

2017-18 Art History Program Review

Program Review Guidebook for Academic Departments 2017-2018

Art History

Overview

PROGRAM REVIEW: INTRODUCTION

A program review is a systematic process for evaluating and improving academic programs. It is conducted through self-evaluation and peer evaluation by external reviewers, with an emphasis on assessing the quality and degree of student learning within the program. The comprehensive analysis which the review provides and the resulting Memorandum of Understanding are used to stimulate curriculum and programmatic changes and to inform planning and budgeting processes at various levels. The program review cycle occurs every five years.

Program review is a required element in WASC Senior College and University Commission (WSCUC) accreditation and has been a part of Pepperdine's assessment cycle since 2003. While data provides the foundation for effective program review, assessment of student learning, and other quality improvement strategies, the data must be turned into evidence and communicated in useful formats. The program review does this.

When implemented effectively and followed up deliberately, program review is a powerful means for engaging faculty, staff, and administrators in evaluating and improving programs to enhance student learning. The review process is an opportunity to refine a program to meet the changing needs of student learning, retention, curriculum in various disciplines, and student support services. It is also a purposeful opportunity to link decision-making, planning, and budgeting with evidence.

This guidebook provides a framework and resources to help with the review.

GUIDING PRINCIPLES

The process is intended to be meaningful, foremost, for the department and its enhancement of student learning. As a result, the process is flexible in order to serve the needs of both small and large programs as well as academic, co-curricular, and student support programs. The review should be a collaborative process involving faculty, staff, administrators, and students in order to align more effectively the college or department with institutional goals and objectives.

Two guiding principles are embedded in this Guidebook and are consistent with WASC Senior College and University Commission (WSCUC) standards:

*** Ongoing Evaluation of What Students Learn:**

Evidence-based program review includes: a review of program learning outcomes; evaluation of the methods employed to assess achievement of the outcomes; and analysis and reflection on learning results, retention/graduation rates, core competencies, and other outcomes data over a multi-year period.

*** Quality Assurance, Planning, and Budgeting Decisions Based on Evidence:**

The results of the program review are to be used for follow-up planning and budgeting at various decision-making levels.

PREPARATION FOR PROGRAM REVIEW

The program chair is responsible for the planning of the review. An internal committee or working group should be developed to allocate responsibilities for writing the program review including data collection, writing, and use of resources. It is recommended that a meeting occur between the committee and the Office of Institutional Effectiveness (OIE) to review data needs.

PROGRAM ALIGNMENT WITH THE UNIVERSITY, MISSION, AND INSTITUTIONAL OUTCOMES

Program reviews focus on the meaning, quality, and integrity of a program as it relates to student learning and the mission of Pepperdine:

Pepperdine University is a Christian university committed to the highest standards of academic excellence and Christian values, where students are strengthened for lives of purpose, service, and leadership.

Each department carries out the University mission and institutional learning outcomes (ILOs). The ILOs are formed by two components:

- * Core commitments: knowledge and scholarship, faith and heritage, and community and global understanding
- * Institutional values: purpose, service, and leadership

Each basic commitment is seen through the lens of three essential institutional values drawn from the University mission statement: purpose, service, and leadership. These basic commitments should link to measurable objectives as stated in the student learning outcomes (SLOs).

OVERVIEW OF PROGRAM REVIEW COMPONENTS

Program review at Pepperdine University is conducted on a five-year review cycle that involves three main components and six steps (see diagram below):

SELF STUDY:

- An in-depth, internal analysis written by program faculty/staff
- Department faculty or program staff (for co-curricular and student support services) conduct a departmental self-study within guidelines provided in the Guidebook. This portion of the review identifies program strengths and limitations, and suggests solutions to identified problems.

EXTERNAL & INTERNAL REVIEWS:

- An external review conducted by an outside expert in the field or discipline. The Guidebook describes how to secure qualified, objective external reviewers, including those with understanding and experience in addressing student learning outcomes assessment. Once the self-study is completed, the external review is organized.
- An internal review by the Advancement of Student Learning Council (ASLC)

CLOSING THE LOOP:

- A Quality Improvement Plan (QIP) developed by the department
- A Memorandum of Understanding (MOU) developed by the dean

Closing the Loop is used to describe the act of making decisions based on evidence. The most important product of a program review is the advancement of student learning. Therefore, the program review cycle ends by identifying evidence-based changes in the

QIP, and then the MOU explains how the plan will be supported and carried out over the next five years.

