

LAC Reassessment Report - LDC 2017-2018

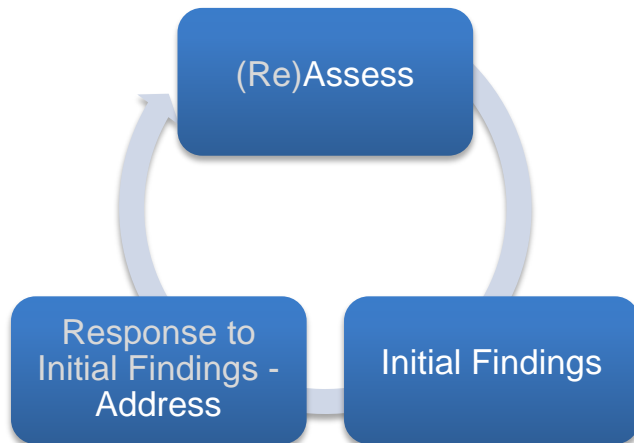
Subject Area Committee Name: ART

Core Outcome Being Reassessed: Critical Thinking & Problem Solving

Contact Person:

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Use this form if your assessment project is a follow-up reassessment of a previously completed initial assessment. The basic model we use for core outcome assessment at PCC is an “assess – address – reassess” model.



The primary purpose for yearly assessment is to improve student learning. We do this by seeking out areas of concern, making changes, reassessing to see if the changes helped.

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- Refer to the help document for guidance in filling out this report. If this document does not address your question/concern, contact [Nora Stevens](#) to arrange for coaching assistance.
- Please attach all rubrics/assignments/etc. to your report submissions.
- **Subject Line of Email:** Assessment Report Form (or ARF) for <your SAC name> (Example: ARF for MTH)
- **File name:** SACInitials_ARF_2018 (Example: MTH_ARF_2018)
- SACs are encouraged to share this report with their LAC coach for feedback before submitting.
- Make all submissions to learningassessment@pcc.edu.

Due Dates:

- **Planning Sections of LAC Assessment or Reassessment Reports: November 27th, 2017**
- **Completed LAC Assessment or Reassessment Reports: June 16th, 2018**

Please Verify This Before Beginning this Report:

This project is the second stage of the assess/reassess process (if this is not a follow-up, re-assessment project, use the LAC Assessment Report Form LDC. Available [here](#).)

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Initial Assessment Project Summary (previously completed assessment project)

*Briefly summarize the main findings of your **initial** assessment. Include either 1) the frequencies (counts) of students who attained your benchmarks and those who did not, or 2) the percentage of students who attained your benchmark(s.)*

Responses that met minimum criteria for benchmark increased marginally— from 64% in 2014-15 to 71% in 2016-17. However, responses that exceeded rather than merely met the criteria spiked substantially from 13% in 2014-15 to 43% in 2016-17. We believe this is a significant change and was due to the new change in media-appropriate examples.

Briefly summarize the changes to instruction, assignments, texts, lectures, etc. that you have made to address your initial findings:

Although the SAC has demonstrated significant improvement in students achieving the benchmark compared to previous years' assessment of the same outcomes (see ART_ARF_2016), this improvement is likely due to a better crafted rubric, rather than better instruction in these core outcomes of critical thinking and problem solving. In order to address how these results might impact actual instruction and assignments, we would need to have a more substantive conversation on teaching (often difficult given how much time is taken up in SAC meetings rewriting rubrics and tallying artifacts). If we have demonstrated significant improvement in our sample students attaining the benchmarks, we have not demonstrated significant "closing of the loop" in terms of how these results might spark conversation on teaching and influence instruction. Therefore, this year the Art SAC elected to reassess CT&PS following a similar rubric from 2016, but with the commitment to have a substantive discussion about teaching these outcomes in our courses, based not only on what the assessments indicate, but also on actual course assignments and exercises.

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If you initially assessed students in courses, which courses did you assess:

Seven instructors volunteered to implement the assessment in 10 courses, reflecting a broad range of Art History and studio disciplines such as Art 101 Architecture, Art 142 Digital Photo, Art 270 Printmaking, Art 284 Ceramics, Art 117 3D Design, Art 293 Sculpture.

