 208: Mexican Art II (Colonial to Contemporary) (Spring 2017), Art 209: Art of Africa, Native America, and Oceania (Fall 2017), and Art 210: Asian Art (Spring 2018). She taught Art 295: Art Gallery (Spring 2017) and Art 202: Introduction to Museum Practices (Fall 2017).

A number of committed part-time faculty continue to support Art History programs at Cuesta: Stephanie Fikri has taught Art 200, Art 204, and Art 205 since 2012. Alecia Teague taught and Guy Kinnear and Inga Dorosz teach Art 200 - Art Appreciation. Inga Dorosz teaches Distance Education courses full term semester courses as well as summer and 9-week compressed courses. Guy Kinnear and Lauren Rayburn are currently training to teach Distance Education classes.

In response to declining enrollments and to further strengthen our program and support our students, Art History, along with the Fine Arts program, continued to focus on outreach, community involvement, and increased efficiency, encouraging our students to complete one or more of our degrees. In addition, we are increasing efforts to create a sense of engagement and community among our student body, both within and outside the classroom. In Fall 2016, we taught our first concurrent enrollment class at New Tech High in Nipomo where we are in a two-year rotation for Art 200 - Art Appreciation. Concurrent enrollment offers a new direction for our program. We will pursue other opportunities as they arise. In Spring 2018, an Art Appreciation concurrent enrollment class is offered at Paso Robles High School.

Lead faculty Craig and division chair Korisheli revised the two-year course rotation, reducing the ground art history classes to three art history courses each semester in response to the reduced demand. Furthermore, we continue to offer some of our courses online, which supports the District's Institution Objective to increase the successful completions in distance education courses by 2% annually. Art Appreciation is offered online every semester and summer. The biggest growth in the program as been our online presence with up four sections of Art 200 offered as DE each semester.

Outreach and community engagement continues to be a priority. Dr. Herbert (Skip) M. Cole, Professor Emeritus of Art History at UCSB spoke on the topic of his recently published 12<sup>th</sup> book in December 2017. This lecture complemented the first offering of Art 209. Craig will give a faculty lecture in Spring 2018.

#### D. List current faculty, including part-time faculty

Michelle H. Craig, PhD, teaches art history as a tenure-track, full-time instructor. She teaches Art 200, face to face and DE sections, Art 202, Art 295, Art 203, Art 204, Art 207, Art 208, Art, Art 209, and Art 210.

Bonnie Cullen teaches Art 200 and will retire after Spring 2018. Stephanie Fikri teaches Art 200, Art 204, and Art 205. Guy Kinnear teaches Art 200 ground classes and Inga Dorosz teaches Art 200 DE.

#### E. Describe how the Program Review was conducted and who was involved

Through program and course reviews all art history faculty participated in the evaluation of our courses and programs. Division chair Margaret Korisheli and Dr. Michelle Craig, reviewed the program and course assessments as well as the Annual Program Planning Worksheets from the years since our last CPPR was written. We reviewed institutional data on enrollment, retention, and course and degree completion and on a response to the needs of the local service area. This review allowed us to observe our strengths and draft a plan to support our programs in the future. Our work was then brought back to faculty for discussion and input.

## II. PROGRAM SUPPORT OF DISTRICT'S [MISSION STATEMENT](#), [INSTITUTIONAL GOALS](#), [INSTITUTIONAL OBJECTIVES](#), AND/OR [INSTITUTIONAL LEARNING OUTCOMES](#)

### A. Identify how your program addresses or helps to achieve the [District's Mission Statement](#).

"Cuesta College is an inclusive institution that inspires a diverse student population to achieve their educational goals.

We effectively support students in their efforts to improve foundational skills, earn certificates or associate degrees, transfer to four-year institutions, and advance in the workforce.

Through innovative and challenging learning opportunities, Cuesta College enhances lives by promoting cultural, intellectual, personal, and professional growth. We prepare students to become engaged citizens in our increasingly complex communities and world."

When art history students engage with culturally or temporally remote subject matter on their own terms, they are empowered to make meaningful connections with the presented material and cultivate critical thought. Program faculty facilitate this highly individual process by helping students construct questions that will broaden and deepen their understanding of diverse peoples and cultures, both past and present.

Objects – and concepts – are made tangible by bringing works into the classroom or taking students to Harold J. Miozzi gallery or area exhibitions. Local architecture and exhibitions factor in the development of projects. Pairing class assignments with area environments and local exhibitions permits students to have individual and more tangible engagements with works and reinforces the use of formal analysis. The classroom is not only a space to transfer knowledge, but also a space of active learning that enables students to make material significant and meaningful in their lives outside the classroom.

The Harold J. Miozzi Gallery supports every art appreciation and art history class. Each class receives a foundation in formal analysis. Every exhibition in the Miozzi support this instruction. Art 200 (Art Appreciation) particularly engages with the Gallery as students are learning how to identify and analyze visual arts. Art 202 (Museum Studies) visits the Gallery when learning about exhibition history and comparing gallery and museum spaces. Emma Saperstein, the Gallery Director, will work towards curating exhibitions that complement our non-Western class. An exhibition scheduled for 2019 featuring Puerto Rican artists will particularly support Art 208 Mexican Art II (Colonial to Contemporary). Art 295 (Art Gallery) works intimately with the Gallery, helping to install exhibitions and host their openings. This course also benefits from learning about curatorial process and gallery management via the Gallery.

Art 202 and Art 295 also engage directly with regional resources. These classes take field trips to and collaborate with the History Center of San Luis Obispo, Art Gallery at Cal Poly, San Luis Obispo Museum of Art, Mission San Luis Obispo, Dallidet Adobe, Dana Adobe, Spooner Ranch House, Natural History Museum at Morro Bay, and Hearst Castle. As such, Cuesta art

history students connect with local institutions and recognize how the materials they study can be practically applied.

At a time when student-centered learning trends often overlook the needs of introverts, the pedagogy used in Art History classes allows multiple types of learners to thrive. Projects, quizzes, and exams use multiple sections and formats to maximize the potential for success.

Students who succeed in individual art history courses as well as those who complete ADT or AHPP degrees gain critical thinking and writing skills, increased vocabulary, geographical and cultural understanding.

- B. Identify how your program addresses or helps to achieve the [District's Institutional Goals and Objectives](#), and/or operational planning initiatives.

*Institutional Objective 2.1: Increase enrollment of low-income and underrepresented students through targeted outreach efforts.*

Art History has participated in the Educate events each Spring 2016-2018 via the Art History Club seeing to increase underrepresented students enrolling in art and art history classes.

*Increase enrollment opportunities for community members who are 55 years of age and older.*

Art 202 and Art 295 both appeal to non-traditional students. Courses offered in 2017 both contained students 55 and older. Art 200 has also seen a rise in senior students. These students generally add much to our discussions and support good study habits in their younger peers.

*Institutional Objective 5.1: Build a sustainable base of enrollment by effectively responding to the needs of the District as identified in the Educational Master Plan.*

Art History courses FTES numbers are higher than the division and college, helping both to strive for annual goals.

- C. Identify how your program helps students achieve [Institutional Learning Outcomes](#).

### ***ILO 1. Personal, Academic, and Professional Development***

The study of art history helps students successfully meet several Institutional Learning Outcomes in the following ways:

Art history majors develop a range of skills that allow for personal, and academic growth and skills that are highly valued by employers. Art history students learn to write creatively; analyze text and information; understand structure and style of both language and the visual work; find solutions to intricate problems; and perceive the world from multiple points of view. Those are



both personally enriching skills as well as ‘transferable skills’ to the academic and business worlds.

Art historians pursue careers as curators, researchers, art administrators, conservators, archivists, and educators in schools, colleges, universities, museums, and galleries, and in areas such as media, advertising, publishing, fashion, and design. Art historians often advise archeologists on location at dig sites. Art history can also serve as a launching pad into art therapy, business, government, and non-profit organizations. The analytical skills and creative thinking skills learned in art history also gets students ready for analysis positions in investment banking and financial services firms.

The National Association of Colleges and Employers (NACE) lists leadership, ability to work in a team, written communicational skills, problem solving, strong work ethic and analytical/quantitative skills as the top ten skills sought out by employers. All of those skills are taught in art history courses. Even non-majors benefit from taking art history courses; for example, any good marketing executive should have a basic understanding of the power of visual language. Art historians are also in high-demand in the technology sector, a growing local field in the San Luis Obispo area (in fact, San Luis Obispo’s own MindBody was just named one of Glassdoor’s “10 Best Tech Companies to Work For in 2015” along with Google, Facebook, and LinkedIn), where employees with liberal arts educations are sought out in order to bring balance to their highly technically-trained coworkers.

As Cuesta moves toward a Guided Pathways model, Art History sees a number of potential connections across campus, as we seek to encourage greater student success even as we break down the silos that divide campus divisions. Numerous studies show that medical field students benefit from art courses. We hope to reach out to the Nursing Program and counselors to discuss connections between our programs.

### *ILO 2. Critical Thinking and Communication*

Art history students develop the skills required for critical and analytical thinking, perceptive reading and observation, and interpretive analysis. Art history courses teach students to understand the power of images that surround us everyday. In an art history class, students learn the formal language of art and how to interpret images. Its rigorous approach trains students how to recognize what is important and how to think, write, and speak clearly, which in turn allows students to gain intellectual confidence. Students also learn to be critical of what they see and hear everyday, increasing their critical thinking skills. Art history, often writing-heavy, allows students to develop their written communication skills, vital for any career. Most high school students have not been exposed to art history, and for many a class at Cuesta will be their first exposure on how to interpret and articulate the visual world.

### *ILO 4. Social, Historical, and Global Knowledge and Engagement*

All of our art history courses increase student's understanding of social, historical and global knowledge. The discipline of art history is, in effect, the study of *everything* that a culture produces. Art historians study all aspects of the culture that creates an artwork, from its literature and philosophy to its science and politics. Art historians examine not only how all of these cultural aspects are evidenced in the objects that these cultures make but also how these cultural practices are made, in fact are reinforced, through the production of objects and images. Art holds clues to life in the past and present. In looking at symbolism, colors, and materials, students learn about the cultures in a way that is not open to other academic disciplines. When students compare artwork from different perspectives, it gives them a well-rounded way of looking at events, situations, eras, and people.

The curriculum approaches the visual world through global themes that promote interdisciplinary and transcultural exchanges. It is designed to make material accessible to diverse student populations and promote critical inquiry through challenging discussions. In particular, our four newly written non-Western art history courses (ART 207, ART 208, ART 209, and ART 210) expose students to areas of study that they otherwise may not be familiarized with, including the study of the religion, politics, and culture of people from Asia, Latin America, Oceania, Native North America, and Africa. By looking at what has been done before, especially in non-Western art, students gather knowledge that contributes to new insights about the world and their own place in the global arena.

### ***ILO 5. Artistic and Cultural Knowledge and Engagement***

Art history immerses students in both artistic and cultural knowledge. Students of art history are able to identify, create, and/or critique key elements of inspirational art forms. They can demonstrate knowledge of and sensitivity to diverse groups and cultures through studying the world's languages, societies, and histories. The study of visual culture is inherently interdisciplinary, as students need to understand the politics, history, economics, and more of a given era, and art history is therefore rewarding in terms of the breadth of knowledge students gain. As issues of political power, race, gender and class dominate headlines, the careful analysis of how these same issues have been dealt with over centuries, help students gain not only artistic and cultural knowledge but also empathy. Empathy is the vehicle for engagement. Institutional Learning Outcome 5 is exactly what our Art History Program does.

### ***ILO 6. Technical and Informational Fluency***

Art history students complete art-related research papers, learning to recognize when information is needed and understanding how to locate and utilize diverse sources of information, including appropriate web sources, scholarly journals, and books. In learning how to assess the quality and reliability of information, students learn informational fluency. Annotated and research bibliographies help students value empirical research and realized that not all research is equal. Several of our art history courses have students complete collaborative projects that include utilizing various software as well as producing art historical videos, which are then uploaded to video sharing sites such as YouTube. Through the

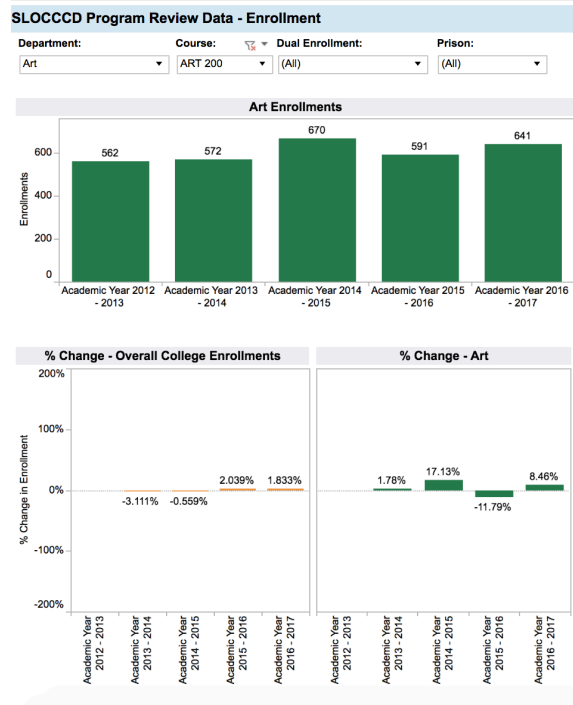
assignment of these group projects, students also learn to navigate the sharing of electronic documents, images, and other modern software and technology. In studying visual culture, students gain knowledge of contemporary time- and technology- based art (video, net, generative art, etc.), which deepens their technical and informational fluency. Art 295 and Art 202 students read and write in multiple formats and examine how writing styles change to better engage with different audiences.

### III. PROGRAM DATA ANALYSIS AND PROGRAM-SPECIFIC MEASUREMENTS

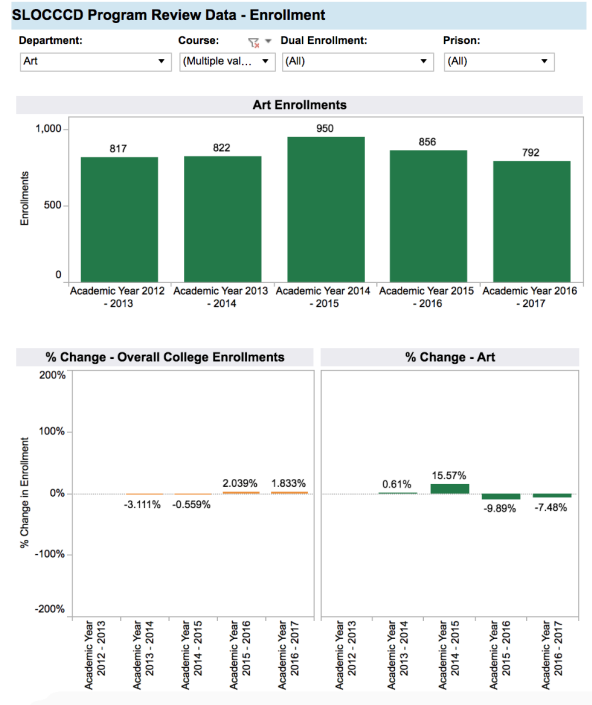
The data components are hyperlinked below.

#### [General Enrollment \(Insert Aggregated Data Chart\)](#)

Insert the data chart and explain observed differences between the program and the college.