GLOSSARY OF TERMS

Please find the link below for the 'GLOSSARY OF TERMS':
<https://drive.google.com/open?id=0B6ufJTOgPx32TmZjU19JZ3FTM00>

INTRODUCTION

Reviews begin with an introduction that provides a context for the review. In contrast to the rest of the self-study report, this portion is primarily descriptive and should include:

1. INTERNAL CONTEXT

This begins with an overview of the program describing (as appropriate).

- a. where the program is situated (school/division),**
- b. degrees granted, concentrations available, programs offered**
- c. where is the program located (campus location)**
- d. Provide a brief history of the program**
- e. Describe the changes made to the program since the last review.**

Brief Program History with Curricular and Staffing Changes

The Art History Program, which is housed in the Fine Arts Division at Seaver College, is relatively young, with the inception of the art history major and minor in fall 2003. Given the demand for an art history major and minor from Seaver students and prospective students, the importance of art history to Seaver College's focus on liberal learning, the importance of art historical training to our Studio Art majors, and the close proximity of Pepperdine University to the museums, galleries, and other cultural institutions of Los Angeles that provide excellent teaching and internship resources, it was deemed that an art history major and minor would benefit Seaver College. Currently the program does not have a central location nor a dedicated classroom or seminar room. The three full-time faculty are split between the Cultural Arts Center and the Music Building, and the director of the museum, who adjuncts each semester in our program, is housed in the museum. The entire Fine Arts Division has one standard "lecture" classroom (as opposed to music and art studios, rehearsal spaces, drafting rooms, etc.), and that classroom is shared by the Art History, Theatre, and Music Departments. In brief, space is very limited. Blackout shades were recently added to Cultural Arts Center 204 where art history is frequently taught.

Prior to the development of the art history major, the Fine Arts Division offered five survey-level art history courses to support the studio art major: *ART 310 History of Western Art I* (Ancient and Medieval), *ART 311 History of Western Art II* (Renaissance, Baroque, Rococo, and Romantic Art in Europe, from ca. 1400-1800), *ART 312 History of Western Art III* (Modern Art, a survey of European and American art from 1800 to the present), *ART 313 Art and Architecture of the Non-Western World* (a survey of the arts and architecture of Africa, China, Japan, the Americas, India, and the Islamic world), and *ART 314 Multicultural Arts in America* (a survey of art and architecture by traditionally under-represented artists such as women, African-Americans, Asian-Americans, Hispanics, and Native Americans). These courses were first taught by an adjunct professor, Sonia Sorrell, who was hired as a full-time member of the faculty in 1992. When Professor Sorrell was needed to teach one of the three Humanities courses required for all Seaver students and to take the position of Chair of the Fine Arts Division, an adjunct, Cynthia

Colburn, was hired to cover the art history surveys. Not long after the art history major and minor were developed, Professor Colburn was hired full-time and now coordinates the Art History Program.

When the art history major was first developed, the requirements included 9 units of lower division courses, 28 units of upper division art history courses, one of which must be *ARTH 590 Senior Thesis* (now *ARTH 490*), and 12 units of upper division electives chosen from an approved list of courses or in consultation with the art history faculty advisor.

The lower division requirements (also requirements of Pepperdine's General Education curriculum) were *HUM 111 Western Heritage I*, which was a prerequisite for *ARTH 422*, *ARTH 424*, and *ARTH 426*; *HUM 212 Western Heritage II*, which was a prerequisite for *ARTH 428* and *ARTH 430*; and *HUM 313*, which was a prerequisite for *ARTH 434*, *436*, and *ARTH 440*. *HUM 111*, *212*, and *313* were deemed appropriate as the lower division requirements for the major based on the following description of the courses:

"A historical survey of Western culture in its world context from prehistoric times through the late Middle Ages (30,000 B.C.–A.D. 1300), the Renaissance through the Napoleonic Age (1300-1815), and to the contemporary era (1815 to the present). Through an integrated study of history, literature, religion, philosophy, art, architecture, and music, this series explores the creative channels by which individuals and groups interpret human experience and define human nature. The material encourages students to consider problems of interpretation in both primary and secondary examples of historical evidence and to examine the interconnectedness of major historical events with the cultural expressions of the peoples involved."