If you made changes to your assessment tools or processes for this reassessment, briefly describe those changes here:

Minor change to rubric wording. On-going changes to images used in assessment. Change in discussion of findings to “close the loop” and have more substantive conversation on teaching.

(For SACs that participated in the Multi-State Collaborative): Will this reassessment “close the loop” on an assessment you conducted in 2014 – 2015, 2015 – 2016, or 2016 – 2017 for the Multi-State Collaborative?

Yes

No

1. Core Outcome

1A. PCC Core Outcome: CT&PS

1B. How does your discipline interpret the outcome you are reassessing?

Both art history and studio classes routinely ask students to connect form to content and to discuss how the interaction of visual elements communicates meaning. Critical thinking requires students to analyze works of art (their own and others) and to defend their analyses with concrete visual evidence. In order to measure whether our students are doing this, students will be asked to look at a work of art, to describe it, to identify a design element and then to explain how that design element reinforces or contradicts their initial interpretation.

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1C. Briefly describe how this outcome is/might be important/useful to your students.

Essential skills for art students are visual thinking, interpreting, and communicating. These skills relate directly to the process of learning how to make works of art and how to critically interpret them. Although not all our students go on to study art in depth, they all live in a world of images both actual and virtual, thousands of which they are asked to interpret and evaluate each day. We are interested in using this assessment to determine if students are critically evaluating ways in which images and objects communicate content. By asking our students to make connections, interpret, and analyze works of art (critical thinking), we believe they will be better prepared for future educational opportunities and careers, many of which have visual communication and problem solving as an important skill set. Students will also be more active and informed members of society, which increasingly uses propaganda, entertainment, and advertising images to form public opinion.

2. Project Description

2A. Assessment Context

Check all the applicable items:

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Course-based assessment.

Course names and number(s):

Type of assessment (e.g., essay, exam, speech, project, etc.):

Are there course outcomes that align with this aspect of the core outcome being investigated? Yes No

If yes, include the course outcome(s) from the relevant CCOG(s):

Common/embedded assignment in all relevant course sections. An embedded assignment is one that is already included as an element in the course as usually taught. Please attach the activity in an appendix. If the activity cannot be shared, indicate the type of assignment (e.g., essay, exam, speech, project, etc.):

Common – but not embedded - assignment used in all relevant course sections. Please attach the activity in an appendix. If the activity cannot be shared, indicate the type of assignment (e.g., essay, exam, speech, project, etc.):

Practicum/Clinical work. Please attach the activity/checklist/etc. in an appendix. If this cannot be shared, indicate the type of assessment (e.g., supervisor checklist, interview, essay, exam, speech, project, etc.):

External certification exam. Please attach sample questions for the relevant portions of the exam in an appendix (provided that publically revealing this information will not compromise test security). Also, briefly describe how the results of this exam are broken down in a way that leads to nuanced information about the aspect of the core outcome that is being investigated.

X **SAC-created, non-course assessment.** Please attach the assessment in an appendix. If the assessment cannot be shared, indicate the type of assignment (e.g., essay, exam, speech, project, etc.): **Formal critique/analysis.**

Portfolio. Please attach sample instructions/activities/etc. for the relevant portions of the portfolio submission in an appendix. Briefly describe how the results of this assessment are broken down in a way that leads to nuanced information about the aspect of the core outcome that is being investigated:

Survey

Interview

Other. Please attach the activity/assessment in an appendix. If the activity cannot be shared, please briefly describe:

In the event publicly sharing your assessment documents will compromise future assessments or uses of the assignment, do not attach the actual assignment/document. Instead, please give as much detail about the activity as possible in an appendix.

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2B. How will you score/measure/quantify student performance?