Art 200 enrollment



Art History Enrollment

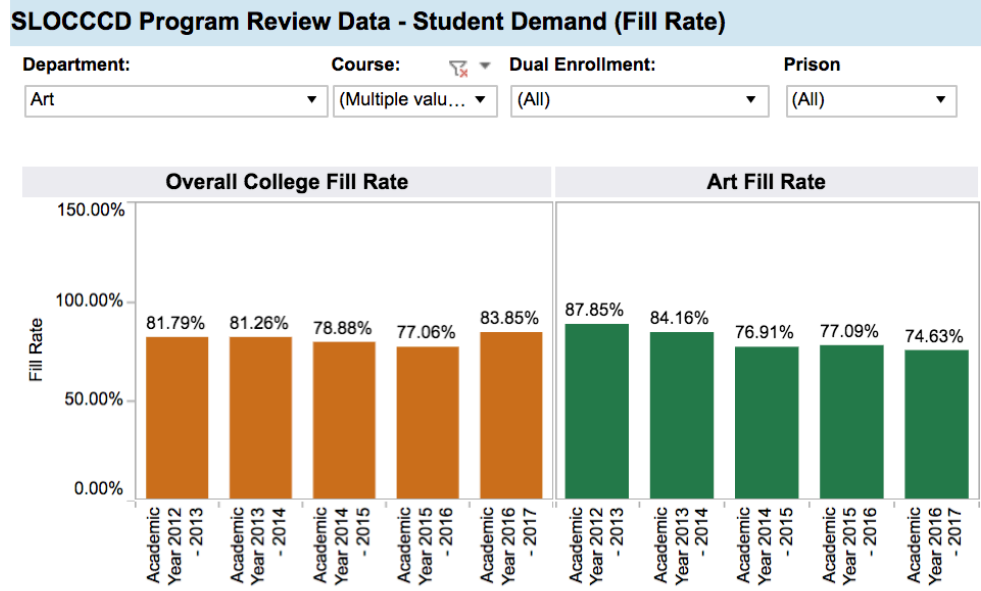
Art History’s overall enrollment has decreased for the last two years. These lower enrollments correspond to the implementation of new art history courses that did not have previous student review, nor transfer approval until late in the Spring 2017 semester. These non-Western courses offer invaluable exposure to diverse cultures not available elsewhere on campus. All four courses support and validate minority student heritages and experience.

Art 200 – Art Appreciation for non-majors continues to be an area of growth for art history. Art 200 also serves as a gateway course for students into other non-history courses. While the number of ground courses has decreased in 2017-2018, the number of DE courses, both full term and 9-week intensive in 2017-2018, have increased. Enrollment in Art 200 was over 6.5% higher than the college in 2016-2017.

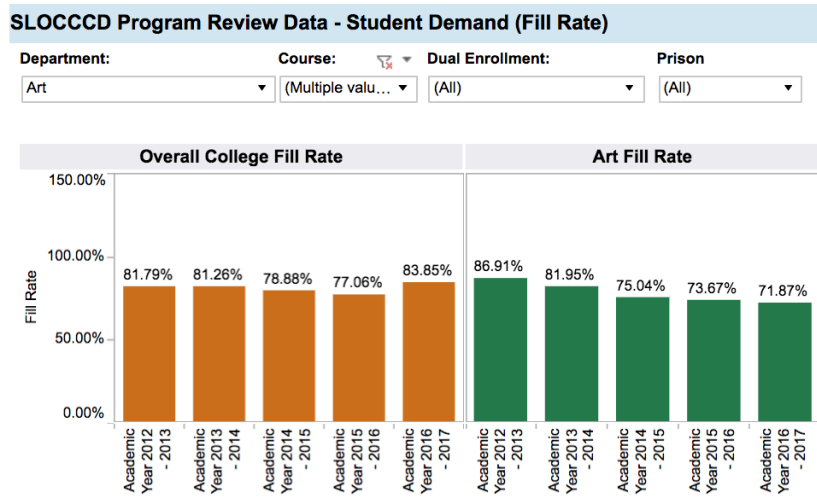
In Fall 2017, 8 sections of Art 200 were offered, including 1 in North County and four DE section two of which were 9-week accelerated, but only three sections of three different Art History courses. In Spring 2018, 8 sections of Art 200 are offered, including 1 at Paso Robles High School and four DE section one of which is 9-week accelerated. Again only three Art History Courses are offered.

General Student Demand (Fill Rate) (Insert Aggregated Data Chart)

Insert the data chart and explain observed differences between the program and the college.



All courses in the Art History program including studio electives



Fill Rate: The ratio of enrollments to class limits. Cross listed class limits are adjusted appropriately. Also, courses with zero class limits are excluded from this measure.

Only Art History core courses

Art History courses have significantly higher enrollments than studio courses in the division. This allows the general efficiency to increase. Unfortunately, when art history courses are scheduled in large rooms in SLO and North County, demand statistics fall. Fill rate across the Art History program, include AH core and studio electives still had a higher fill rate than the college over 3 of the last 5 years.

Fill rates, in general, have declined in the past five years. Although the trend mirrors the decline in overall college fill rates, 2014-17 saw significantly lower fill rates. The popularity of DE Art Appreciation courses for students fulfilling a general education requirement may be drawing students from face-to-face courses. Another factor may be the time lag between courses being approved and their inclusion in our AD-T. In 2015, based on the transfer model curriculum, we divided our one non-Western course (Art 206- now deactivated) into four new courses: Art 207: Mexican Art I (Precolumbian), Art 208: Mexican Art II (Colonial to Contemporary), Art 209: Asian Art, and Art 210: Art of Africa, Native America, and Oceania. Students may not have enrolled in Art 207, which was very low enrolled when offered in Spring 2016, because these changes were not reflected in the catalogue for either of our AD-Ts (Art History and Studio Art) due to the slow State approval process. That same lag has possibly affected Art 207 and Art 208, which were offered in 2016-2017. Although low enrolled, the courses were not cut because these courses are geared specifically at better serving our local San Luis Obispo county population, which has an increasing number of Latino students who may be attracted to our campus because of these new course offerings and may help address the mandate to help increase student success, particularly of underperforming student populations such as young, male Latino/Hispanic students. The Chancellor's Office deactivated course ART 206 and added the new art history courses of ART 207, ART 208, ART 209, and ART 210 in February 2017. These non-Western courses are critical for creating a culturally and socially diverse curriculum. Art 209 and Art 210 were low enrolled in 2017-2018; we hope the 2018-2020 course rotation will yield an improved demand.

In an attempt to capture more students and increase efficiency we began offering Art 200 in the humanities forum. The first year the course filled well and the second it did not, which in combination with low enrolled North County classes affected our fill rates.

We are working to better schedule art history courses to improve fill rate – Art 200 courses are more successful in the morning, but for Fall 2018, no morning courses will be offered due to the request to have a section in one of the two campus auditoriums after the morning slots were taken as well as the needs of other art history and music appreciation courses in 7120.

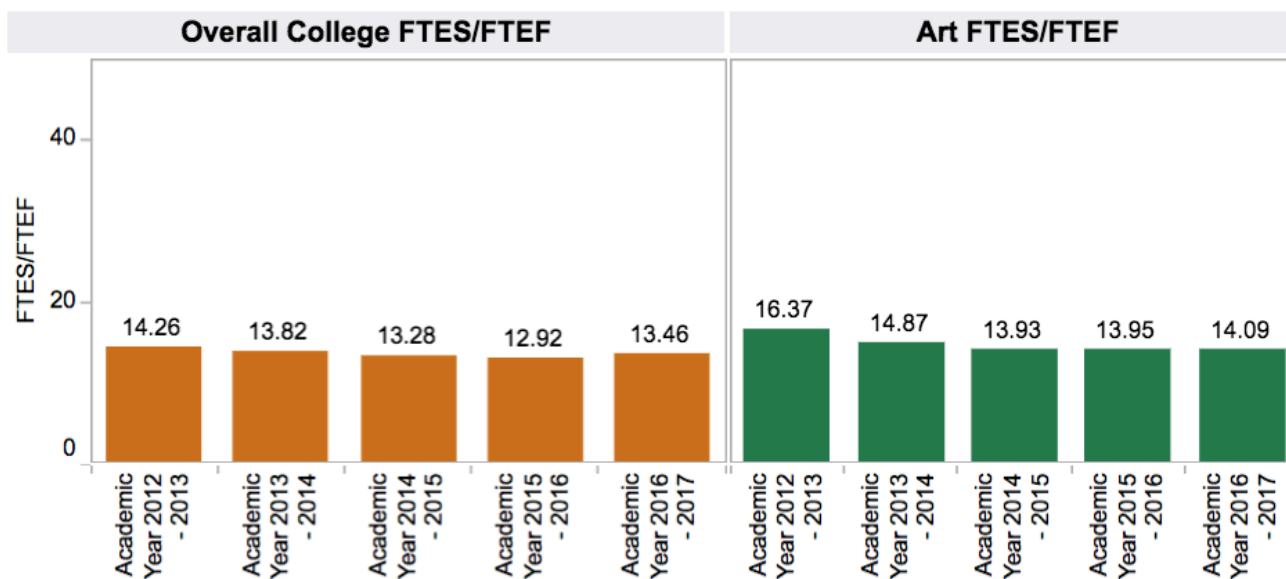
Another issue is art history course conflicts with required studio courses, especially Art Portfolio and Color. Students taking Color in Spring 2018 could not take Art 210 – Survey of Asian Art. At least one student is taking Asian Art online at another college. To this end, Art History is looking to create DE courses for Art 203 and Art 205 as well as bring Art 204 back to DE. We hope to build enrollment in ground non-Western courses before taking them online as well. With inclusion in the ADTs and outreach we hope our non-western series of courses will have healthy fill rates.

[General Efficiency \(FTES/FTEF\) \(Insert Aggregated Data Chart\)](#)

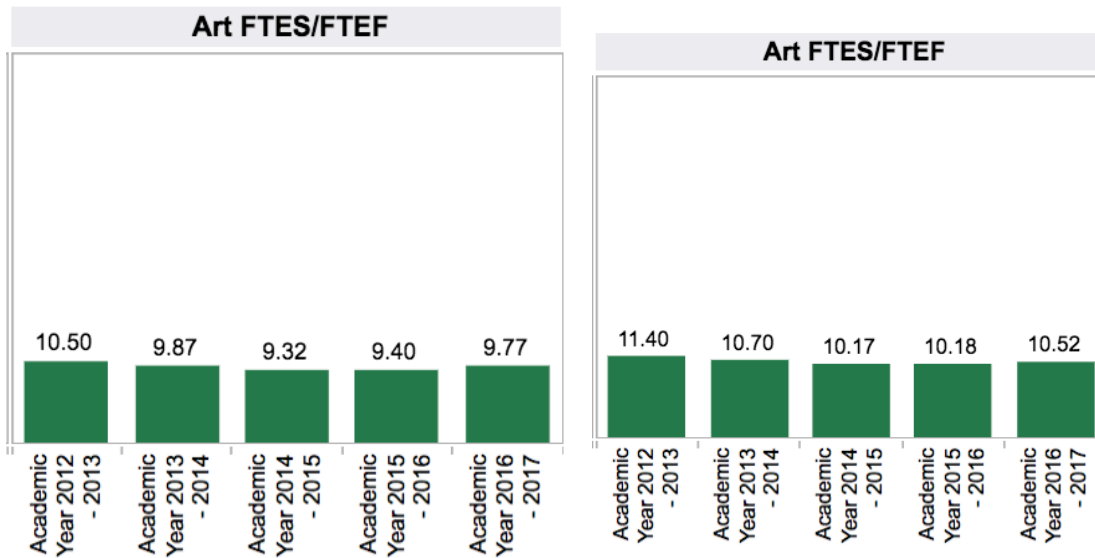
Insert the data chart and explain observed differences between the program and the college.

### SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

Department: 
 Course: 
 Dual Enrollment: 
 Prison:



Art History Efficiency



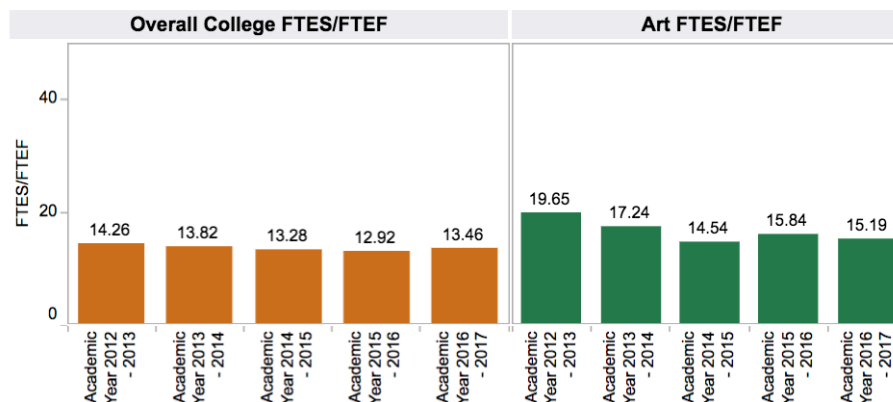
Art without Art History

Art with Art History

Art History’s FTES/FTEF has consistently been higher than the college over the last five years. Not only does Art History help the College’s FTES/FTEF but is particularly helps its home division. Without Art History courses, the FTES/FTEF for the division would be at least half a point lower. Art History’s FTES/FTEF are 5 more points higher than studio classes, due to the limited class size of studio courses.

**SLOCCCD Program Review Data - Efficiency (FTES/FTEF)**

Department:  Course:  Dual Enrollment:  Prison:

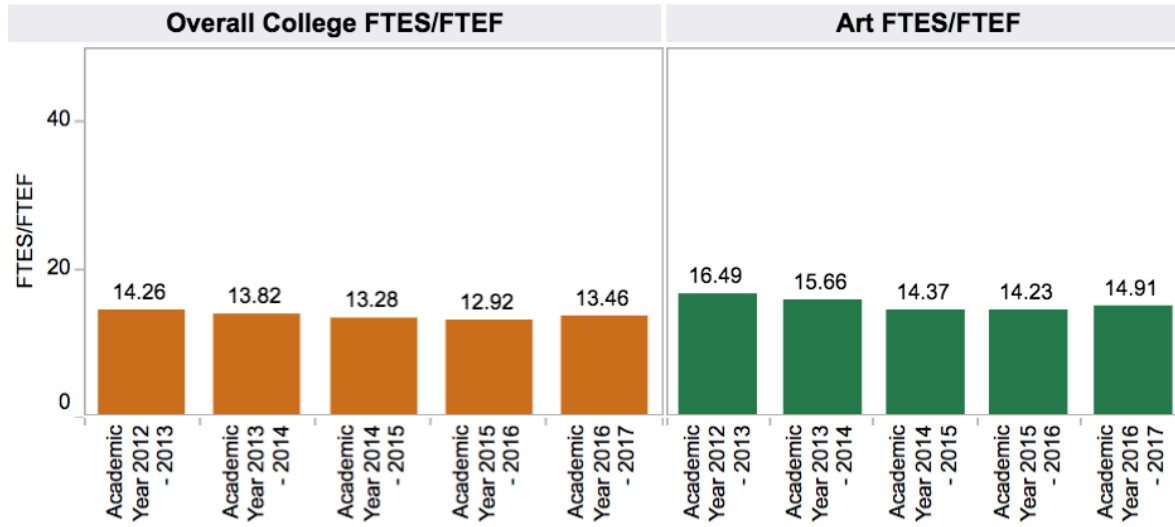


Efficiency for our western art history courses, in particular, is significantly above the college mean.