When the Art History Program was established in 2003, there were 10 upper division art history courses available:

- 1. ARTH 422 ANCIENT ART** (4 units) The art and architecture of the Ancient Near East, Egypt, and the Aegean, focusing on the Bronze Age and its legacy. (Prerequisite: HUM 111)
- 2. ARTH 424 CLASSICAL ART** (4 units) The art and architecture of Archaic and Classical Greece, the Hellenistic Era, the Villanovans and Etruscans, the Roman Republic and the Roman Empire. (Prerequisite: HUM 111)
- 3. ARTH 426 EARLY CHRISTIAN AND MEDIEVAL ART** (4 units) The art and architecture of the Early Christian, Byzantine, Carolingian, Ottonian, Romanesque, and Gothic periods. (Prerequisite: HUM 111)
- 4. ARTH 428 RENAISSANCE ART** (4 units) The art and architecture of Italy and Europe from 1300 to 1600. (Prerequisite: HUM 212)
- 5. ARTH 430 SEVENTEENTH AND EIGHTEENTH CENTURY ART** (4 units) The art and architecture of the Baroque, Rococo, Enlightenment, and Age of Revolutions. (Prerequisite: HUM 212)
- 6. ARTH 434 NINETEENTH CENTURY ART** (4 units) Nineteenth century art and architecture, including Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism. (Prerequisite: HUM 313)
- 7. ARTH 436 MODERN ART** (4 units) The major movements in modern art in the context of the political and social events of the period 1900 to the present. (Prerequisite: HUM 313)

8. ARTH 438 NON-WESTERN ART (4 units) A survey of the art and architecture of China, Japan, India, Africa, Islam and the pre-Columbian Americas (satisfies either the non-Western general education requirement or the Art History requirement, but not both.) (Prerequisite: none)

9. ARTH 440 MULTICULTURAL ARTS IN AMERICA (4 units) A survey of multicultural arts in America, including the art and architecture of Native Americans, African-Americans, Asian-Americans, and Hispanic-Americans (Prerequisite: HUM 313)

10. ARTH 590 SENIOR THESIS IN ART HISTORY (4 units) Students will research and write an extensive paper on an art history topic selected in consultation with an art history advisor. Students will share the results of their research projects in formal oral presentations. ARTH 590 should be taken during the last semester of the senior year. Written application must be submitted during the semester prior to the student's final semester. (Prerequisite: consent of the Art History faculty)

In 2005, *ARTH 390 Methodological Approaches to Art History* (4 units) was added as a required course that must be taken as a prerequisite to *ARTH 590 Senior Thesis*, which is also required. The decision to add a method and theory course was based on our analysis of peer and aspirational institutions, as well as discussions with faculty members from other art history programs. As a result, the number of required electives for the art history major changed from 3 to 2. We originally advised students to take *ARTH 390*, a seminar, as soon as possible after declaring the major, but after teaching the course it was clear to faculty and confirmed by students in discussions and evaluations that it was important for the students to have some background in the chronological history of art before taking the methods class. We now suggest that students take *ARTH 390* during fall of their junior or senior year, depending on the number of art history courses they have already taken. *ARTH 390* has had a positive impact on the major. This is clear from student feedback on course evaluations and senior exit surveys, as well as from the improved quality of the senior theses in art history. We have also heard from students who have interviewed with and gone on to graduate programs in art history that faculty members at schools such as the University of Oregon, the University of Michigan, and Syracuse University were impressed with the fact that our students completed a methods and theory class at the undergraduate level, and students also reported back that they felt especially prepared for graduate school because of *ARTH 390*.

ARTH 432 American Art (art and architecture of America from the colonial period to the mid-twentieth century) was also added in 2005 and has become a very popular course.

After teaching *ARTH 422 Ancient Art* a few times, it was clear from discussions with students and from teaching evaluations that there was far too much material to cover in depth for a single upper division course, and the name was also too general and, therefore, highly problematic, so a proposal to change the course beginning in fall 2007 to *ARTH 422 Ancient Near Eastern and Egyptian Art* was prepared and submitted to the Seaver Academic Council. The description of the course changed from "The art and architecture of the ancient Near East, Egypt, and the Aegean, focusing on the Bronze Age and its legacy" to "The art and architecture of the ancient Near East and Egypt." A new syllabus for the course accompanied the proposal. A proposal to change *ARTH 424 Classical Art* to *ARTH 424 Greek and Roman Art* was also submitted to SAC with a revised syllabus. Bronze Age Aegean art was, therefore, covered in the context of *ARTH 424 Greek and Roman Art*. All of these changes were approved by the Seaver Academic Council.

This change was also made in anticipation of dividing *ARTH 424 Greek and Roman Art* into two courses: *ARTH 424 Greek Art*, and *ARTH 425 Roman Art*. A proposal to make this change was submitted to the Seaver Academic Council and approved. The change went into full effect in fall 2011. At the same time, two courses in non-Western art were added to the art history curriculum

in response to our ongoing learning outcomes based assessment of the Art History Program: *ARTH 442 Islamic Art*, and *ARTH 446 Asian Art*. Both of these courses were originally taught by adjuncts, but both of those lines turned to tenure track positions. (see “History of the Art History Faculty” below).