Rubric (used when student performance is on a continuum - if available, attach as an appendix – if in development, attach to the completed report that is submitted in June)

Checklist (used when presence/absence rather than quality is being evaluated - if available, attach as an appendix – if in development, attach to the completed report that is submitted in June)

Trend Analysis (often used to understand the ways in which students are, and are not, meeting expectations; trend analysis can complement rubrics and checklist)

Objective Scoring (e.g., Scantron-scored examinations)

Other – briefly describe:

2C. Type of assessment (select one per column)

Quantitative
 Qualitative

Direct Assessment
 Indirect Assessment

If you selected 'Indirect Assessment', please share your rationale:

Qualitative Measures: projects that analyze in-depth, non-numerical data via observer impression rather than via quantitative analysis. Generally, qualitative measures are used in exploratory, pilot projects rather than in true assessments of student attainment. Note that the **use of a numerical rubric is considered quantitative analysis**, even if the artifacts under consideration are not based on quantitative calculations (e.g. an essay scored by a rubric counts as quantitative in the context of assessment).

Indirect assessments (e.g., surveys, focus groups, etc.) do not use measures of direct student work output. These types of assessments are also not able to truly document student attainment.

2D. Check any of the following that were used by your SAC to create or select the assessment/scoring criteria/instruments used in this project:

Committee or subcommittee of the SAC collaborated in its creation

Standardized assessment

Collaboration with external stakeholders (e.g., advisory board, transfer institution/program)

Theoretical model (e.g., Bloom's Taxonomy)

Aligned the assessment with standards from a professional body (for example, The American Psychological Association Undergraduate Guidelines, etc.)

Aligned the benchmark with the Associate's Degree-level expectations of the Degree Qualifications Profile

Aligned the benchmark to within-discipline post-requisite course(s)

Aligned the benchmark to out-of-discipline post-requisite course(s)

Other (briefly explain: _____)

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2E. In which quarter will student artifacts (samples of student work) be collected? If student artifacts will be collected in more than one term, check all that apply.

Fall **Winter** **Spring** **Other** (e.g., if work is collected between terms)

2F. What student group do you want to generalize the results of your assessment to? For example, if you are assessing performance in a course, the student group you want to generalize to is 'all students taking this course.'

All students taking targeted (participating) courses in Studio Art/ Art History

2G. There is no single, recommended assessment strategy. Each SAC is tasked with choosing appropriate methods for their purposes. Which best describes the purpose of this project?

To measure established outcomes and/or drive programmatic change
 To participate in the Multi-State Collaborative for Learning Outcomes Assessment
 Preliminary/Exploratory investigation

If you selected 'Preliminary/Exploratory', briefly describe your rationale for selecting your sampling method:

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2H. Which will you measure?

the population (all relevant students – e.g., all students enrolled in all currently-offered sections of the course)

X a sample (a subset of students)

If you are using a sample, select all of the following that describe your sample/sampling strategy (refer to the Help Guide for assistance):

X Random Sample (student work selected completely randomly from all relevant students)

Systematic Sample (student work selected through an arbitrary pattern, e.g., 'start at student 7 on the roster and then select every 5th student following'; repeating this in all relevant course sections)

Stratified Sample (more complex, consult with an LAC coach if you need assistance)

Cluster Sample (students are selected randomly from meaningful, naturally-occurring groupings (e.g., SES, placement exam scores, etc.))

Voluntary Response Sample (students submit their work/responses through voluntary submission – e.g., via a survey)

Opportunity/Convenience Sample (only some of the relevant instructors are participating)

The last three options in bolded red have a high risk of introducing bias. If your SAC is using one or more of these sample/sampling strategies, please share your rationale:

2J. Briefly describe the procedure you will use to select your sample (including a description of the procedures used to ensure student and instructor anonymity).

We chose to use a random sample. We chose to represent as many diverse studio disciplines and art history to participate (Painting, Design, Photography, Drawing, Sculpture, Printmaking, Art History). All instructors teaching targeted courses will turn in all student work to SAC Chairs by finals week of Fall Quarter. Our SAC decided we wanted to see our students' over-all performance with the rubric criteria. SAC chairs will code the work for each section and will number the submitted work (e.g., 1-85) and use the Raosoft random number generator to select samples. During the winter SAC meeting, volunteer pt and ft art faculty will do scoring. After this, the SAC will discuss the results.