## SLOCCCD Program Review Data - Efficiency (FTES/FTEF)

Department:  Course:  Dual Enrollment:  Prison:

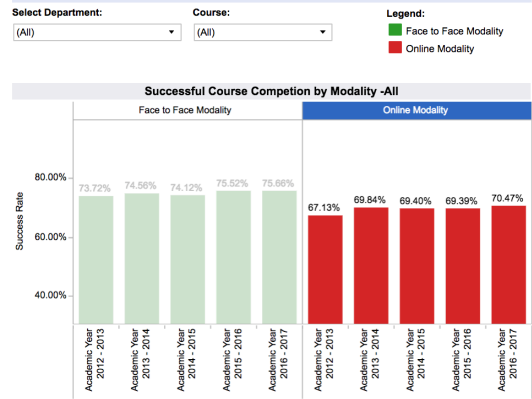


Efficiency for Art 200 is higher than the overall college, but much below where it should be to offset our classes with lower caps, such as Art 202 and 295. An increase in the cap from 30-40 for DE Art Appreciation will help bring up these numbers for 2017-18.

## Student Success—Course Modality (Insert Data Chart)

Insert the data chart and explain observed differences between the program and the college.

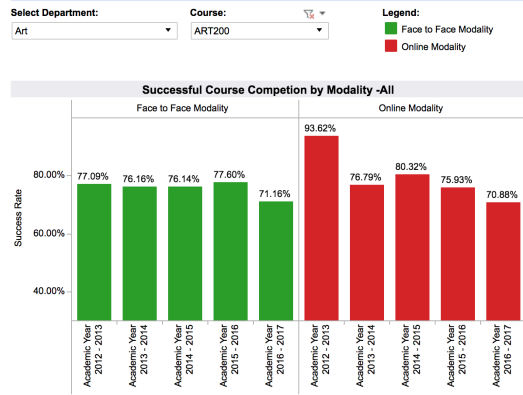
SLOCCCD Program Review Data: Successful Course Completion



Successful Course Completion by Modality Table - All

Face to Face Modality	Department Success Rate	Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017
Face to Face Modality	73.72%	74.56%	74.12%	75.52%	75.66%	
	Total Department Enrollments	53,865	51,005	48,584	47,724	47,022
Online Modality	67.13%	69.84%	69.40%	69.39%	70.47%	
	Total Department Enrollments	6,557	7,101	8,112	9,950	10,442

SLOCCCD Program Review Data: Successful Course Completion

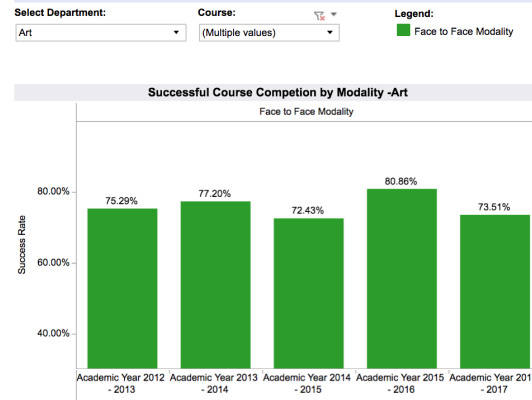


Successful Course Completion by Modality Table - All

Face to Face Modality	Department Success Rate	Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017
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Online Modality	67.13%	69.84%	69.40%	69.39%	70.47%	
	Total Department Enrollments	6,557	7,101	8,112	9,950	10,442

## Campus Modality Success

SLOCCCD Program Review Data: Successful Course Completion



Successful Course Completion by Modality Table - Art

Face to Face Modality	Department Success Rate	Academic Year 2012 - 2013	Academic Year 2013 - 2014	Academic Year 2014 - 2015	Academic Year 2015 - 2016	Academic Year 2016 - 2017
Face to Face Modality	79.41%	78.39%	73.72%	78.33%	75.72%	
	Total Department Enrollments	2,366	2,235	2,192	1,947	1,743
Online Modality	80.82%	76.79%	74.14%	68.85%	68.45%	
	Total Department Enrollments	73	56	232	366	355

## Art 200 Modality Success

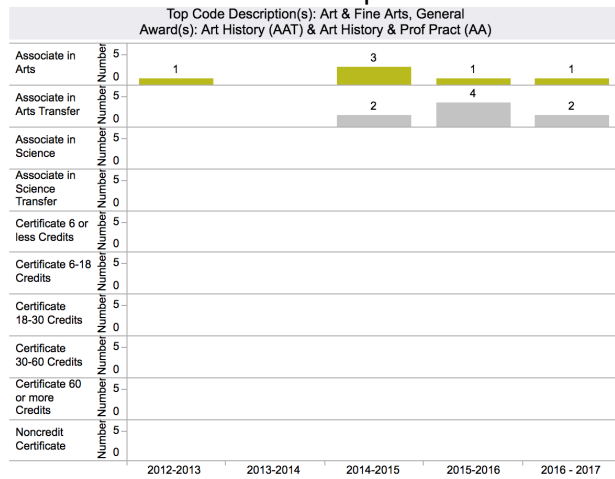
### Art History Ground success

Art history course success via course modality, which currently is only Art 200, has historically been higher than the college rate, and of 2016-2017, was near equal to the college and to ground art history courses. This may be due to the improvement and increased rigor of DE courses across across campus.

Student success in the ground core art history courses have been traditionally higher than DE success rates. This will be something to watch as Art History courses are added to DE

Degrees and Certificates Awarded (Insert Data Chart)

Insert the data chart and explain observed differences between the program and the college.



Award T.	Award	2012-2013	2013-2014	2014-2015	2015-2016	2016 - 2017
Associate in Arts	Art History & Prof Pract (AA)	1	0	3	1	1
	<b>Total</b>	1	0	3	1	1
Associate in Arts Transfer	Art History (AAT)	0	0	2	4	2
	<b>Total</b>	0	0	2	4	2
<b>Grand Total</b>		1	0	5	5	3

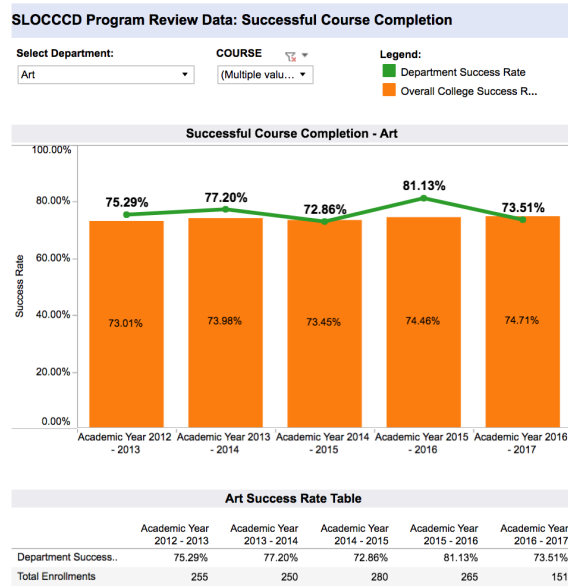
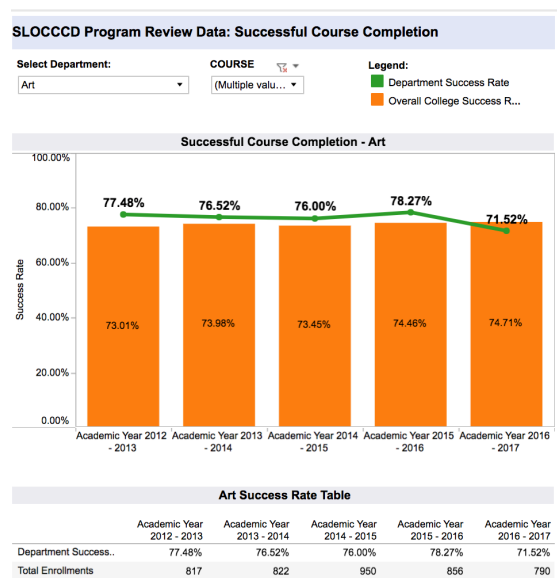
From 2015 to 2016 we saw an increase in the number of students awarded AD-T and a decrease in the number of students awarded the AA AHPP. In Spring 2017, two AD-T graduates continued to UC-Davis and UC- Santa Barbara. After Fall 2017, an art history major transferred to the University of Connecticut. A number of AD-T and AA AHPP students are expected to graduate in 2018 or 2019. We currently have fifteen students self-identified as AD-T or AA AHPP majors.

Our 2017 AD-T graduates transferred to UC-Davis and UC-Santa Barbara. Both have commented that they are so grateful for the instruction and preparation they received at Cuesta. Additionally, an art history student without an AD-T successfully transferred to the University of Connecticut for Spring 2018.

[General Student Success – Course Completion \(Insert Aggregated Data Chart\)](#)

Review the [Disaggregated Student Success](#) charts; include any charts that you will reference.

Describe any departmental or pedagogical outcomes that have occurred as a result of programmatic discussion regarding the data presented.



Art history has consistently had higher student success rate than the college until 2016-2017, but this drop below the college average is largely due to one course, Art 200, which is not a core Art History course.

- Other Relevant Program Data (optional)

Provide and comment on any other data that is relevant to your program such as state or national certification/licensure exam results, employment data, etc. If necessary, describe origin and/or data collection methods used.

#### IV. CURRICULUM REVIEW

- A. List all courses and degrees/certificates that have been created, modified, or deactivated (and approved by the Curriculum Committee) since the last CPPR. Complete the [Curriculum Review Template](#) and submit the form within your CPPR.

Deactivated

Art 206 last taught Spring 2016

Created

Art 207 (Mexican Art I) taught back-to-back Spring 2016 and Fall 2017

Art 208 (Mexican Art II) first taught in Spring 2017 but transfer credit not approved until after Census

Art 209 (Arts of Africa, Oceania, and Native North America) first taught in Fall 2017

Art 210 (Survey of Asian Art) first taught in Spring 2018

Textbooks for the following courses are all in the process of being updated in Spring 2018:

Art 200

Art 202

Art 203

Art 204

Art 205

Art 208

Art 209

Art 210

Art 295

Recommendations for the library to update resources were sent in 2017 and will be sent again in 2018 and as necessary.

- B. Completing the template will provide evidence that the curriculum (including course delivery modalities) has been carefully reviewed during the past five years for currency in teaching practices, compliance with current policies, standards, regulations, and with advisory committee input. The form requires you to include evidence that the following entries on the course outline of record (CurricUNET format) are appropriate and complete:

- Course description
- Student learning outcomes
- Caps
- New DE addendum is complete
- MQDD is complete
- Pre-requisites/co-requisites
- Topics and scope
- Course objectives

- Alignment of topics and scopes, methods of evaluation, and assignments with objectives
- Alignment of SLOs and objectives with approved requirement rubrics (General Education, Diversity, Health, Liberal Arts)
- Textbooks
- CSU/IGETC transfer and AA GE information
- Degree and Certificate information

The template also includes a calendar of a five-year cycle during which all aspects of the course outline of record and program curriculum, including the list above, will be reviewed for currency, quality, and appropriate CurricUNET format.

## V. PROGRAM OUTCOMES, ASSESSMENT AND IMPROVEMENTS

- A. Attach or insert the assessment calendar for your program for the next program review cycle.

See Attachment

- B. Have you completed all course assessments in eLumen? If no, explain why you were unable to do so during this program review cycle and what plan(s) exist for completing this in the next program review cycle.

Some of our courses have yet to be added to eLumen. We have a schedule for adding them:

Art 200 has been assess Spring 2016, Fall 2016, and Fall 2017

Art 202 was assessed in Fall 2017

Art 203 was assessed in Fall 2016

Art 204 will assess in Spring 2018

Art 205 was assessed in Spring 2016, but no records appear in eLumen. Fikri and Craig can add an assessment of Art 205 in Spring 2018

Art 206 was deactivated after Spring 2016

Art 207 was assessed in Spring 2016, but no records appear in eLumen. Craig can add an assessment of Art 207 in Fall 2017

Art 208 was assessed in Spring 2017

Art 209 was assessed in Fall 2017

Art 210 will assess in Spring 2018

Art 295 was assessed in Spring 2015, but not in eLumen. It is scheduled to be assessed in Spring 2018. Craig will assess Art 295 taught in Spring 2017.

- C. Include the most recent “PLO Summary Map by Course” from eLumen which shows the Course-level SLOs mapped to the Program-level SLOs.

See attachment



- D. Highlight changes made at the course or program level that have resulted from SLO assessment.

In reviewing past text-based assessments, and comparing Cuesta courses to those offered at other California Community Colleges, CSU, and UCs, our art history courses and programs are excellent. The courses and programs are in good shape and appropriate for the community college level. That said, our excellence is confirmed by students who have successfully transferred to UCs and other national R1 institutions.

As not many courses have multiple eLumen assessments, no changes has resulted from looking at that data, but rather each professor engages with their unique cohorts to best guide their study of art history and corresponding development of critical thinking, writing, and oral skills. They modify pedagogy as needed to support a particular class succeed. eLumen assessments reveal how students fail to submit assignments or take exams, and, therefore, cannot be assessed. Assessments do remind faculty that students may meet SLOs but still fail the course or perform poorly. Of those who do show up and participate, assessments suggest the actual knowledge gained exceeds the success rate corresponding to grade.

- E. Identify and describe any budget or funding requests that are related to student learning outcome assessment results. If applicable, be sure to include requests in the [Resource Plan Worksheet](#).

The data projector in 7120 will need to be replaced within the next five years. Details of works of art are already lost, especially in darker areas of works.

## VI. PROGRAM DEVELOPMENT

Indicate how the program supports efforts to achieve any of the following:

- A. Institutional Goals and Objectives
- B. Institutional Learning Outcomes

Please see pages 7-11 for A and B.

- C. Program outcomes

### Program Outcomes for Art History AA-T (ADT)

#### A: Outcome

Recognize and describe major developments and representative works of art and architecture in western art from prehistory through contemporary periods.

#### B: Outcome

Recognize and describe the artistic traditions and representative works of art and architecture in non-western art including India, Asia, Pre-Columbian America, and Africa.

#### C: Outcome

Write about art historical movements and individual artists employing relevant terminology and vocabulary.

#### D: Outcome

Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation.

#### E: Outcome

Recognize and describe the formal and conceptual aspects of works of art, including the elements and principles of design and specific iconography.

### Program Outcomes for ART HISTORY AND PROFESSIONAL PRACTICES

#### A: Outcome

Recognize and describe major developments and representative works of art and architecture in western art from prehistory through contemporary periods.

#### B: Outcome

Write about art historical movements, individual artists, and art exhibitions employing relevant terminology and vocabulary.

#### C: Outcome

Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and aesthetic innovation.

#### D: Outcome

Recognize and describe the formal and conceptual aspects of works of art, including the elements and principles of design and specific iconography.

#### E: Outcome

Recognize and describe the artistic traditions and representative works of art and architecture in non-western art including India, Asia, Pre-Columbian America, and Africa.

#### F: Outcome

Describe and analyze the mission and functions of art museums, as well as the professional roles involved in working in museums.

G: Outcome

Apply professional practices in the installation of art exhibitions.