In fall 2011, the Art History Department proposed additional changes to the major. Based on our assessment of the Art History Program, specifically our curriculum mapping, which aligned our learning outcomes to our courses, we realized that our majors and minors required lower division art history survey courses to prepare them for upper division art history courses. Student evaluations and senior exit surveys also demonstrated the need for introductory art history courses in the major and minor, though it took some time to implement this change due to the lack of funding. Beginning in fall 2012, *ARTH 200 Western Art*, and *ARTH 300 Non-Western Art* were required of all Art History majors and minors and served as prerequisites to the upper division art history courses.

Beginning in Fall 2014, a studio art requirement was added to the Art History major, and the elective course was dropped.

With the addition of Kristen Chiem to the faculty, in Spring 2015 *ARTH 446 Asian Art* was divided into *ARTH 446 Chinese Art* and *ARTH 448 Korean Art*. Finally, in Fall 2016, *ARTH 200 Western Art* and *ARTH 300 Non-Western Art* were changed to *ARTH 200 World Art I* and *ARTH 300 World Art II*. These are cross-cultural global surveys of art that are required of all Art History majors and minors. *ARTH 200* fulfills the Fine Arts GE, and *ARTH 300* fulfills the World Civilization GE.

Course Rotation

ARTH 422, 424, 426, 428, 430, 432, 434, 436, and 438 are each taught on a two-year rotation. *ARTH 200* and *ARTH 300* are generally taught every semester because they both fulfill university GE requirements. *ARTH 390, 442, 446, and 590* are now taught once per year. *ARTH 440* has not been taught in several years. We will move to remove it from our list of available courses. A complete list of courses and description of the current requirements for the art history major and minor are listed here:

ARTH 200 WORLD ART I (4) A survey of world art and architecture from prehistoric times through the fifteenth century. (May serve as prerequisite for *ARTH 422, 424, 425, 426, 428, 430, 432, 434, 436, and 438*)

ARTH 300 WORLD ART II (4) A survey of world art and architecture from the fifteenth century through the present.

ARTH 390 METHODOLOGICAL APPROACHES TO ART HISTORY (4) A critical examination of the history of the discipline of art history. The goal of the class is for students to gain a clear understanding of the methods used by art historians from ancient through contemporary times through careful study of the primary literature that has defined past and present art historical practice. (No prerequisite; required of all majors; to be taken by juniors and seniors only)

ARTH 422 ANCIENT NEAR EASTERN AND EGYPTIAN ART (4) The art and architecture of the Ancient Near East and Egypt. (Prerequisite: HUM 111 or *ARTH 200*)

ARTH 424 GREEK ART (4) The art and architecture of ancient Greece from the Bronze Age through the Hellenistic Period. (Prerequisite: HUM 111 or ARTH 200)

ARTH 425 ROMAN ART (4) The art and architecture of ancient Rome and its forebears, the Villanovans and Etruscans. (Prerequisite: HUM 111 or ARTH 200)

ARTH 426 EARLY CHRISTIAN AND MEDIEVAL ART (4) The art and architecture of the early Christian, Byzantine, Carolingian, Ottonian, Romanesque, and Gothic periods. (Prerequisite: HUM 111 or ARTH 200)

ARTH 428 RENAISSANCE ART (4) The art and architecture of Italy and Europe from 1300 to 1600. (Prerequisite: HUM 212 or ARTH 200)

ARTH 430 SEVENTEENTH AND EIGHTEENTH CENTURY ART (4) The art and architecture of the Baroque, Rococo, Enlightenment, and Age of Revolutions. (Prerequisite: HUM 212 or ARTH 200)

ARTH 432 AMERICAN ART (4) The art and architecture of America from the colonial period to the mid-twentieth century. (Prerequisite: HUM 313 or ARTH 200)

ARTH 434 NINETEENTH CENTURY ART (4) Nineteenth century art and architecture, including Neoclassicism, Romanticism, Realism, Impressionism, Post-Impressionism, and Symbolism. (Prerequisite: HUM 313 or ARTH 200)

ARTH 436 MODERN ART (4) The major movements in modern art in the context of the political and social events of the period 1900 to 1960. (Prerequisite: HUM 313 or ARTH 200)

ARTH 438 CONTEMPORARY ART (4) Contemporary art from 1945 to the present. (Prerequisite: HUM 313 or ARTH 200)

ARTH 440 MULTICULTURAL ARTS IN AMERICA (4) A survey of multicultural arts in America, including the art and architecture of Native Americans, African-Americans, Asian-Americans, and Hispanic-Americans (Prerequisite: HUM 313 or ARTH 200)

ARTH 442 ISLAMIC ART (4) The art, architecture, and visual culture of the Middle East and the Islamic world from the pre-modern period to the early modern period.