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2K. Follow this link to determine how many artifacts (samples of student work) you should include in your assessment: <http://www.raosoft.com/samplesize.html> (see screen shot below).

Start with the number of students you estimate will be enrolled in the course(s) from which you will draw the sample – that is your “population.” Enter the other numbers as indicated in the screenshot. The sample size calculator will tell you how many artifacts you need to collect. Enter that number below: 132

The screenshot shows the Raosoft Sample Size Calculator interface. The Raosoft logo is in the top left. The title "Sample size calculator" is in the top right. The form has five input fields with corresponding text boxes and explanatory text. Red arrows point from the explanatory text to the input fields, and red text boxes provide additional instructions.

Question	Input	Explanatory Text	Annotation
What margin of error can you accept? 5% is a common choice	10 %	The margin of error is the amount of error that you can tolerate. If 90% of respondents answer yes, while 10% answer no, you may be able to tolerate a larger amount of error than if the respondents are split 50-50 or 45-55. Lower margin of error requires a larger sample size.	Use 10% and 90% in these boxes.
What confidence level do you need? Typical choices are 90%, 95%, or 99%	90 %	The confidence level is the amount of uncertainty you can tolerate. Suppose that you have 20 yes-no questions in your survey. With a confidence level of 95%, you would expect that for one of the questions (1 in 20), the percentage of people who answer yes would be more than the margin of error away from the true answer. The true answer is the percentage you would get if you exhaustively interviewed everyone. Higher confidence level requires a larger sample size.	Enter the total number of students currently enrolled in all sections of the courses you are assessing here.
What is the population size? If you don't know, use 20000	105	How many people are there to choose your random sample from? The sample size does not matter for populations larger than 20,000.	
What is the response distribution? Leave this as 50%	50 %	For each question, what do you expect the results will be? If the sample is skewed highly one way or the other, the population probably is, too. If you don't know, use 50%, which gives the largest sample size. See below under More information if this is confusing.	Measure this many students.
Your recommended sample size is	42	This is the minimum recommended size of your survey. If you create a sample of this many people and get responses from everyone, you're more likely to get a correct answer than you would from a large sample where only a small percentage of the sample responds to your survey.	

3. Project Mechanics

3A. Does your project utilize a rubric for scoring? Yes No

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If 'No', proceed to section B. If 'Yes', complete the following:

Which method of ensuring consistent scoring (inter-rater reliability) will your SAC use for this project?

XAgreement – the percentage of raters giving each artifact the same/similar score in a norming session; ideally, that will be 75% agreement or greater.

If you are using agreement, describe your plan for plan for conducting the “norming” or “calibrating” session:

At the Winter 2018 meeting, SAC members will break into smaller groups and look at the artifacts. Using our established rubric & benchmarks, members will assess the work. If our small groups are consistent in their assessment, we have reached 'agreement.' If there is not agreement, then we will look at the rubrics/benchmarks and try to clarify them so that the understanding of the assessment criteria is more clear. Once we have reached norming agreement, we will split up the work into smaller groups and do tallying.

Consensus - all raters score all artifacts and reach agreement on each score

Consistency* – raters' scores are correlated: this captures relative standing of the performance ratings - but not precise agreement. Briefly describe your plan:

Notes: the agreement method is the most frequently used for assessment, but the **calculation of inter-rater reliability is also among the more challenging issues** within assessment as a whole. If your SAC is unfamiliar with norming procedures, contact your assessment coach, or if you don't know who your coach is, contact LAC Vice Chair [Chris Brooks](#) to arrange for coaching help for your SAC's norming session.

The consistency method is not generally recommended; see the help guide for details.

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3B. Have performance benchmarks been specified?

The fundamental measure in educational assessment is the number of students who complete the work at the expected/required level. We are calling this SAC-determined performance expectation the 'benchmark.'