H: Outcome

Assess career opportunities in arts management.

The Art History programs at Cuesta College have profoundly changed in the last five years. These changes resulted from the successive hiring of two full-time faculty: Megan Debin (2014-2016) and Dr. Michelle Craig (2016-). Debin developed critical non-Western courses to support our Hispanic-serving institution and introduce rural students to non-Western cultures, which are rarely discussed in K-12 curricula, nor present in local institutions. Debin began implementing these important curricular additions, and Dr. Craig continues to support and enhance these developments. As a result, our courses are almost evenly split between outcomes A and B in the ADT and A and E in the AHPP A.A. and every art history courses focuses on outcomes C, D, and E in the ADT and B,C, and D in the AHPP A.A. Art 202 (Museum Practices) grounds students in art history's history, methodologies, and writing applications and Art 295 (Art Gallery) harnesses the resources on campus at the Miossi Gallery to show how art historical techniques are practically applied. Both courses promote strong field work skills and comparative analysis. They focus on outcomes F, G, and H for the AHPP A.A..

Cuesta art history students who succeed in our program's PLOs should be able to seamlessly integrate into four-year institutions. After successfully completing an ADT degree, students should be able to excel in upper division coursework. After teaching upper division courses at UCLA (2015-2016), Dr. Craig knows this is not always the case. A third of her students in Art Historical Theories and Methods (Fall 2015) were graduates of California Community Colleges and only one of them was adequately prepared for her class. It would be a disservice to Cuesta students to fail to prepare them for CSU and UC standards. Happily, we know we are succeeding in helping our students succeed. As of Spring 2018, three of Cuesta's art history students (2 ADT graduates) had transferred to R1 universities (UCSB, UC-Davis, and UConn). All three have thanked Craig for helping them be ready for their new degree paths. Of course, art history at Cuesta reaches many other types of students as well. Our ADT and AAPP programs serve retirees, returning students, traditional college-age students and high school students. A number of them use Art 200 – Art Appreciation, both DE and ground, as a bridge to art history courses. We are committed to helping each student meet their goals.

Spring 2018 marks the first completion of the new course rotation developed by Debin, Craig, and Korisheli. The second rotation in Fall 2018-Spring 2020 should demonstrate how students are succeeding in navigating it. At present, changes to individual courses and across the art history program occur in response to making sure students are prepared to transfer or meet the next level of their career or personal goals. We do not wait to see what data suggests. Faculty regularly poll students to assess what is working best in Cuesta courses and what might be changed. Students respond to the breadth of materials presented and the ways in which faculty support multiple learning styles. Cuesta transfers and graduates are well prepared to move on to the next stage of their careers.

Art history's break out sessions on Opening Day are important opportunities for art history faculty to discuss current issues and needs. Studio and art history faculty agree that student writing is improving. Our main concerns at the moment include making sure we have as much parity between face to face and DE courses and that students understand plagiarism. Another pressing issue is the diversity of class cohorts. The collective toolbox brought by a given class section varies considerably. When high school juniors enroll in college courses, they may be unaware of the rigor required to succeed. As faculty, we don't know which students are high schoolers unless they self identify. Low success rates in some DE sections is not due to students failing to master the material, but simply that they stop attending class and do not drop the course. As faculty, we try to keep higher level learners engaged while supporting lower level learners rise to the challenges of college-level education.

The next five years will be an exciting period as more students become aware of the non-Western course options. Art Appreciation courses is expected to drive non-major engagement. Current enrollment in Art 200 is currently greater than enrollment in art history core courses. We will encourage counselors to encourage enrollment in art history classes, which provide greater depth of study and present more diverse perspectives and methods. At the same time, our offering of Art 200 (Art Appreciation) will remain of the highest quality. Inga Dorosz has researched open source materials to use in her DE sections. Dorosz and Craig emphasize global themes in all of their sections. Lauren Rayburn and Guy Kinnear are training for DE instruction in Spring 2018. Our Part-Time Instructor Pool should help identify other potential instructors. Stephannie Fikri will continue to support Craig in teaching the art history core courses, particularly Art 204 and Art 205.

Indicate any anticipated changes in the following areas:

A. Curriculum and scheduling

We are planning a late start 15-week Art 207 next fall in an attempt to increase enrollment. Students increasingly want to take shorter courses. We cannot wait until the College moves to a 17- or 16-week calendar. We hope this course may also be of interest to Poly students, as this subject is not taught at Poly.

We must continue to plan courses around popular (and required) art studio courses and by using fill-rate analysis.

We were not able to schedule a morning face to face Art 200 for Fall 2018. This will probably hurt our fill-rate. We will work to ensure Art 200 is offered in the morning for Spring 2019 and Fall 2019.

We will continue to offer 9-week intensive Art 200 DE as demanded.

We plan to bring Art 204 back online and to bring Art 203 and Art 205 online. We hope this will allow us to offer Art 203 every year, either ground or online. Due to low fill rate, Art 203 was only offered once for 2016-2018.

B. Support services to promote success, persistence and retention

Art 200 has had tours of the library to help with their research projects. The library has course guides for Art 200, Art 203, Art 204, Art 204, and Art 207. We may add guides for Art 208, Art 209, and Art 210.

All classes coordinate with DSPS to help our students succeed.

Currently embedded tutors are not used. While there are wonderful potential tutors taking Art 200, the current hiring process is prohibitive.

C. Facilities needs: none

D. Staffing needs/projections:

We are currently running a part-time pool for DE Art History and Art Appreciation.

Lastly, address any changes in strategy in response to the predicted budget and FTES target for the next program review cycle.

Art history is growing most in Distance Education. The vast majority of students who take art history courses are not art history majors. We hope that Art 200 continues to act as a gateway to other art history courses. We plan to bring three Art History core courses into DE rotation over the next five years, Art 203, Art 204, and Art 205, but are cognizant that successful DE courses often require faculty hours and attention far exceeding what is required of a successful ground course.

We intend outreach for dual enrollment classes and create a new flyer.

As we move towards the Guided Pathways plan, we hope to reach out to the history division as well as to the medical field programs to coordinate supportive education plans. Cross discipline education shows strong benefit of complementing other majors with art and art historical studies. Please see attached articles showing the importance of art and art history courses. These course help develop the soft skill employees desire most.

We intend to apply for GE diversity credit for Art 203, 204, 208, and 209. The curriculum supporting a diversity designation is already in place, and students deserve to receive credit. Hopefully the designation will also act as an incentive for student to enroll in this courses.

We would like to create a certificate that may help offset decreasing AHPP degrees. This certificate would target our courses with the lowest fill rates that also happen to be the gems of Cuesta College's Art History Program. These courses are not offered at Poly, not many other California Community Colleges. Furthermore they support all the ADT's PLOS. A certificate would consist of Art 202, Art 295, and one non-Western art history course (Art 207, Art 208, Art 209, or Art 210).

## **VII. END NOTES**

If applicable, you may attach additional documents or information, such as awards, grants, letters, samples, lists of students working in the field, etc.

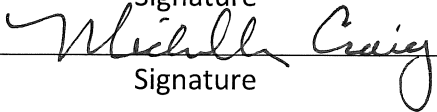
**VIII. After completing and submitting this document, please complete the [Overall Program Strength and Ongoing Viability Assessment](#) with your Dean before May 15, 2018.**

**SIGNATURE PAGE**

Faculty, Director(s), Manager(s), and/or Staff Associated with the Program

**Instructional Programs:** All full-time faculty in the program must sign this form. If needed, provide an extra signature line for each additional full-time faculty member in the program. If there is no full-time faculty associated with the program, then the part-time faculty in the program should sign. If applicable, please indicate lead faculty member for program after printing his/her name.

**Student Services and Administrative Services Programs:** All full-time director(s), managers, faculty and/or classified staff in the program must sign this form. (More signature lines may be added as needed.)

Division Chair/Director Name	Signature	Date
Michelle Craig		3/5/18
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date
Name	Signature	Date

## SUPPLEMENTAL DOCUMENTS

### FACULTY HIRING PRIORITIZATION INFORMATION (IF APPLICABLE)

If your program requested a faculty position for consideration, please attach or embed the following worksheets that were presented to the College Council. The guidelines for faculty prioritization can be found here:

[https://cuestacollege.sharepoint.com/Committees/College%20Council/Committee%20Documents/REVISED\\_Prioritization\\_Process\\_Handbook\\_9\\_2016.pdf#search=faculty%20prioritization%20handbook](https://cuestacollege.sharepoint.com/Committees/College%20Council/Committee%20Documents/REVISED_Prioritization_Process_Handbook_9_2016.pdf#search=faculty%20prioritization%20handbook)

### APPLICABLE SIGNATURES:

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**Vice President/Dean**

---

**Date**

---

**Division Chair/Director/Designee**

---

**Date**

---

**Other (when applicable)**

---

**Date**

The above-signed individuals have read and discussed this review. The Director/Coordinator, Faculty, and staff in the program involved in the preparation of the CPPR acknowledge the receipt of a copy of the Vice President/ Dean's narrative analysis. The signatures do not necessarily signify agreement.



## **OPTIONAL SURVEY**

Please take 15 minutes to complete the IPPR Survey. Your assessment will serve to help us make the form and process better.

Thanks,

The IPPR Committee

Survey Link: <https://www.surveymonkey.com/r/J79W8GW>

# CURRICULUM REVIEW GUIDE and WORKSHEET

## Courses and Programs

Current Review Date 2018

Reviewer Michelle Craig

### 1. Courses

- List all courses, which were active in your program at the time of the last CPPR.
- Review the current CurricUNET Course Outline of Record (COR) for each course and indicate yes/no for each column below.
- For each new, modified, and deactivated course provide the effective term posted on CurricUNET.

Course (Prefix / Number)	Currently active	New course since last CPPR	Major modification since last CPPR	Minor modification since last CPPR	Deactivated since last CPPR Notified impacted program(s)*
ART 200	<input checked="" type="checkbox"/> yes / no	<input type="checkbox"/> no yes: date	no / <input checked="" type="checkbox"/> yes: date F16	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 202	<input checked="" type="checkbox"/> yes / no	<input type="checkbox"/> no yes: date	no / <input checked="" type="checkbox"/> yes: date F17	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 203	<input checked="" type="checkbox"/> yes / no	<input type="checkbox"/> no yes: date	<input type="checkbox"/> no / yes: date	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 204	<input checked="" type="checkbox"/> yes / no	<input type="checkbox"/> no yes: date	no / <input checked="" type="checkbox"/> yes: date S16	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 205	<input checked="" type="checkbox"/> yes / no	<input type="checkbox"/> no yes: date	<input type="checkbox"/> no / yes: date	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 206	yes / <input checked="" type="checkbox"/> no	<input type="checkbox"/> no yes: date	no / yes: date	no / yes: date	no / <input checked="" type="checkbox"/> yes: date S17
ART 207	<input checked="" type="checkbox"/> yes / no	no / <input checked="" type="checkbox"/> yes: date S16	no / NA yes: date	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 208	<input checked="" type="checkbox"/> yes / no	no / <input checked="" type="checkbox"/> yes: date S17	no / NA yes: date	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 209	<input checked="" type="checkbox"/> yes / no	no / <input checked="" type="checkbox"/> yes: date F17	no / NA yes: date	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 210	<input checked="" type="checkbox"/> yes / no	no / <input checked="" type="checkbox"/> yes: date S18	no / NA yes: date	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 295	<input checked="" type="checkbox"/> yes / no	no / yes: date	no / yes: date	no / <input checked="" type="checkbox"/> yes: date S18	<input type="checkbox"/> no / yes: date
ART 221	<input checked="" type="checkbox"/> yes / no	<input type="checkbox"/> no yes: date	no / <input checked="" type="checkbox"/> yes: date F17	no / yes: date	<input type="checkbox"/> no / yes: date

\*Note: Please state if the deactivated course impacted any other program(s) and if and when the affected program(s) was/were notified:

Deactivated Course	Impacted Program (s)	Date affected program was notified

# CURRICULUM REVIEW GUIDE and WORKSHEET

## Courses and Programs

Current Review Date 2018

Reviewer Michelle Craig

### 1. Courses

- List all courses, which were active in your program at the time of the last CPPR.
- Review the current CurricUNET Course Outline of Record (COR) for each course and indicate yes/no for each column below.
- For each new, modified, and deactivated course provide the effective term posted on CurricUNET.

Course (Prefix / Number)	Currently active	New course since last CPPR	Major modification since last CPPR	Minor modification since last CPPR	Deactivated since last CPPR Notified impacted program(s)*
ART220	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART223	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART244	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	no / <input checked="" type="radio"/> yes: date F16	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART249A	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	no / <input checked="" type="radio"/> yes: date F17	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART253	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART270	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART271	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART280	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART256	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	no / <input checked="" type="radio"/> yes: date F16	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART259	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	no / <input checked="" type="radio"/> yes: date F16	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
ART268	<input checked="" type="radio"/> yes / no	<input type="radio"/> no yes: date	no / <input checked="" type="radio"/> yes: date F16	<input type="radio"/> no yes: date	<input type="radio"/> no yes: date
	/ no	no / yes: date	no / yes: date	no / yes: date	no / yes: date

\*Note: Please state if the deactivated course impacted any other program(s) and if and when the affected program(s) was/were notified:

Deactivated Course	Impacted Program (s)	Date affected program was notified

## 2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 200	ART 202	ART 203	ART 204
1. Effective term listed on COR	Date: Fall 2016	Date: Fall 2017	Date: Fall 2018	Date: Spring 2016
2. Catalog / schedule description is appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no <sup>4</sup>	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA	yes / no <sup>4</sup>
5. Grading Method is accurate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
6. Repeatability is zero	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
7. Class Size is accurate	yes / no <sup>2</sup>	yes / no <sup>2</sup> 15	yes / no <sup>2</sup>	yes / no <sup>2</sup>
8. Objectives are aligned with methods of evaluation	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
9. Topics / scope are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
10. Assignments are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
11. Methods of evaluation are appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
12. Texts, readings, materials are dated within last 5 years	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
14. Degree / Certificate information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
15. Course Student Learning Outcomes are accurate	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
16. Library materials are adequate and current *	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>

<sup>1</sup> If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

<sup>2</sup> If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

<sup>3</sup> If no, a minor modification is needed in the current term.

<sup>4</sup> If no, contact the Curriculum Chair or Curriculum Specialist.

## 2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 205	ART 207	ART 208	ART 209
1. Effective term listed on COR	Date: Fall 2013	Date: Fall 2016	Date: Spring 2016	Date: Fall 2016
2. Catalog / schedule description is appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no <sup>4</sup>	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA
5. Grading Method is accurate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
6. Repeatability is zero	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
7. Class Size is accurate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
8. Objectives are aligned with methods of evaluation	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
9. Topics / scope are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
10. Assignments are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
11. Methods of evaluation are appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
12. Texts, readings, materials are dated within last 5 years	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
14. Degree / Certificate information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
15. Course Student Learning Outcomes are accurate	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
16. Library materials are adequate and current *	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>

<sup>1</sup> If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

<sup>2</sup> If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

<sup>3</sup> If no, a minor modification is needed in the current term.

<sup>4</sup> If no, contact the Curriculum Chair or Curriculum Specialist.