ARTH 446 CHINESE ART (4) The art, architecture, and visual culture of China from the pre-modern period to the present.

ARTH 448 KOREAN ART (4) The art, architecture, and visual culture of Korea from the pre-modern period to the present.

ARTH 490 SENIOR THESIS IN ART HISTORY (4) Students will research and write an extensive paper on an art history topic selected in consultation with an art history advisor. Students will share the results of their research projects in formal oral presentations. ARTH 490 should be taken during the last semester of the senior year. Written application must be submitted during the semester prior to the student's final semester. (Prerequisite: ARTH 390 and consent of the art history faculty)

ARTH 492 SELECTED TOPICS (4)

CURRENT ART HISTORY MAJOR (44 UNITS)**CORE COURSES:**

ARTH 200 World Art I (4) (may serve as prerequisite for ARTH 422, 424, 425, 426, 428, 430, 432, 434, 436, 438 and 440) (Fulfills Fine Arts GE)

ARTH 300 World Art II (4) (also satisfies World Civilizations Requirement)

ARTH 390 Methodological Approaches to Art History (4) (majors only; prerequisite for ARTH 490) (to be taken in the junior or senior year)

ARTH 490 Senior Thesis in Art History (4) (majors only; prerequisite: ARTH 390)

CHOOSE SIX OF THE FOLLOWING:

ARTH 422 Ancient Near Eastern and Egyptian Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 424 Greek Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 425 Roman Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 426 Early Christian and Medieval Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 428 Renaissance Art (4) (prerequisite ARTH 200 or HUM 212)

ARTH 430 17th- and 18th-Century Art (4) (prerequisite ARTH 200 or HUM 212)

ARTH 432 American Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 434 19th-Century Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 436 Modern Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 438 Contemporary Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 440 Multicultural Arts in America (4) (prerequisite ARTH 200 or HUM 313)

ARTH 442 Islamic Art (4)

ARTH 446 Chinese Art (4)

ARTH 448 Korean Art (4)

Studio Art Requirement:

Choose one 100- or 200-level ART course.

ART HISTORY MINOR (20 UNITS)**CORE COURSES:**

ARTH 200 World Art I (4) (may serve as prerequisite for ARTH 422, 424, 425, 426, 428, 430, 432, 434, 436, 438 and 440) (Fulfills Fine Arts GE)

ARTH 300 World Art II (4) (also satisfies World Civilizations Requirement)

CHOOSE THREE OF THE FOLLOWING:

ARTH 390 Methodological Approaches to Art History (4) (majors only; prerequisite for ARTH 590) (to be taken in the junior or senior year)

ARTH 422 Ancient Near Eastern and Egyptian Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 424 Greek Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 425 Roman Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 426 Early Christian and Medieval Art (4) (prerequisite ARTH 200 or HUM 111)

ARTH 428 Renaissance Art (4) (prerequisite ARTH 200 or HUM 212)

ARTH 430 17th- and 18th-Century Art (4) (prerequisite ARTH 200 or HUM 212)

ARTH 432 American Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 434 19th-Century Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 436 Modern Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 438 Contemporary Art (4) (prerequisite ARTH 200 or HUM 313)

ARTH 440 Multicultural Arts in America (4) (prerequisite ARTH 200 or HUM 313)

ARTH 442 Islamic Art (4)

ARTH 446 Chinese Art (4)

ARTH 448 Korean Art (4)

ART HISTORY COURSE TWO-YEAR ROTATION CYCLE

FALL 2018/2020

ARTH 200 World Art I

ARTH 300 World Art II

ARTH 390 Methodological Approaches

ARTH 426 Early Christian & Medieval Art

ARTH 434 19th Century Art

ARTH 438 Contemporary Art

SPRING 2019/2021

ARTH 200 World Art I

ARTH 300 World Art II

ARTH 422 Ancient Near Eastern & Egyptian Art

ARTH 428 Renaissance Art

ARTH 436 Modern Art

ARTH 448 Korean Art

ARTH 490 Senior Thesis in Art History

FALL 2019/2021

ARTH 200 World Art I
 ARTH 300 World Art II
 ARTH 390 Methodological Approaches
 ARTH 424 Greek Art
 ARTH 430 17th & 18th Century Art
 ARTH 442 Islamic Art

SPRING 2020/2022

ARTH 200 World Art I
 ARTH 300 World Art II
 ARTH 425 Roman Art
 ARTH 434 American Art
 ARTH 446 Chinese Art
 ARTH 438 Contemporary Art
 ARTH 490 Senior Thesis in Art History

History of the Art History Faculty

When the art history major began in 2003, Cynthia Colburn (Ph.D. Art History, UCLA) was hired to teach *ARTH 422*, *ARTH 424*, *ARTH 426*, and *ARTH 428*. Michael Zakian (M.A. Columbia University; Ph.D. Rutgers University), the Director of the Frederick Weisman Museum of Art at Pepperdine, was hired as an adjunct to teach one course each semester. These courses include *ARTH 430*, *ARTH 432*, *ARTH 434*, and *ARTH 436*. *ARTH 438* was originally taught by an adjunct who held an M.A. in art history. *ARTH 590 Senior Thesis* was originally taught in the style of a directed study in which students worked individually with members of the art history faculty.