Yes

No

If yes, briefly describe your performance benchmarks, being as specific as possible (if needed, attach as an appendix):

Making connections between form and content is a standard practice in art history and studio art classes (see Edmund Burke Feldman's taxonomy of Art Criticism from the late 1960's, still a widely referenced four part methodology —Description, Analysis, Interpretation and Judgement), the benchmarks for performance being rooted in the use of concrete examples and critical conclusions observed and argued, though here judgement is omitted, as we are assessing the students' ability to identify only one visual element and connect it to either projected or reconsidered ideas of content. Benchmarks (between b and c) are clearly defined in the rubric.

If no, what is the purpose of this assessment? (For example, this assessment will provide information that will lead to developing benchmarks in the future; or, this assessment will lead to areas for more detailed study; etc.)

3C. The purpose of this assessment is to have SAC-wide evaluation of student work, not to evaluate a particular instructor or student. Before evaluation, remove student-identifying information (and, when possible remove instructor-identifying information). If the SAC wishes to return instructor-specific results, see the Help Guide for suggestions on how to code and collate. **Please share your process for ensuring that all identifying information has been removed.**

SAC Chairs will check that instructor and student identifying information has been removed or masked prior to evaluation.

3D. Will you be coding your data/artifacts in order to compare student sub-groups?

Yes

No

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If yes, select one of the boxes below:

student's total earned hours **previous coursework completed** **ethnicity** **other**

Briefly describe your coding plan and rationale (and if you selected 'other', identify the sub-groups you will be coding for):

*3E. Ideally, student work is **evaluated** by both full-time and adjunct faculty, even if students being assessed are taught by only full-time and/or adjunct faculty. Further, more than one rater is needed to ensure inter-rater reliability. If you feel only one rater is feasible for your SAC, please explain why:*

Who will be assessing student work for this project? Check all that apply.

- PCC Adjunct Faculty within the program/discipline
- PCC FT Faculty within the program/discipline
- PCC Faculty outside the program/discipline
- Program Advisory Board Members
- Non-PCC Faculty
- External Supervisors
- Other:

End of Planning Section – Complete the remainder of this report after your assessment project is complete.

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Beginning of End-of-Year Reporting Section – complete the following sections after your assessment project is complete.

4. *Changes to the Assessment Plan*

Have there been changes to your project since you submitted the planning section of this report? **Yes** **XNo**

If so, summarize those changes below:

5.

5. *Narrative*

Broadly, what did your SAC learn this year from the assessment of the selected core outcome?

In terms of data, the SAC did not learn a lot. There was a slight decrease in number of students who met or exceeded the benchmark, but overall the data reflected similar numbers from the 2016-2017 assessment. Since the data from both years is similar, it suggests that the improved assessment method, which allowed instructors to use media-specific examples of works of art (meaning painting classes could use painting examples, architecture classes could use buildings, etc), has helped engage students in the exploration of form and content. There are many variables that could account for the slight decrease in number of students who met or exceeded the benchmark. Because of this, the SAC is able to draw few meaningful conclusions from the numbers.

In terms of closing the loop, we learned a lot— in short there is a strong desire in the SAC to put discussions of teaching at the front of our agendas, and we feel that this could have very positive outcomes in improving instruction.

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6.

6. Results of the Analysis of Assessment Project Data

6A. Quantitative Summary of Sample/Population

How many students were enrolled in all sections of the course(s) you assessed this year?

If you did not assess in a course, report the number of students that are in the group you intend to generalize your results to.

143

How many students did you actually assess in this project? 143

Did you use a recommended sample size (see the Sample Size Calculator linked to in section 2J)? Yes No

If you did not use a recommended sample size in your assessment, briefly explain why:

6B. Did your project utilize a rubric for scoring? Yes No

If 'No', proceed to section C. If 'Yes', complete the following:

How was inter-rater reliability assured? (Contact your SAC's LAC Coach if you would like help with this.)

Agreement – the percentage of raters giving each artifact the same/similar score in a norming session

Consensus - all raters score all artifacts and reach agreement on each score

Consistency – raters' scores are correlated: this captures relative standing of the performance ratings - but not precise agreement

Inter-rater reliability was not assured.