## 2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 244	ART 249A	ART 253	ART 270
1. Effective term listed on COR	Date: Fall 2016	Date: Fall 2017	Date: Fall 2013	Date: Fall 2013
2. Catalog / schedule description is appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
4. "Approved as Distance Education" is accurate (and new addendum complete)	NA	yes / no <sup>4</sup>	NA	NA
5. Grading Method is accurate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
6. Repeatability is zero	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
7. Class Size is accurate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
8. Objectives are aligned with methods of evaluation	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
9. Topics / scope are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
10. Assignments are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
11. Methods of evaluation are appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
12. Texts, readings, materials are dated within last 5 years	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
14. Degree / Certificate information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
15. Course Student Learning Outcomes are accurate	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
16. Library materials are adequate and current *	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>

<sup>1</sup> If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

<sup>2</sup> If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

<sup>3</sup> If no, a minor modification is needed in the current term.

<sup>4</sup> If no, contact the Curriculum Chair or Curriculum Specialist.

## 2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 210	ART 295	ART 221	ART 223
1. Effective term listed on COR	Date: <u>FU2010</u>	Date: <u>FU2012</u>	Date: <u>Fall 2017</u>	Date: <u>FU2013</u>
2. Catalog / schedule description is appropriate	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	<u>yes</u> / no <sup>2</sup>	<u>yes</u> / no <sup>2</sup>	<u>yes</u> / no <sup>2</sup>	<u>yes</u> / no <sup>2</sup>
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA
5. Grading Method is accurate	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>
6. Repeatability is zero	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup> 15	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>
7. Class Size is accurate	<u>yes</u> / no <sup>2</sup>	<u>yes</u> / no <sup>2</sup>	<u>yes</u> / no <sup>2</sup>	<u>yes</u> / no <sup>2</sup>
8. Objectives are aligned with methods of evaluation	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>
9. Topics / scope are aligned with objectives	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>
10. Assignments are aligned with objectives	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>
11. Methods of evaluation are appropriate	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>	<u>yes</u> / no <sup>1</sup>
12. Texts, readings, materials are dated within last 5 years	<u>yes</u> / no <sup>3</sup>	yes / <u>no</u> <sup>3</sup>	yes / <u>no</u> <sup>3</sup>	yes / <u>no</u> <sup>3</sup>
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>
14. Degree / Certificate information (if applicable) is correct	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>
15. Course Student Learning Outcomes are accurate	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>	<u>yes</u> / no <sup>4</sup>
16. Library materials are adequate and current *	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>

<sup>1</sup> If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

<sup>2</sup> If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

<sup>3</sup> If no, a minor modification is needed in the current term.

<sup>4</sup> If no, contact the Curriculum Chair or Curriculum Specialist.

## 2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 220	ART 256	ART 259	ART 268
1. Effective term listed on COR	Date: Fall 2013	Date: Fall 2016	Date: FU 2016	Date: Fall 2016
2. Catalog / schedule description is appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA
5. Grading Method is accurate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
6. Repeatability is zero	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
7. Class Size is accurate	yes / no <sup>2</sup>	yes / no <sup>3</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
8. Objectives are aligned with methods of evaluation	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
9. Topics / scope are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
10. Assignments are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
11. Methods of evaluation are appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
12. Texts, readings, materials are dated within last 5 years	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
14. Degree / Certificate information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
15. Course Student Learning Outcomes are accurate	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
16. Library materials are adequate and current *	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>

<sup>1</sup> If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

<sup>2</sup> If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

<sup>3</sup> If no, a minor modification is needed in the current term.

<sup>4</sup> If no, contact the Curriculum Chair or Curriculum Specialist.



## 2. Course Review

- Please review the current CurricUNET CORs for all active courses in your program for currency and accuracy and annotate the items below.
- If you find any mistakes in the CORs (e.g. non-content related items such as typos), contact the Curriculum Chair or Curriculum Specialist for correction.
- All other changes require either a minor or major modification. Your curriculum representative will assist you.
- Some modifications need to be processed in the current term (see annotations # 2 and #3 below).
- Some modifications can be done over the period of the next five years (see annotation #1 below).
- Indicate on the Five-Year Cycle Calendar below when a minor or major modification will be submitted.

Course Number	ART 271	ART 280		
1. Effective term listed on COR	Date: Fall 2013	Date: Fall 2013	Date:	Date:
2. Catalog / schedule description is appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
3. Pre-/ co-requisites / advisories (if applicable) are appropriate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
4. "Approved as Distance Education" is accurate (and new addendum complete)	yes / no <sup>4</sup> NA	yes / no <sup>4</sup> NA	yes / no <sup>4</sup>	yes / no <sup>4</sup>
5. Grading Method is accurate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
6. Repeatability is zero	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
7. Class Size is accurate	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>	yes / no <sup>2</sup>
8. Objectives are aligned with methods of evaluation	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
9. Topics / scope are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
10. Assignments are aligned with objectives	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
11. Methods of evaluation are appropriate	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>
12. Texts, readings, materials are dated within last 5 years	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>	yes / no <sup>3</sup>
13. CSU / IGETC transfer & AA GE information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
14. Degree / Certificate information (if applicable) is correct	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
15. Course Student Learning Outcomes are accurate	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>	yes / no <sup>4</sup>
16. Library materials are adequate and current *	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>	yes / no <sup>1</sup>

<sup>1</sup> If no, a major modification is needed within the next 5 years (see five-year cycle calendar).

<sup>2</sup> If no, a major modification is needed in the current term. (For increase in class size, see your curriculum representative for details.)

<sup>3</sup> If no, a minor modification is needed in the current term.

<sup>4</sup> If no, contact the Curriculum Chair or Curriculum Specialist.

### 3. Programs

- List all programs/certificates that were active at the time of the last CPPR.
- Review the CurricUNET “Program of Study” outline and indicate yes/no for each program/certificate.
- For each deactivated program provide the effective term posted on CurricUNET.

Program / Certificate Title	Currently active	New program since last CPPR	Program modification since last CPPR	Deactivated since last CPPR
ART HISTORY + Professional Practices	(yes) no	(no) / yes: date	no / (yes) date 2016	(no) / yes: date
ART HISTORY AD-T	(yes) / no	(no) / yes: date	no / (yes) date 2017	(no) / yes: date
	yes / no	no / yes: date	no / yes: date	no / yes: date
	yes / no	no / yes: date	no / yes: date	no / yes: date
	yes / no	no / yes: date	no / yes: date	no / yes: date
	yes / no	no / yes: date	no / yes: date	no / yes: date

### 4. Program Review

- Review the CurricUNET “Program of Study” outline for each active program/certificate and indicate yes/no for each column below.

Currently active Program / Certificate: Title	Required courses and electives, incl. course numbers, course titles, and course credits, are accurate	Program description is current	Program Learning Outcomes are accurate and include method of assessment
(AA) AH + Prof. Practices	(yes) no*	(yes) no*	(yes) / no**
Art History (AD-T)	(yes) no*	(yes) / no*	(yes) / no**
	yes / no*	yes / no*	yes / no**
	yes / no*	yes / no*	yes / no**
	yes / no*	yes / no*	yes / no**
	yes / no*	yes / no*	yes / no**

\* If not, program modification is needed.

\*\* If not, Program Learning Outcomes modification is needed.

## 5. Five-Year Cycle Calendar

- During the following five-year cycle all aspects of the course outline of record and program curriculum will be reviewed for currency, quality, and appropriate CurricUNET format.
- Indicate if a course needs a major or minor modification based on the current course review. Your curriculum representative will assist you.
- When submitting a major or minor modification, please enter or update the Student Learning Outcomes for each course.

### COURSES

Course Number	Fall 18	Spring 19	Fall 19	Spring 20	Fall 20	Spring 21	Fall 21	Spring 22	Fall 22	Spring 23
ART 200		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 202		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 203		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 204		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 205		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 207		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 208		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 209		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 210		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 220	major	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 221		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor

### PROGRAMS / CERTIFICATES

Program/Certificate Title	Fall	Spring	Fall	Spring	Fall	Spring 21	Fall	Spring	Fall	Spring
Art History		modify	modify	modify	modify	modify	modify	modify	modify	modify
Professional Prac.		modify	modify	modify	modify	modify	modify	modify	modify	modify
AH AD-T		modify	modify	modify	modify	modify	modify	modify	modify	modify
		modify	modify	modify	modify	modify	modify	modify	modify	modify
		modify	modify	modify	modify	modify	modify	modify	modify	modify

## 5. Five-Year Cycle Calendar

- During the following five-year cycle all aspects of the course outline of record and program curriculum will be reviewed for currency, quality, and appropriate CurricUNET format.
- Indicate if a course needs a major or minor modification based on the current course review. Your curriculum representative will assist you.
- When submitting a major or minor modification, please enter or update the Student Learning Outcomes for each course.

### COURSES

Course Number	Fall 18	Spring 19	Fall 19	Spring 20	Fall 20	Spring 21	Fall 21	Spring 22	Fall 22	Spring 23
ART 223	major	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 244	major	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 249A		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 253	major	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 270		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 271		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 280		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 256		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 259		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 268		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor
ART 295		major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor	major / minor

### PROGRAMS / CERTIFICATES

Program/Certificate Title	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring	Fall	Spring
		modify	modify	modify	modify	modify	modify	modify	modify	modify
		modify	modify	modify	modify	modify	modify	modify	modify	modify
		modify	modify	modify	modify	modify	modify	modify	modify	modify
		modify	modify	modify	modify	modify	modify	modify	modify	modify



			"X" =assessment, analysis, and changes (if needed) completed																					
			"A" = Assessment planned based on regular cycle																					
my docs/curriculum/course slos/assess_map.xlsx			SLO	F2013	S2014	F2014	S2015	F2015	S2016	F2016	S2017	F2017	S2018	F2018	S2019	F2019	S2020	F2020	S2021	F2021	S2022	F2022	S2023	
AR T 249 A	DIGITAL PHOTOGRAPHY 1	02 X2004 S2016 Approved	x	X						X						A								
AR T 253	DIGITAL ART	06 X2006 S2013 Approved Change	X		X								R											
AR T 256	DIG. IMAGING ART	07 X2007 F2016 Approved Change	x			X					X					A								
ART 259	WEB & UX	F2010 F2016	x	X						X						A								
AR T 268	TYPOGRAPHY	02 S2007 F2016 Approved Change	x	X							X						A							
AR T 270	FUND 3-D DSGN	03 F2002 F2013 Approved Change	x	X						X						A								
AR T 271	BEG SCULPTURE	03 S2004 F2013 Approved Change	x	X							X					A								
AR T 280	INTRODUCTION TO CERAMICS	04 F2007 S2013 Approved Change	x	X						X									A					
AR T 295	ART GALLERY	03 X2000 F2012 Approved Change	x				X						A											A
			"X" =assessment, analysis, and changes (if needed) completed																					
			"R" = revised Curriculum effective and new assessment planned for that semester																					
			"A" = Assessment planned based on regular cycle																					

ArtHistoryCurriculum, TwoYearCycle 5/2/17

<p style="text-align: center;"><b>Fall Year 1 (2016/18)</b></p> <p>Art 200, 3 Sections (1 night, Forum) Art 200 DE, 2 Sections</p> <p>Art 203: Ancient Art 204: Renaissance Art 207: Pre-Columbian Art History</p>	<p style="text-align: center;"><b>Spring Year 1 (2017/19)</b></p> <p>Art 200, 3 Sections Art 200 DE, 3 Sections</p> <p>Art 205: Contemporary Art 295: Art Gallery Art 208: Latin American Art History</p>
<p><b>NCC</b> Art 200 AM</p>	<p><b>NCC</b> Art 204: Renaissance</p>
<p style="text-align: center;"><b>Fall Year 2 (2017/19)</b></p> <p>Art 200, 3 Sections (1 night, Forum) Art 200 DE, 2 Sections (consider 9-week DE)</p> <p>Art 202: Museum Practices Art 204: Renaissance Art 209: Arts of Africa, Oceania, and Native North America</p>	<p style="text-align: center;"><b>Spring Year 2 (2018/20)</b></p> <p>Art 200, 3 Sections Art 200 DE, 3 Sections</p> <p>Art 204: Renaissance Art 205: Contemporary Art 210: Asian Art</p>
<p><b>NCC</b> Art 200 AM</p>	<p><b>NCC</b> Art 200 PM</p>

Things to think about – Art 204 every term  
Art 205 every spring

**Addendum:  
2016**

**Art History Curriculum, Two Year Cycle  
SLO Campus**

<p style="text-align: center;"><b>Fall, Year 1</b></p> <p>Art 200, 3 sections Art 200 DE, 3 sections</p> <p>Art 204: Renaissance Art 203: Ancient Art 207: Mexican I, Pre-Columbian</p> <p>*Art 200 night course in Fall only</p>	<p style="text-align: center;"><b>Spring, Year 1</b></p> <p>Art 200, 3 sections Art 200 DE, 3 sections</p> <p>Art 204: Renaissance Art 205: Modern &amp; Contemporary Art 208: Mexican II, Colonial to Modern</p>
<p style="text-align: center;"><b>Fall, Year 2</b></p> <p>Art 200, 3 sections Art 200 DE, 3 sections</p> <p>Art 204: Renaissance Art 203: Ancient Art 209: Asian Art Art 202: Museum Practices</p> <p>*Art 200 night course in Fall only</p>	<p style="text-align: center;"><b>Spring, Year 2</b></p> <p>Art 200, 3 sections Art 200 DE, 3 sections</p> <p>Art 204: Renaissance Art 205: Modern &amp; Contemporary Art 210: Africa, Oceania, Native America Art 295: Gallery</p>



ArtHistory Curriculum, Two Year Cycle  
NCC

<p><b>Fall, Year 1</b></p> <p>Art 200</p> <p>Art 203: Ancient</p> <p>*Art 200 in AM in Fall</p>	<p><b>Spring, Year 1</b></p> <p>Art 200</p> <p>Art 204: Renaissance</p> <p>*Art 200 in PM in Spring</p>
<p><b>Fall, Year 2</b></p> <p>Art 200</p> <p>Art 205: Modern &amp; Contemporary</p> <p>*Art 200 in AM in Fall</p>	<p><b>Spring, Year 2</b></p> <p>Art 200</p> <p>Art 207: Mexican I, Pre-Columbian/ Art 208: Mexican II, Colonial to Modern (alternating every other spring)</p> <p>*Art 200 in PM in Spring</p>



Strategic Planning
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**Mapping source**

SLOs

**Organization** Art  
**Outcomes Groups** - No Outcomes Group selected -  
**Programs** AAT\_ART\_HIST

AAT_ART_HIST Courses AAT_ART_HIST <input type="checkbox"/> Include inactive Courses	Write about art historical movements and individual artists employing relevant terminology and vocabulary.	Recognize and describe the formal and conceptual aspects of works of art, including the elements and principles of design and...	Recognize and describe the artistic traditions and representative works of art and architecture in non-western art including...	Recognize and describe major developments and representative works of art and architecture in western art from prehistory through...	Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...
ART203 - Art Hist:Prehistory					
Identify and discuss representative works of art and architecture as well as stylistic characteristics of the various cultures...	✓	✓		✓	✓
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...	✓	✓		✓	✓
Write about the roles of art, architecture, and the artist from prehistory through the medieval period using correct terminology...	✓	✓		✓	✓
ART204 - Art History: Renaissance					
Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic...	✓	✓		✓	✓
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...	✓	✓		✓	✓
Write about art movements and individual artists using correct terminology and vocabulary.	✓	✓		✓	✓
ART205 - Art Hist: Modernism					
Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic...	✓	✓		✓	✓
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...	✓	✓		✓	✓