In 2005, Cynthia Colburn, the adjunct responsible for teaching *ARTH 422*, *424*, *426*, and *428*, applied for and was granted a tenure track position in the Art History Department. *ARTH 390* was added to Professor Colburn's full-time teaching load, as was *ARTH 590*, and *FA 200 Art Appreciation*, which fulfilled Seaver's Fine Arts General Education requirement. The allocation of senior thesis supervision among the art history faculty had been problematic, so this hire helped to rectify some of those problems, as *ARTH 590* could now be taught every spring as a seminar.

In fall 2009, David Simonowitz, who received his Ph.D. from UCLA in Middle Eastern Studies, began as a Visiting Professor in the International Studies and Languages Division at Pepperdine and was responsible for teaching *ARTH 442 Islamic Art*. He began a tenure track appointment in 2010 and continues to teach *ARTH 442 Islamic Art* as a cross-listed class with Art History and International Studies and Languages.

In fall 2011, Kristen Chiem, who received her M.A. from Harvard and Ph.D. from UCLA in Art History, began as a full-time Visiting Professor in non-Western art history. This position became tenure track in fall 2012. The addition of this tenure track line was a direct response to our ongoing assessment of the Art History Program. Kristen Chiem, who from 2009 to 2011 worked as an adjunct in the Art History Department, teaches *ARTH 300 World Art II*, *ARTH 446 Chinese Art*, and *ARTH 448 Korean Art* on a regular basis, as well as *ARTH 390 Methodological Approaches to Art History*, *ARTH 490 Senior Thesis in Art History*, and a first-year seminar on a rotating basis with other faculty members.

In fall 20015, Professor Lauren Kilroy Ewbank (Ph.D. Art History, UCLA) began a tenure track position teaching Humanities 111 each semester plus one art history course per year.

The art history faculty now consists of Cynthia Colburn, Professor of Art History, who specializes in ancient Mediterranean art, Kristen Chiem, Associate Professor of Art History, who specializes in Asian art, Michael Zakian, Adjunct Professor of Art History and Director of the Frederick R. Weisman Museum at Pepperdine, who specializes in Modern art, David Simonowitz, Associate Professor of Middle Eastern Studies, who specializes in Islamic art and history, and Lauren Kilroy Ewbank, Associate Professor of Art History, who specializes in Renaissance, Baroque, and Colonial Latin American art. Cynthia Colburn has been the Coordinator of the program since this five year review cycle began, with the exception of 2015-16 when Kristen Chiem coordinated the program while Colburn was teaching in Florence with Pepperdine. Kristen Chiem will coordinate the program next academic year, as Cynthia Colburn will go on sabbatical in the spring.

The Art History Program is fairly small, having graduated 44 students with an art history major between 2012 and 2017. The number of majors has been falling dramatically for the last two years. While we know that other art history programs are also suffering due to the recent focus on STEM in middle and high schools, as well as the fact that AP art history has been cut from the curricula of many high schools, we also believe that our reduced numbers are due in part to a fairly new non-Fine Arts Division film course that fulfills the FA GE. This course was recently moved into a large lecture classroom and enrolls approximately 200+ students every fall. Since the only exposure most students will ever have to art history is through a general education requirement, we have no chance of securing majors or minors unless they take our courses as a GE, and most of the Art History courses indeed fulfill the Fine Arts GE requirement. We hope that through discussions based on enrollment data that this last piece can be overcome so that all of our programs can thrive. It is not our intention, however, to grow too large, as we believe that the success of our program is based in part on the small size of the major, which allows us to focus on advanced research projects with our students, including a required senior thesis for all majors. Graduating approximately 10 promising students per year in the major and continuing to support the Studio Art major is our goal. Toward this end, we don't intend to add additional courses in the near future, with the exception of Japanese Art, which is slotted to be taught next academic year and will be taught in rotation with our other courses in Asian art by Kristen Chiem. We will, however, continue to offer a Special Topics course every other year on subjects such as Pre-Columbian and African art.

2. THE EXTERNAL CONTEXT

This should explain how the program responds to the needs of the area in which it serves: this can include the community, region, field, or discipline.