If you utilized agreement or consistency measures of inter-rater reliability, report the level here:

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6C. Brief Summary of Benchmark Achievement (frequencies and/or averages)

- 1. If you used frequencies of benchmark achievement, report those here. For example, "46 students attained or exceeded the benchmark level in written communication and 15 did not." If necessary, provide detailed results in an appendix.*
- 2. If you used percentages of the total to identify the degree of benchmark attainment in this project, report those here. For example, "75% of 61 students attained or exceeded the benchmark level over-all in written communication."*

36% of students exceeded the benchmark level; 24% met the benchmark level; 39% failed to meet the benchmarks level.

- 3. Compare your students' attainment of your expectations/benchmarks in this reassessment with their attainment in the initial assessment. Briefly summarize your conclusions.*

In 2016/17, with a sample size of 126, 42% exceeded the benchmark, 29% met the benchmark, and 27% failed the benchmark. Although we note a slight decrease in exceeding and meeting the benchmark in 2017/18 (36% exceeded, 24% met), and a larger increase in failure to meet the benchmark (39%), we are unable to draw firm conclusions from these data as they potentially involve too many variables, such as class composition, norming discrepancies, or economic stress. In the previous year two art history classes participated as opposed to one this year (art history students generally display better written responses) and one might speculate that decline in enrollment has decreased students' academic preparedness in general.

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*6D. If possible, attach a more detailed description or analysis of your results (e.g., rubric scores, trend analyses, etc.) as an appendix to this document. Appendix attached? **Yes** x **No***

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6E. Do the results of this project suggest that additional academic changes might be beneficial to your students (changes in curriculum, content, materials, instruction, pedagogy etc.)? Yes No

If you answered 'Yes,' briefly describe the changes to improve student learning below. If you answered 'No', detail why no changes are called for.

The students in 9 of the 10 classes sampled are in studio art, the remainder in art history. The artifacts gathered are all in written format. Students in art history classes routinely write papers, but students in studio classes seldom if ever write papers. The critical thinking and problem solving conducted in studio classes involves **hands-on visual problem solving**. But the assessment artifacts gathered are evaluated on the **written expression of critical thinking**. Students in studio classes are asked to discuss strategies in problem solving in critique, but only a few instructors require students write about these. The data of the sample may suggest not a lack of critical thinking but a disconnect with the written articulation of critical thinking. Thus the data sample may not accurately reflect the fluency of critical thought in the student and the outcomes achieved in these studio classes.

If the sample of critical thinking in studio classes is to continue to be in the form of written expression rather than visual expression, then studio art classes would need to include more written assignments to strengthen this skill. However, there are compelling arguments against teaching writing in studio classes: the linear thinking patterns of writing are very different from the non-verbal ones of visual communication; when the SAC opted out of the math and writing prerequisites for studio classes some 12 years ago, it was on the argument that written expression was not required for student success in these classes. This allowed the possibility of non-native speakers to take classes and excel in non-verbal communication. Some members of the SAC also felt strongly that studio classes were about learning new skills of non-verbal and even pre-verbal thinking, which are sometimes thwarted by a writing culture which assumes written expression to be the dominant form of measuring quality of thought. The Art SAC could produce compelling examples of masterpieces in the history of art which convey complex ideas and high intellectual

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achievement from artists who were illiterate from the cave art to James Castle. It is to be hoped that the SAC will engage in lively conversations around this issue next year and that addressing these questions may help improve delivery of instruction and also present guidelines for the conversion of studio classes from 3 to 4 credits as writing components are added.

Many in the Art SAC feel written expression is an important component of studio classes to hone critical thinking as well as to prepare for professional practices such as artist's statements and artist's talks, and these faculty have no problem with changing course content to address this issue. But others feel this takes the instruction sideways to accommodate the dominant currency of the college (writing) particularly in foundation classes where students are trying to learn that visual expression has its own grammar and syntax different from written expression.

If you are planning changes, when will these changes be fully implemented?

We will implement the changes outlined in Q.8.D in the next academic year.