Write about art movements, individual art works and artists using correct terminology and vocabulary.	✓	✓		✓	✓
ART207 - Survey of Mex. Art Hist. I					
Analyze works of art and architecture in terms of iconography, style, historical context, and cultural values;	✓	✓	✓		✓
Think critically and speak and write clearly and effectively about works of art and art history;	✓	✓	✓		✓
Identify and explain the significance of representative works of art and architecture of the major cultures of the pre-Columbian...	✓	✓	✓		✓
ART208 - Mexican Art History					
Analyze works of art and architecture in terms of iconography, style, historical context, and cultural values.	✓	✓	✓		✓
Demonstrate an understanding of an ability to apply major art historical methodologies.	✓	✓	✓		✓
Identify and develop a research project involving visual analysis. reading research, critical thinking, writing, and/or standard...	✓	✓	✓		✓
Identify and explain the significance of representative works of art and architecture of Mexico from the colonial period to the...	✓	✓	✓		✓
Think critically and speak and write clearly and effectively about works of art and art history.	✓	✓	✓		✓
Write about art using correct art historical terminology.	✓	✓	✓		✓
ART209 - Survey of Non-Western Art					
Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.	✓	✓	✓		✓
Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the art historical periods covered in this...	✓	✓	✓		✓
Identify, examine, discuss, and assess representative works of art and architecture for the art historical periods covered in...	✓	✓	✓		✓
ART210 - Survey of Asian Art History					
Demonstrate proficiency in reading visual culture by analyzing works of art in terms of how elements like line, space, and color...	✓	✓	✓		✓
Demonstrate that representation is a matter of culture by showing how each culture and period utilized specific signs and symbols...	✓	✓	✓		✓
Produce examples from the art of these periods and cultures and explain how they were not only	✓	✓	✓		✓

receptors of culture, society and...					
ART220 - 2-D Design					
Successfully apply the visual elements and principles of design to the two-dimensional format.		✓			
Successfully use a variety of media and techniques.					
Identify and analyze design in artworks that display different modes of expression and cultures.		✓			✓
Identify and analyze design in the world around them.		✓			
ART221 - Drawing I					
Discuss theory and criticism as a component of the art of drawing including the distinction between the aesthetic of the Western...		✓	✓	✓	
Engage in drawing process to embody intent, observations and conventions.					
Use a variety of drawing materials and techniques.					
Apply concepts and principles of design.		✓			
Evaluate class projects using relevant terminology, spoken and written.					
ART223 - Figure Drawing I					
Create observational drawings from the live figure model in a wide range of drawing media, techniques, styles, and poses.		✓			
Depict the human figure both accurately and expressively.					
Develop finished compositions using the human figure as subject.					
Evaluate and critique figure drawings using relevant terminology in oral or written formats.		✓			
Examine and describe the major historical, contemporary, and critical trends in figurative art.		✓			
ART244 - Photo I					
Implement photographic technical skill sets including camera controls, image exposure, processing, printing, and the handling and...					

Demonstrate the use of formal and conceptual qualities in finished photographic works.					
Present a portfolio of photographic works that implements photographic technical skill sets and displays a synthesis of formal...					
Examine and discuss historical and contemporary trends, language, aesthetics, culture, and media in photographic works.		✓			
ART249A - Digital Photography I					
ART253 - Digital Art					
Create artworks through various digital media input and output methods using vector and raster-based software.					
Successfully apply the formal elements and principles of design in digital art works.		✓			
Describe contemporary approaches, language, aesthetics, and emerging media in digital art.		✓			
Analyze and critique digital images utilizing relevant terminology and concepts.		✓			
ART270 - Fundamentals Of 3-D Design					
Discuss, analyze, and critique three-dimensional works of historical and contemporary art through references to the formal...		✓			
Incorporate the basic elements and organizing principles of design in three-dimensional artwork.					
Make three-dimensional work with a variety of media and techniques.					
Create artworks that imaginatively demonstrate aesthetic decisions and judgments.					
Safely utilize tools and equipment in a sculpture studio.					
ART271 - Sculpture I					
Creatively and safely use various three-dimensional media and their accompanying tools and techniques.					
Produce sculptural works that demonstrate understanding of representational, abstract, non-objective, or conceptual imagery and...					
Examine and describe historical and contemporary developments, trends, materials, and approaches in sculpture.		✓			
Assess and critique sculptural works in group, individual, and written contexts using relevant		✓			

critique formats, concepts and...					
ART280 - Intro to Ceramics					
Create basic forms in clay that display understanding of the ceramic process.					
Create basic forms in clay that display understanding of 3D design principles and elements.					
Create basic forms in clay that display understanding of the relationship of form, content, and subject matter.					
Examine and discuss historical and contemporary developments, trends, materials, and approaches in ceramics.		✓			



Strategic Planning
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**Mapping source**

SLOs

**Organization** 
  
**Outcomes Groups** 
  
**Programs**

<input type="text" value="AA_AH_PRO_PR"/> <input type="text" value="Courses"/> <input type="text" value="AA_AH_PRO_PR"/> <input type="checkbox"/> Include inactive Courses	Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...	Apply professional practices in the installation of art exhibitions.	Assess career opportunities in arts management.	Describe and analyze the mission and functions of art museums, as well as the professional roles involved in working in museums.	Recognize and describe major developments and representative works of art and architecture in western art from prehistory through...
ART202 - Museum Practices					
Describe and analyze the mission and functions of art museums, as well as the professional roles involved in working in museums.	✓		✓	✓	
Apply the principles of the various types of art writing to selected artworks and exhibitions.	✓				
Discuss the major developments in the history of art museums as well as evaluate current issues confronting museums.	✓			✓	
Develop an art historical exhibition in collaboration with other students.	✓	✓		✓	
ART203 - Art Hist:Prehistory					
Identify and discuss representative works of art and architecture as well as stylistic characteristics of the various cultures...	✓				✓
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...	✓				✓
Write about the roles of art, architecture, and the artist from prehistory through the medieval period using correct terminology...	✓				✓
ART204 - Art History: Renaissance					
Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic...	✓				✓

Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...	✓				✓
Write about art movements and individual artists using correct terminology and vocabulary.	✓				✓
ART205 - Art Hist: Modernism					
Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic...	✓				✓
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...	✓				✓
Write about art movements, individual art works and artists using correct terminology and vocabulary.	✓				✓
ART207 - Survey of Mex. Art Hist. I					
Analyze works of art and architecture in terms of iconography, style, historical context, and cultural values;	✓				
Think critically and speak and write clearly and effectively about works of art and art history;	✓				
Identify and explain the significance of representative works of art and architecture of the major cultures of the pre-Columbian...	✓				
ART208 - Mexican Art History					
Analyze works of art and architecture in terms of iconography, style, historical context, and cultural values.	✓				
Demonstrate an understanding of an ability to apply major art historical methodologies.	✓				
Identify and develop a research project involving visual analysis. reading research, critical thinking, writing, and/or standard...	✓				
Identify and explain the significance of representative works of art and architecture of Mexico from the colonial period to the...	✓				
Think critically and speak and write clearly and effectively about works of art and art history.	✓				
Write about art using correct art historical terminology.	✓				
ART209 - Survey of Non-Western Art					
Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.	✓				
Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the art historical	✓				



periods covered in this...					
Identify, examine, discuss, and assess representative works of art and architecture for the art historical periods covered in...	✓				
ART210 - Survey of Asian Art History					
Demonstrate proficiency in reading visual culture by analyzing works of art in terms of how elements like line, space, and color...	✓				
Demonstrate that representation is a matter of culture by showing how each culture and period utilized specific signs and symbols...	✓				
Produce examples from the art of these periods and cultures and explain how they were not only receptors of culture, society and...	✓				
ART295 - Art Gallery					
Demonstrate the skills to analyze and apply the theoretical, aesthetic, and technical aspects of installing art exhibitions.	✓				
Summarize the business aspects of gallery operations,		✓		✓	
Appraise career opportunities in arts management.		✓	✓		



Strategic Planning



Outcomes &amp; Assessments



Org Management



Reports

Outcomes Listing

Curriculum Map

Outcomes Groups

Assessments

## Mapping source

SLOs

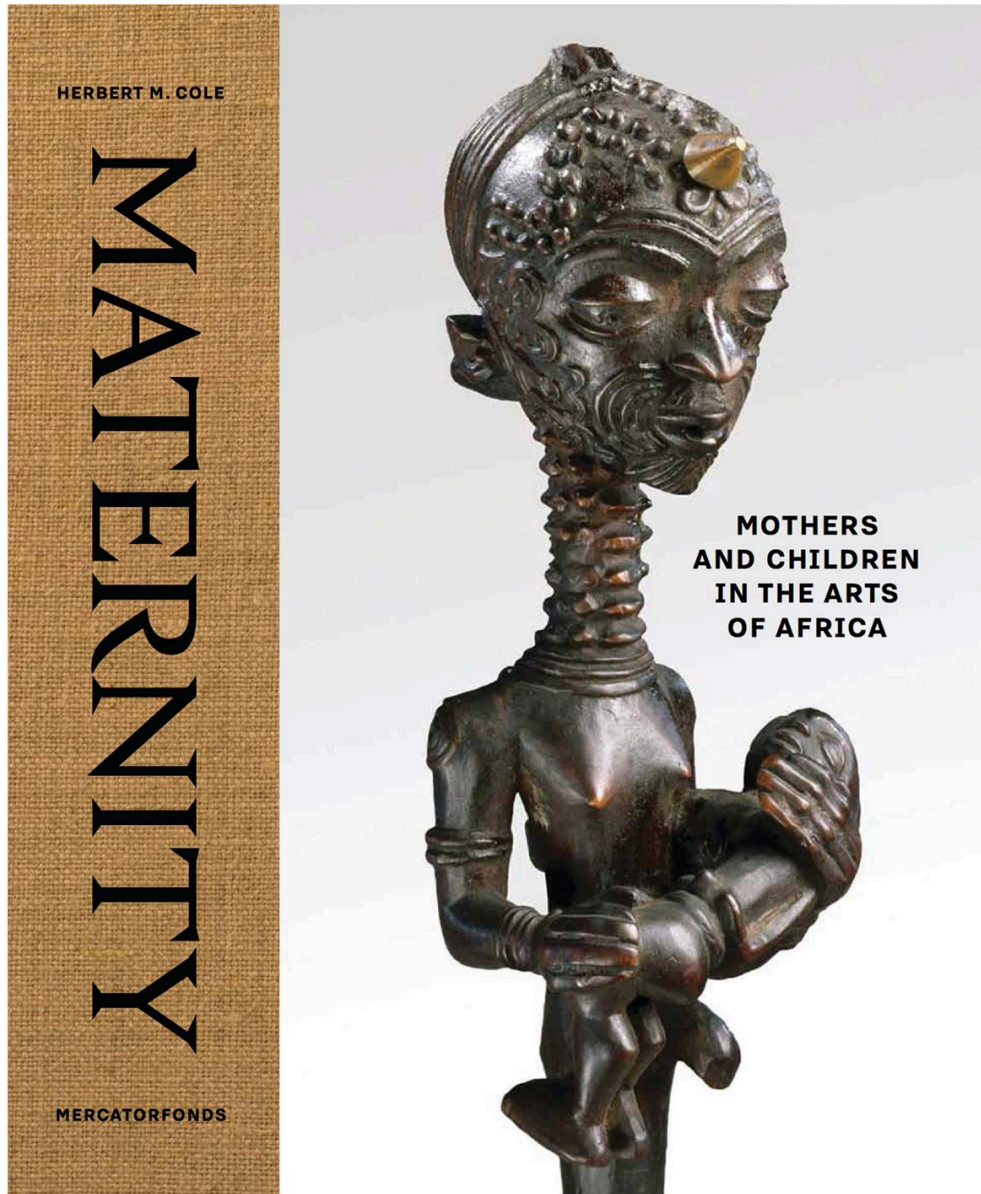
Organization Outcomes Groups Programs 

<input type="text" value="AA_AH_PRO_PR"/> <input type="text" value="Courses"/> <input type="text" value="AA_AH_PRO_PR"/> <input type="checkbox"/> Include inactive Courses	Describe and analyze the mission and functions of art museums, as well as the professional roles involved in working in museums.	Recognize and describe major developments and representative works of art and architecture in western art from prehistory through...	Recognize and describe the artistic traditions and representative works of art and architecture in non-western art including...	Recognize and describe the formal and conceptual aspects of works of art, including the elements and principles of design and...	Write about art historical movements, individual artists, and art exhibitions employing relevant terminology and vocabulary.
ART202 - Museum Practices					
Describe and analyze the mission and functions of art museums, as well as the professional roles involved in working in museums.	✓				
Apply the principles of the various types of art writing to selected artworks and exhibitions.					✓
Discuss the major developments in the history of art museums as well as evaluate current issues confronting museums.	✓				
Develop an art historical exhibition in collaboration with other students.	✓				✓
ART203 - Art Hist:Prehistory					
Identify and discuss representative works of art and architecture as well as stylistic characteristics of the various cultures...		✓		✓	✓
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...		✓		✓	✓
Write about the roles of art, architecture, and the artist from prehistory through the medieval period using correct terminology...		✓		✓	✓
ART204 - Art History: Renaissance					
Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic...		✓		✓	✓

Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...		✓		✓	✓
Write about art movements and individual artists using correct terminology and vocabulary.		✓		✓	✓
ART205 - Art Hist: Modernism					
Identify and discuss representative works of art and architecture as well as the stylistic differences of the major artistic...		✓		✓	✓
Analyze and differentiate works of art and architecture in terms of historical context, cultural values, visual language and...		✓		✓	✓
Write about art movements, individual art works and artists using correct terminology and vocabulary.		✓		✓	✓
ART207 - Survey of Mex. Art Hist. I					
Analyze works of art and architecture in terms of iconography, style, historical context, and cultural values;			✓	✓	✓
Think critically and speak and write clearly and effectively about works of art and art history;			✓	✓	✓
Identify and explain the significance of representative works of art and architecture of the major cultures of the pre-Columbian...			✓	✓	✓
ART208 - Mexican Art History					
Analyze works of art and architecture in terms of iconography, style, historical context, and cultural values.			✓	✓	✓
Demonstrate an understanding of an ability to apply major art historical methodologies.			✓	✓	✓
Identify and develop a research project involving visual analysis. reading research, critical thinking, writing, and/or standard...			✓	✓	✓
Identify and explain the significance of representative works of art and architecture of Mexico from the colonial period to the...			✓	✓	✓
Think critically and speak and write clearly and effectively about works of art and art history.			✓	✓	✓
Write about art using correct art historical terminology.			✓	✓	✓
ART209 - Survey of Non-Western Art					
Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values.			✓	✓	✓
Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the art historical			✓	✓	✓

periods covered in this...					
Identify, examine, discuss, and assess representative works of art and architecture for the art historical periods covered in...			✓	✓	✓
ART210 - Survey of Asian Art History					
Demonstrate proficiency in reading visual culture by analyzing works of art in terms of how elements like line, space, and color...			✓	✓	✓
Demonstrate that representation is a matter of culture by showing how each culture and period utilized specific signs and symbols...			✓	✓	✓
Produce examples from the art of these periods and cultures and explain how they were not only receptors of culture, society and...			✓	✓	✓
ART295 - Art Gallery					
Demonstrate the skills to analyze and apply the theoretical, aesthetic, and technical aspects of installing art exhibitions.					
Summarize the business aspects of gallery operations,	✓				
Appraise career opportunities in arts management.					