The impact of the Art History Department at Pepperdine University extends well beyond the classroom. Given the small size of our program and faculty, we realize that it is very important for our students to have access to art historians from outside of Pepperdine with specialties beyond those of the Pepperdine faculty. Toward this end, we implemented an Art History Lecture Series in 2006 thanks to a generous one-time donation. In addition to bringing in professors from both local and more distant universities, we also invite curators to speak on current local exhibitions and their own research topics. This has greatly benefitted our students, as they have become more interested in visiting museums in the Los Angeles area and beyond, and have also made important contacts that, in some cases, have led to internships and jobs in the field of art history. These lectures also benefit the broader Pepperdine community, the Malibu community,

and the Los Angeles community, as our lectures are open to the public and widely advertised. We continue to fund the lecture series from the overall Art History budget, which is \$7,500 per year. See a list of lecturers under Section 8, High Impact Practices.

The Art History Department also supports the Pepperdine and local Malibu community by offering tours of local museums, such as the Getty and LACMA, to a variety of groups, and teaming up with the Center for Faith and Learning to provide lectures and bring faculty and staff groups to experience relevant exhibitions. We have also contributed to the J. Paul Getty Museum's blog, *Iris*.

As demonstrated by Program Learning Outcome 4, the Art History Department at Pepperdine also values outreach, seeing it as an extremely beneficial way to introduce our students to opportunities for community engagement. Currently, students can take advantage of service learning projects in five of our upper division courses, and we hope to expand this opportunity to more of our students in more of our classes. Most of these opportunities bring our students in contact with sixth and seventh grade students in the inner-city of Los Angeles. Art and Art History faculty members also recently received a Waves of Innovation Grant from Pepperdine to purchase a 16-foot box truck and convert it into a mobile art gallery. Exhibitions will be mounted by art and art history students and the mobile gallery will also be used for community outreach projects.

Faculty members also serve the discipline by serving on committees in national organizations, such as the Archaeological Institute of America and College Art Association, reviewing articles and manuscripts for scholarly venues, and participating in outreach to community schools, the public library, and the senior center by giving tours of museums and lectures for these organizations.

Pepperdine art history majors and minors also participate in internships in the Los Angeles area and beyond. This provides our students with practical work experience, which helps them to decide the areas in which they would like to work, and whether they will pursue graduate training. These internships also provide our students with contacts and experience, which make them more competitive for jobs in art history once they graduate. While internships are not required for the major, they are highly recommended to our students, and students can replace one upper division 4-unit class with 4 units from an internship in a field related to art history. Section 9.c includes a list of some organizations with which our students have interned.

Evidence

Please attach evidence.

Art_History_ER_Summary_Survey.pdf

OUTCOMES

Please Attach Your PLO to ILO Map

Attachment

ILO_to_PLO_Tables.docx

INSTITUTIONAL LEARNING OUTCOMES

Identifier	Description
CA-PEP-ILO-16.L-1-KS	Think critically and creatively, communicate clearly, and act with integrity.
CA-PEP-ILO-16.L-2-FH	Demonstrate value centered leadership.
CA-PEP-ILO-16.L-3-CGU	Demonstrate global awareness.
CA-PEP-ILO-16.P-1-KS	Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery.
CA-PEP-ILO-16.P-2-FH	Appreciate the complex relationship between faith, learning, and practice.
CA-PEP-ILO-16.P-3-CGU	Understand and value diversity.
CA-PEP-ILO-16.S-1-KS	Apply knowledge to real-world challenges.
CA-PEP-ILO-16.S-2-FH	Incorporate faith into service to others.
CA-PEP-ILO-16.S-3-CGU	Demonstrate commitment to service and civic engagement.

MISSION

3. MISSION, PURPOSES, GOALS, AND OUTCOMES

A key component in providing the context for the review is a description of the program's mission, purpose, goals, and outcomes.

- a. Mission - This should be a general explanation of why the program exists, what it hopes to achieve in the future, and the program's essential nature, its values, and its work.
- b. Goals are general statements of what the program wants to achieve.
- c. Outcomes are the specific results that should be observed if the goals are being met.

The program's purpose, goals, and outcomes should relate to and align with the mission and goals of the college and of the University.