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6F. Has all identifying information been removed from your documents? (Information includes student/instructor/supervisor names/identification numbers, names of external placement sites, etc.)

Yes **No**

7. SAC Response to the Assessment Project Results

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7A. Assessment Tools & Processes: Indicate how well each of the following worked for your assessment:

Tools (rubrics, test items, questionnaires, etc.):

very well some small problems/limitations to fix notable problems/limitations to fix completely inadequate/failure

Please comment briefly on any changes to assessment tools that would lead to more meaningful results if this assessment were to be repeated (or adapted to another outcome).

The rubrics are adequate to functional in evaluating students familiar with written articulation of visual strategies. The rubrics do not accurately reflect the quality of critical thinking and problem solving demonstrated on a daily basis in visual form by the students in these classes, and therefore do not present a realistic snapshot of what our students are learning. Because the rubric is always going to be a written one, the solution to improving the data would seem to be to change the course content to include more written assignments, though that is not a way to necessarily improve instruction, which we take to be the goal of assessment— rather it is to change course content to accommodate the rubric.

Processes (faculty involvement, sampling, norming, inter-rater reliability, etc.):

very well some small problems/limitations to fix X notable problems/limitations to fix tools completely inadequate/failure

Please comment briefly on any changes to assessment process that would lead to more meaningful results if this assessment were to be repeated (or adapted to another outcome).

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Changes to integration of writing in studio classes would seem to be in order, whether assessing this or another outcome.

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8. Follow-Up Plan

8A. How will the changes detailed in this report be shared with all FT/PT faculty in your SAC? *(select all that apply)*

email
campus mail
no changes to share

phone call
 face-to-face meeting

workshop
other

If 'other,' please describe briefly below.

8B. Is further collaboration/training required to properly implement the identified changes? Yes
No

If 'Yes,' briefly detail your plan/schedule below.

As outlined above, the Art SAC plans to devote more time to sharing teaching strategies, particularly as they relate to integrating writing into studio classes.

8C. Sometimes reassessment projects call for additional reassessments. These can be formal or informal. How will you assess the effectiveness of the changes you plan to make?

follow-up project in next year's annual report
in a future assessment project

on-going informal assessment
other

If 'other,' please describe briefly below.

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8D. SACs are learning how to create and manage meaningful assessments in their courses. This development may require SAC discussion to support the assessment process (e.g., awareness, buy-in, communication, etc.). Please briefly describe any successful developments within your SAC that support the quality assessment of student learning. If challenges remain, these can also be shared.

The Art SAC supports the concepts of assessment to improve instruction. We realize the necessity of written artifacts given the assessment culture of higher education. We have made commitments to share our experiences as educators to better understand how to integrate written expression to visual expression. We look forward to learning new ways to close this loop. We feel this will result in a more interesting and useful direction for SAC meetings which may attract more part-time faculty to become involved and create a more collegial environment. As a result of the discussion of this year's assessment report, the Art SAC made the following suggestions for improving instruction:

1. Invite SAC members to make short presentations on successful assignments showing examples of student work. Atmosphere should be collegial, not judgmental. Emphasis on sharing rather than "assessment."
2. Share assignments and syllabi in a Google Doc available to all Art SAC members.
3. Put discussions of teaching at the front of all SAC Meetings.
4. Hold SAC meetings at different campuses with brown bag lunches with tours of facilities to discuss logistics and safety of studios/ view gallery shows, art on campus.
5. Invite faculty to make short hands-on presentations.
6. Invite outside artists to make presentations on new teaching skills.
7. Imitate the "Open Engagement" model of hands-on art demos, competitions, smack-downs to create better interactions between faculty.
8. TME (Teaching Methods Exchange) focus on teaching concepts across disciplines rather than assignments. (Examples "Fortune Cookie," "4 bucket" idea machine, etc. present concepts that can be adapted to various media and disciplines)
9. Streamline administrative tasks to create more SAC time devoted to teaching by forming smaller task forces and sub committees.
10. Change environment to off campus locations involving food to promote better collegiality.
11. Failure Hall of Fame (class assignments that did not work)

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