CUESTA COLLEGE FINE ARTS LECTURE  
PROFESSOR EMERITUS HERBERT COLE WILL DISCUSS HIS NEW BOOK



WEDNESDAY, DECEMBER 6TH @ 5:30PM  
CUESTA COLLEGE HUMANITIES FORUM ROOM 6304

Herbert M. Cole, professor emeritus, taught the history of African art and architecture at U.C.S.B. from 1968-2003, with terms at UCLA and the University of Cape Town. He conducted four years of fieldwork in Nigeria, Ghana, Ivory Coast, Mali and Kenya, and is author, co-author, or editor of eleven books on African arts and more than 60 articles or chapters. He curated twelve exhibitions on African art. In 2001 he received an ACASA Leadership (lifetime achievement) Award. He whittles miniature African objects under the nom de couteau, Kofi Cole.





Art 202 (Fall 2017) at the Spooner Ranch House



Art 200 (Fall 2017) recreation of Suburo Murakami's "Passing Through"



Art History participating in Educate 2016



Painting to recreate for Educate 2018. *Still Life* by Francisco de Zurbarán

# CUESTA COLLEGE ART HISTORY

## Art History Degrees

Students who major in art history develop skills that are highly valued by employers. These skills include: critical and creative thinking; oral, written, and visual communication skills; the ability to take multiple approaches to solving problems; adaptability; the ability to work effectively individually and collaboratively; the ability to interpret cultures; organization; and research expertise.



## Art History & Professional Practices AA

Art History, the study of visual art from prehistory to the present, places emphasis on visual language, historical context, cultural values, and technological changes in art and architecture. Professional Practices stresses the curatorial, business, and installation aspects of exhibiting art.



## Art History Transfer Degree AA-T/ADT

The Art History AA-T degree is designed specifically for transfer to the California State University System. Students completing the AA-T degree receive priority admission to the CSU system and are guaranteed admission at junior standing and the opportunity to complete a baccalaureate degree with 60 additional semester (or 90 quarter) units.

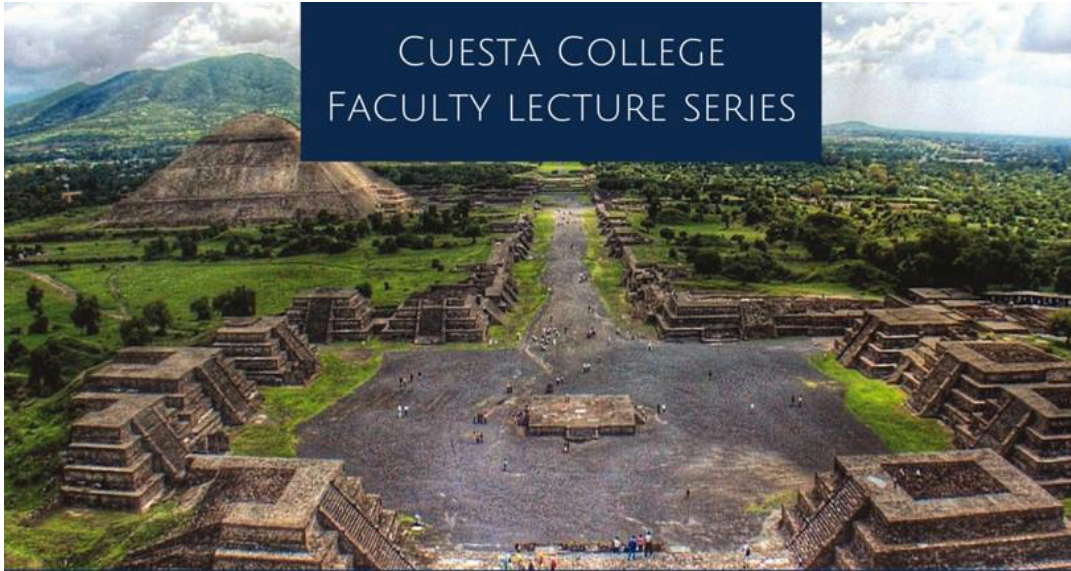


## What to do with an art history degree

Art Historian/Researcher	Marketing/Advertising
Professor/Teacher	Art Gallery
Curator	Auction House
Art Librarian	Art Law
Art Writer/Journalist	Governmental Agencies
Conservation/Preservation	Non-Governmental Agencies
Other Museum Professional	Consulting



CUESTA COLLEGE  
FACULTY LECTURE SERIES



PROFESSOR MEGAN LORRAINE DEBIN  
**ICONOGRAPHY AT TEOTIHUACAN**

*THURSDAY, APRIL 28, 4PM*  
*HUMANITIES FORUM, 6304*



Refreshments will be provided through a donation from the Associated Students of Cuesta College.



Faculty Lecture, 2016

Answer Sheet • Analysis

# The surprising thing Google learned about its employees — and what it means for today's students

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By **Valerie Strauss** December 20, 2017

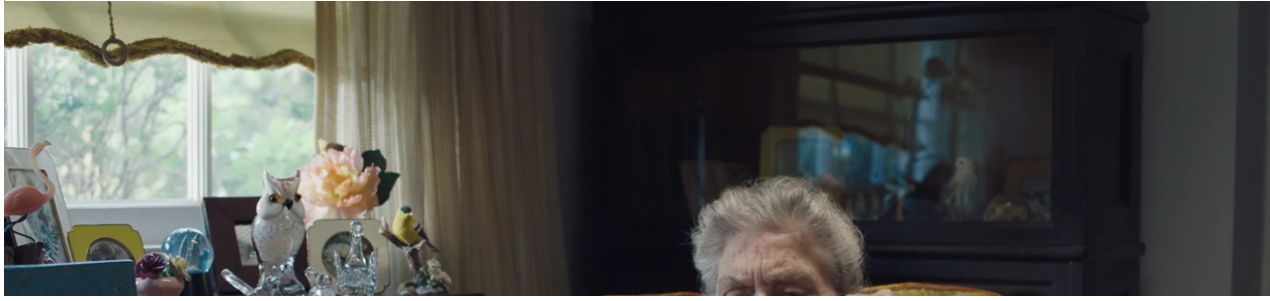
The conventional wisdom about 21st century skills holds that students need to master the STEM subjects — science, technology, engineering and math — and learn to code as well because that's where the jobs are. It turns out that is a gross simplification of what students need to know and be able to do, and some proof for that comes from a surprising source: Google.

This post explains what Google learned about its employees, and what that means for students across the country. It was written by [Cathy N. Davidson](#), founding director of the Futures Initiative and a professor in the doctoral program in English at the Graduate Center, CUNY, and author of the new book, "[The New Education: How to Revolutionize the University to Prepare Students for a World in Flux](#)." She also serves on the Mozilla Foundation board of directors, and was appointed by President Barack Obama to the National Council on the Humanities.

By Cathy N. Davidson

All across America, students are anxiously finishing their "What I Want To Be ..." college application essays, advised to focus on STEM (Science, Technology, Engineering, and Mathematics) by pundits and parents who insist that's the only way to become workforce ready. But two recent studies of workplace success contradict the conventional wisdom about "hard skills." Surprisingly, this research comes from the company most identified with the STEM-only approach: Google.

ADVERTISING



Sergey Brin and Larry Page, both brilliant computer scientists, founded their company on the conviction that only technologists can understand technology. Google originally set its hiring algorithms to sort for computer science students with top grades from elite science universities.

In 2013, Google decided to test its hiring hypothesis by crunching every bit and byte of hiring, firing, and promotion data accumulated since the company's incorporation in 1998. Project Oxygen shocked everyone by concluding that, among the eight most important qualities of Google's top employees, STEM expertise comes in dead last. The seven top characteristics of success at Google are all soft skills: being a good coach; communicating and listening well; possessing insights into others (including others different values and points of view); having empathy toward and being supportive of one's colleagues; being a good critical thinker and problem solver; and being able to make connections across complex ideas.

Those traits sound more like what one gains as an English or theater major than as a programmer. Could it be that top Google employees were succeeding *despite* their technical training, not because of it? After bringing in anthropologists and ethnographers to dive even deeper into the data, the company enlarged its previous hiring practices to include humanities majors, artists, and even the MBAs that, initially, Brin and Page viewed with disdain.

Project Aristotle, a study released by Google this past spring, further supports the importance of soft skills even in high-tech environments. Project Aristotle analyzes data on inventive and productive teams. Google takes pride in its A-teams, assembled with top scientists, each with the most specialized knowledge and able to throw down one cutting-edge idea after another. Its data analysis revealed, however, that the company's most important and productive new ideas come from B-teams comprised of employees who don't always have to be the smartest people in the room.

Project Aristotle shows that the best teams at Google exhibit a range of soft skills: equality, generosity, curiosity toward the ideas of your teammates, empathy, and emotional intelligence. And topping the list: emotional safety. No bullying. To succeed, each and every team member must feel confident speaking up and making mistakes. They must know they are being heard.

Google's studies concur with others trying to understand the secret of a great future employee. A recent survey of 260 employers by the nonprofit National Association of Colleges and Employers, which includes both small firms and behemoths like Chevron and IBM, also ranks communication skills in the top three most-sought after qualities by job recruiters. They prize both an ability to communicate with one's workers and an aptitude for conveying the company's product and mission outside the organization. Or take billionaire venture capitalist and "Shark Tank" TV personality Mark Cuban: He looks for philosophy majors when he's investing in sharks most likely to succeed.

STEM skills are vital to the world we live in today, but technology alone, as Steve Jobs famously insisted, is not enough. We desperately need the expertise of those who are educated to the human, cultural, and social as well as the computational.

No student should be prevented from majoring in an area they love based on a false idea of what they need to succeed. Broad learning skills are the key to long-term, satisfying, productive careers. What helps you thrive in a changing world isn't rocket science. It may just well be social science, and, yes, even the humanities and the arts that contribute to making you not just workforce ready but *world* ready.

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Valerie Strauss covers education and runs The Answer Sheet blog.  Follow @valeriestrauss



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# Harvard joins growing trend of arts education in medical schools



JIM DAVIS/GLOBE STAFF

**Dr. Ronald Arky and Dr. Nancy Oriol joined the fun at a recent Harvard dance event that was part of the school's humanities Initiative for physicians in training.**

**By Melissa Bailey**

STAT NOVEMBER 02, 2015



*This story was produced by Stat, a national publication from Boston Globe Media Partners that will launch online this fall with coverage of health, medicine, and life sciences. Learn more and sign up for Stat's morning newsletter at [Statnews.com](http://Statnews.com).*

Aspiring doctors may not think they have time to gaze at paintings or play the viola while they're cramming for anatomy tests. But Harvard Medical School thinks students should be doing more of that — and the school is not alone.

ADVERTISING



This fall, Harvard launched a new initiative to use more drama, dance, and literature to help medical students become empathetic and reflective doctors. In doing so, Harvard joins a growing number of schools making more overt efforts to weave arts and humanities into medical education.

The Yale School of Medicine, for instance, [requires students to scrutinize paintings](#) in a museum to improve their skills at observation and empathy — a program that has been replicated around the country, including at Harvard and Brown. At Columbia, incoming medical students are required to complete a six-week narrative medicine course. They can take classes in fiction writing, obituary writing, and visual art. At Penn State College of Medicine, the first medical school in the country to create its own humanities department, students can take a [comics and medicine course](#) to fulfill a required humanities elective.

These kinds of programs are now spreading to more medical schools.

“There is, on a national level, increasing support for this kind of activity,” said Dr. John Prescott, chief academic officer of the Association of American Medical Colleges.

The arts have not been absent from Harvard's medical campus, where students play [in a popular orchestra](#) and produce a literary magazine. But individual professors have been promoting the arts "in the dark, on their own," said Dr. Joel Katz, a Harvard Medical School associate professor who takes students to Boston's Museum of Fine Arts to hone their observation skills. Now, he said, the Arts and Humanities Initiative — which includes arts-themed field trips, an artist-in-residency each spring, monthly events like open mic nights, and a collaboration with Harvard's American Repertory Theater — has coordinated existing efforts and expanded them.

Efforts like these don't aim to make doctors into artists, said Dr. Kenneth Ludmerer, a professor of medicine at Washington University School of Medicine who studies the history of medicine. They are "a tool to help doctors understand people and their conditions." They help doctors see beyond the disease, the "narrow biological aspect," to the illness, which includes anxiety, fear, and the whole human experience of being sick, he said.

Medical schools started introducing ethics and literature into their curriculums in the 1960s, Ludmerer said. In the last decade, the movement has accelerated and broadened to include sociology, music, and most recently, art.

That's taken place partly as pushback against the growing specialization of medicine, combined with technological advances, that make doctors "cursingly narrow in their vision," Ludmerer said.

Despite the competing pressures — "standardizing care, technologizing care, quickening care, streamlining care, fragmenting care, sub-specializing care" — the medical humanities movement is gaining more institutional support from medical schools, said Dr. Rita Charon, executive director of Columbia's [Program in Narrative Medicine](#). She is working with several universities, including Dartmouth, McGill, and the University of Southern California, to incorporate arts and humanities into their medical programs.

Research has found that [physician empathy improves clinical outcomes](#) for patients — but that [empathy declines as students go through medical school](#) and become desensitized.

Museum-based observation courses do improve students' visual diagnostic skills, studies show. But more evidence is needed to show that programs like these also improve students' empathetic skills, said Dr. Horace DeLisser, associate dean for diversity and inclusion at the Perelman School of Medicine at the University of Pennsylvania. His school is piloting a museum-based training course for students and conducting a scientific study to evaluate its impact. The study includes measuring whether the course improves students' ability to recognize the emotions in photographs of actors' eyes.

Besides building empathetic skills, Harvard's arts program aims to help students process the human tragedies they're exposed to in medical school, said Dr. Lisa Wong, a pediatrician and musician who is helping to lead the initiative.

"Medical school is so intense," she said. "There's a lot you have to suppress in yourself." The more students learn to express their feelings through the arts, she said, "the less traumatized you will be."

Harvard's program is starting on a small scale, with some seed money from the dean's office and outside donors, and optional events instead of required course work. The Arts and Humanities Initiative's first event of the year, on a rainy Wednesday night in September, drew just a handful of medical students.

The occasion was a dramatic reading of Margaret Edson's play "Wit," about an English professor's experience undergoing chemotherapy for metastatic ovarian cancer. Organizers put on the play to generate reflection and discussion about how hospitals treat — and mistreat — patients with their words and attitudes. Two medical students performed alongside drama students from Harvard.

In a post-play discussion, Ivana Viani, a third-year medical student who performed in "Wit" two years ago, said the experience stuck with her as she moved into a hospital setting.

One day on a clinical rotation, she said, she found herself standing by a patient's bedside, presenting his case to a medical team. Radiological evidence had just shown the patient was very likely to have cancer, but Viani didn't want to say the "c" word until there was a biopsy because the play showed her how powerful that word can be.



“The attending [doctor] just interrupted me and said, ‘You have cancer.’ And we just left,” she recalled.

After finishing her rounds, she went back to ask how he was doing. He started to cry. He asked her how long he had to live. She talked through the diagnosis and told him, “We’re going to go through this together.”

Embodying someone else’s experience through theater helped Viani acknowledge what the patient was going through, she said. “You have a way to be there for a patient, in a way that you wouldn’t have been there before.”

*Melissa Bailey can be reached at [melissa.bailey@statnews.com](mailto:melissa.bailey@statnews.com). Follow her on Twitter [@mmbaily](https://twitter.com/mmbaily). Follow Stat on Twitter: [@statnews](https://twitter.com/statnews).*

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# 4 Classes Every Premedical Student Should Take—That Aren't Science

Created November 8, 2017 by [Cassie Kosarek \(http://www.varsitytutors.com/\)](http://www.varsitytutors.com/)

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Demonstrating proficiency in the basic sciences is a hallmark of a good medical school application, but given that focus on completing STEM-based premedical prerequisites with the highest grades possible, many premed students forget that courses in other disciplines will also bolster the skills and knowledge necessary to succeed as a medical student and physician. Though many schools now require that premedical students take a writing-intensive humanities class to apply, you can expand upon this bare-bones requirement in order to improve your readiness for medical school. These four courses—including a traditional English course, a philosophy course, a course in a foreign language, and an art history course—will help students hone transferable practical skills that might one day improve their patient care and clinical reasoning.

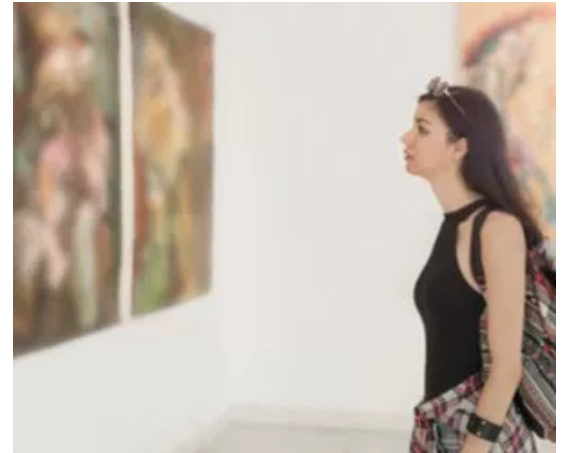
## 1. An English course

The basic seminar structure of many English courses mirrors the type of instruction that one now finds popular in medical school—a group of students sitting around a table, all grappling with a difficult concept, asking questions of one another and consulting outside sources for help. Add to that format the fact that English classes usually rely upon applying different aspects of literary theory to texts, and you might see how an English course can assist you in developing the reasoning skills necessary to become a physician. Apart from exposing students to a classroom format used in some medical schools, English classes encourage students to move from theory to practical application—a hurdle that medical students and physicians must surmount nearly every day in clinical medicine. While premedical students might bristle at the amount of reading required in an English course, there are several types of classes in which students can gain the benefits of small group learning while mastering the art of literary analysis, all without reading *War and Peace* in ten days. Consider enrolling in a poetry or short story course, or a class that focuses on analyzing only one novel over the course of a semester.

## 2. A philosophy class

Delving into philosophical arguments, whether they be the ancient arguments of Plato or the more modern arguments of Foucault, teaches students the practical skill of extracting important information from a labyrinthine tangle of complex thought. The body—as well as the patients who present with their own narratives—is inherently complex, and as you grow in medicine, you must learn to identify reasonable treatment plans from a vast network of possibilities, as well as relevant facts about your patient that might influence his or her treatment. Being able to unpack the complexities of a philosophical argument helps build the foundation on which you will learn to unravel the complexities of medical cases in order to focus in on appropriate differential diagnoses and treatments.

## 3. A foreign language class



Many people who have made their way through medical school claim that the first two years are like learning a foreign language. In their first year alone, medical students will acquire thousands of new words in their vocabularies. The magnitude of this language acquisition is certainly intimidating, but that intimidation can be lessened by understanding how one best learns an actual foreign language. Learning to cope with the constant presentation of new words—and being expected to actively use them in class—encourages students to combine their classroom learning with practice during language acquisition. Being skilled at mastering the meanings of new words quickly may aid in preparing you for the transition into the first year of medical school.

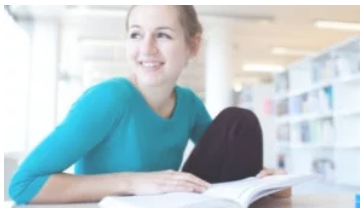
#### 4. An art history course

Much of the first half of medical school is based upon both straight recall and interpreting facts and images on the fly, and there is perhaps no better class in which to sharpen these skills than an art history course. With the usual format of both engaging in the minute analysis of individual works of art and memorizing what can amount to several hundred works of art so that you recognize them on sight, art history prepares students to acquire a vast amount of knowledge in a short period of time, and to apply guiding analytic principles to this knowledge. In addition, being able to analyze images by paying attention to their smallest details is a skill transferable to interpreting the radiological images that are present in every medical student's career.

#### About the Author

Cassie Kosarek is a professional tutor with [Varsity Tutors](http://www.varsitytutors.com/) (<http://www.varsitytutors.com/>), a live learning platform that connects students with personalized instruction to accelerate academic achievement. She earned her Bachelor of Arts from Bryn Mawr College and is a member of the Class of 2020 at the Geisel School of Medicine at Dartmouth College.

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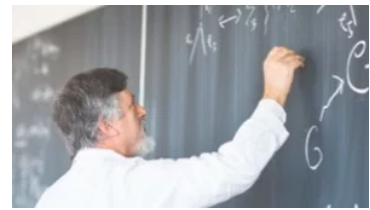
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WELL | LIVE

# What Doctors Can Learn From Looking at Art

By DHRUV KHULLAR, M.D. DEC. 22, 2016

It was a welcome change to find my eyes glued not to the endlessly frustrating loop of the Krebs cycle, but instead to a portrait of 19th-century aristocrats in top hats and ball gowns. The afternoon, spent at a museum of British art, wasn't a stolen escape from medical school. It was a required class.

I stared at the painting, carefully studying each face. I took note of the intensity of a woman's deep blue eyes, the streaks of gray in a man's bushy sideburns. I noted details the way I had previously only pretended to when strolling through museums with more sophisticated friends. For the first time, I didn't just look — I saw.

Then, in small groups, we described what we'd seen with our fellow medical students. The purpose was to help us become more thoughtful and meticulous observers — a skill, perhaps more than any other, that lays the foundation for good medicine.

In the coming months, the class's lessons would creep up on me at unexpected moments during patient rounds: noting asymmetry on an old man's face; describing angry purple blisters to a colleague; considering the shadowy contours of pneumonia

4

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Therein lies the significance of learning through art: It is subtle and indirect, yet it ingrains insights deep within your consciousness. You feel and know even before you can think or speak.

Medical schools are increasingly using art to teach medicine. One of the first classes was started by Dr. Irwin Braverman, a professor of dermatology at Yale. Dr. Braverman noted that doctors in training often didn't completely and accurately describe what they saw — instead jumping to conclusions or relying on technology to make a diagnosis. He thought asking students to describe something nonmedical, like art, might help them collect and relay visual information. His intuition was correct: Students who took his course were **10 percent** more likely to pick up on important details in their patients.

This finding caught the eye of other medical educators, including Dr. Joel Katz at Harvard. Dr. Katz, a graphic designer-turned-physician and director of the internal medicine residency program at Brigham and Women's Hospital, co-created a nine-week course in 2003 called Training the Eye: Improving the Art of Physical Diagnosis for first- and second-year medical students. Students meet weekly with curators at museums throughout Boston to study concepts ranging from symmetry and texture to form and motion. Then they apply those insights while examining patients in the classroom.

In one session, students study a limestone sculpture that appears different when viewed from various angles. They then observe the breathing patterns of patients with respiratory illnesses in different positions to determine if the problem lies in the muscles, spine, lungs or somewhere else altogether. In another session, students scrutinize John Singer Sargent's "El Jaleo," a large painting that portrays a dancer in motion. Afterward, they examine patients with gait issues and assess their balance, stance and step. Students who took the course made **38 percent** more observations on visual skills examinations of patients than those who didn't.

"Very early in clinical training, students stop trusting their physical exam skills," Dr. Katz said. "They get labs and radiology to replace the exam. We're trying to teach them to trust their vision, to look carefully before making judgments."

Dozens of medical schools now have art programs through which they teach students not only observational skills, but also about ambiguity. Grappling with uncertainty is an essential part of practicing medicine. Even seemingly straightforward conditions like heart attacks, strokes or pneumonia often present in unusual ways that lead to misdiagnosis. Studying art can help medical students think broadly and entertain various possibilities before settling on a final interpretation.

“Ambiguity is inherent in art and in medicine,” Dr. Katz said. “In both, we have to avoid prematurely narrowing our thinking.”

Art can also help doctors understand how patients are feeling and what they might be going through. Research has found that medical students who study art are better able to interpret the emotional expressions on patients’ faces.

“There’s a lot of ambiguity in the human face,” said Ivana Viani, a medical student at Harvard who took the Training the Eye course. “There are so many nuanced expressions that often we don’t notice.”

For Ms. Viani, the class also taught her the importance of completing the picture: putting a patient’s illness into a broader context by examining not only the main character, but also the scene.

“In class, we do exercises where we’re not allowed to look at the center of a painting,” Ms. Viani said. “When you examine the periphery, it’s amazing how much detail you see. Now when I walk into a patient room, I look around. Do I see cigarettes popping out of her purse? Does she have greeting cards and flowers? Or is she alone?”

This broader perspective may be the most valuable aspect of art in medicine. In an era of proton beams and immunotherapies, art can help doctors hit the pause button — and refocus our attention on the patient. It reminds us that while medicine and technology prolong life, beauty and meaning make life worth living. And that in the end, we all just want to be seen.

*Dhruv Khullar, M.D., M.P.P. (@DhruvKhullar) is a resident physician at Massachusetts General Hospital and Harvard Medical School.*

## Science News

from research organizations

### Art courses could help medical students become better clinical observers

Students who took a course in art observation significantly improved clinical observation and professional development skills, researchers found

**Date:** September 6, 2017

**Source:** University of Pennsylvania School of Medicine

**Summary:** In an effort to explore ways to improve clinical observation skills among medical students, researchers found significant improvement in observational recognition skills among students who took an art observation course and demonstrated that art training could help teach medical students to become better clinical observers.

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#### FULL STORY



First-year medical students in the Perelman School of Medicine sharpen their observation skills at the Philadelphia Museum of Art. New research shows that art observation training could help first-year medical students improve clinical observation skills.

*Credit: Penn Medicine*

Observation skills are an essential component of any medical education, aiding doctors during patient exams and in making medical diagnoses, yet several studies have indicated inadequacies in this area among medical trainees and practicing physicians. In an effort to explore ways to improve these skills among medical students, researchers from Perelman School of Medicine at the University of Pennsylvania and Children's Hospital of Philadelphia (CHOP), in collaboration with educators at the Philadelphia Museum of Art, turned to the field of visual arts to examine if training in art observation, description, and interpretation could be applied to medical training.

In a study published this month in *Ophthalmology*, researchers drew from previous studies that suggested art observation could improve medical students' descriptive skills and applied formal research methods to evaluate extensive art training among first-year medical students. The team saw significant improvement in observational recognition skills among students who took an art observation course and demonstrated that art training alone -- without a clinical component -- could help teach medical students to become better clinical observers.

"The skills I learned studying fine arts in college are invaluable to me now as a physician. I saw the impact art education had on my approach to medicine, and I wanted to recreate that experience for others in the field," said the study's lead author, Jaclyn Gurwin, MD, an Ophthalmology resident in the Scheie Eye Institute at the University of Pennsylvania. "The results of this study are incredibly encouraging, showing that art observation training can improve medical and ophthalmological observational skills. We hope that the improved observational abilities from this training will translate to improved clinical effectiveness, empathy and, ultimately, will make better physicians."

Thirty-six first-year medical students were randomly assigned to take six, 1.5-hour art observation courses at the Philadelphia Museum of Art or to be a part of a control group that received no formal art observation training. The art sessions were taught by professional art educators using the "Artful Thinking" teaching approach, which emphasizes introspection and observation before interpretation. Instruction included sessions in front of works of art, group discussions, and training in visual arts vocabulary. The Artful Thinking approach also emphasizes lessons that encourage particular kinds of thinking such as creative questioning, reasoning, and perspective taking.

All 36 subjects completed an observation skills test before being divided into the randomized groups and then took the test again at the end of the course. The assessments included description testing and emotional recognition testing of retinal and facial disease photographs. Students who took the "Artful Thinking" course showed a significant improvement in their observational skills as compared to the control group.

In a post-study questionnaire, students who received the art training indicated that they had already begun to apply the skills used in the course in clinically meaningful ways as first-year medical students.

"After just one session, I found myself listening to a radiologist discuss the same principles we used to look at art when analyzing a CT scan," said one student. "Later I found our practice of creating narratives in the art class helped guide me when interacting with standardized patients."

The authors note that one common theme among trainees is that making accurate observations or diagnoses when presented with complex visual information can be challenging. The art observation training in the study provided a structured approach for first-year medical students, who have limited experience in navigating visually complex clinical situations.

"Art training could be helpful across many specialties, especially ones like ophthalmology, dermatology, and radiology, where diagnosis and treatments plans are based primarily on direct observation," said Gil Binenbaum, MD, MSCE, an associate professor of Ophthalmology in the Perelman School of Medicine, a pediatric eye surgeon in the division of Ophthalmology at CHOP, and senior author of the study.

Students who took the art training course also anecdotally demonstrated improvements in empathy and emotional recognition, such as noting emotions and sensations (i.e. pain or sadness) in works of art, test scores did not show a significant difference between the control group and the students who took the art course.

"I believe I've become more open-minded as a result of the course primarily because of the discussions we had as a group," said one study participant. "I'm not sure that improving my observational skills increased my ability to emphasize, but recognizing the validity of others' opinions certainly did."

The art training placed students in an environment where they were given the opportunity to listen and learn from their peers and hear multiple viewpoints about an unfamiliar subject matter that does not have a clear or correct answer. As the survey results indicated, this experience helped improve the students' ability to appreciate other people's opinions, a skill that could be applied to many small-group and clinical learning experiences.

Further studies will aim to address both a more sensitive measure for changes in emotional competency as well as the long-term effects of this training on overall clinical observational skills.

"It is incredibly encouraging to see that principles from a field, such as art, that can seem so vastly different from medicine, can be so successfully applied and utilized to help improve clinical skills and overall professional development for medical students," said Horace DeLisser, MD, associate dean for Diversity and Inclusion in the Perelman School of Medicine. "We look forward to continuing to see how these principals can be used long-term for medical trainees and practicing physicians."

Following the success of the study, The Perelman School of Medicine will be offering this Philadelphia Museum of Art course to first-year medical students during the 2017 fall semester.

#### Story Source:

Materials provided by **University of Pennsylvania School of Medicine**. Note: Content may be edited for style and length.

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#### Journal Reference:

1. Jaclyn Gurwin, Karen E. Revere, Suzannah Niepold, Barbara Bassett, Rebecca Mitchell, Stephanie Davidson, Horace DeLisser, Gil Binenbaum. **A Randomized Controlled Study of Art Observation Training to Improve Medical Student Ophthalmology Skills**. *Ophthalmology*, 2017; DOI: 10.1016/j.ophtha.2017.06.031

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