Study of the visual arts prepares students for leadership in the global, connected, and dynamically changing world of the twenty-first century. To understand the significance of a work of art, the art historian must comprehend not only its formal qualities, but also the political, social, and religious contexts in which the work was created. Students of art history place art in its historical context, assess art and ethical debates critically and analytically, master research, writing, and presentation skills, and foster community engagement in the arts. By examining works of art from multiple perspectives, students develop an appreciation for diverse cultures and the vital role that art plays in human expression across time and space. (Revised October 2017)

Current Program Learning Outcomes with Associated Institutional Learning Outcomes in Parentheses (Revised October 2017):

A student who graduates with a major in Art History should be able to:

1. Analyze works of art based on form, medium, content, and historical and cultural contexts. (Purpose)
2. Address significant issues, ethical debates, and methods in the field through critical thinking, research, writing, and oral presentation. (Leadership)
3. Demonstrate understanding and appreciation of diversity as visualized in art. (Leadership)
4. Foster community engagement in the arts. (Service)

Evidence

Please attach evidence.

CURRICULUM MAP

Please Attach your Curriculum Map, PLO to Course, and Course to Core Competency Maps

Attachments

Please attach evidence.

Curriculum_Map_ARTH_2017.pdf

PLO_to_Core_Competency_Table.docx

Curriculum Map

		PLO #1	PLO #2	PLO #3	PLO #4
ARTH Course #	Course Name	I = Introduced D = Developed M = Mastered			
200	World Art I	I	I	I	I
300	World Art II	I	I	I	I
390	Methodological Approaches to Art History	D	D	D	
422	Near Eastern and Egyptian Art and Archaeology	D	D	D	D
424	Greek Art and Archaeology	D	D	D	D
425	Roman Art and Archaeology	D	D	D	D
426	Early Christian and Medieval Art	D	D	D	D
428	Renaissance Art	D	D	D	D
430	Seventeenth- and Eighteenth-Century Art	D	D	D	I
432I	American Art	D	D	D	I
434	Nineteenth-Century Art	D	D	D	I
436	Modern Art	D	D	D	I
438	Contemporary Art	D	D	D	I
440	Multicultural Arts in America	D	D	D	D
442	Islamic Art	D	D	D	I
446	Chinese Art	D	D	D	D
448	Korean Art	D	D	D	D
490	Senior Thesis in Art History	M	M	M	M
		PLO 1: Analyze works of art	PLO 2: Address significant issues, ethical debates,	PLO 3: Demonstrate understanding	PLO 4: Foster community

		based on form, medium, content, and historical and cultural contexts.	and methods in the field through critical thinking, research, writing, and oral presentation.	and appreciation of diversity as visualized in art.	engagement in the arts.
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PLO 1: Analyze works of art based on form, medium, content, and historical and cultural contexts.

PLO 2: Address significant issues, ethical debates, and methods in the field through critical thinking, research, writing, and oral presentation.

PLO 3: Demonstrate understanding and appreciation of diversity as visualized in art.

PLO 4: Foster community engagement in the arts.

Core Competencies with Associated Program Learning Outcomes (PLOs)

(Note: All of the Art History courses address each of the three core competencies listed below.)

CORE COMPETENCY	ASSOCIATED PROGRAM LEARNING OUTCOME(S)
Write and speak effectively	PLO 2
Critical Thinking	PLOs 1, 2, 3
Conduct Informed Research	PLOs 1, 2

ANALYSIS OF EVIDENCE: Meaning

Analysis of Direct Student Learning: Meaning Quality and Integrity

The university is required to define and ensure a distinctive and coherent educational experience for each of its degree programs. The findings from the program assessment and analysis process should explain how effectively courses, curricula, the co-curriculum, and other experiences are structured, sequenced, and delivered so that students achieve learning outcomes at the expected levels of performance in core competencies in their majors or fields of specialization, in general education, and in areas distinctive to the institution. It means ensuring alignment among all these elements, and maintaining an assessment infrastructure that enables the institution to diagnose problems and make

improvements when needed. Direct student learning, an examination of how well students are meeting the program learning outcomes, should come from the past four years of annual assessments.

(2013 WSCUC Accreditation Handbook.)

Meaning of the Degree: Describe how the program ensures a holistic experience by answering the following questions about the coherence and alignment within the program:

4. What are the learning outcomes and how does the degree support the institutional mission and institutional learning outcomes? How does the degree embody the distinct values, basic commitment, and traditions of the institution?

Current (as of October 2017) Program Learning Outcomes:

A student who graduates with a major in Art History should be able to:

1. **Analyze works of art based on form, medium, content, and historical and cultural contexts.**
2. **Address significant issues, ethical debates, and methods in the field through critical thinking, research, writing, and oral presentation.**
3. **Demonstrate understanding and appreciation of diversity as visualized in art.**
4. **Foster community engagement in the arts.**

Support for the Mission of Seaver College and Pepperdine University

As stated in the Mission of Seaver College, the college “exists to provide a link between the knowledge and wisdom of the past and present with the challenges of the future.” Through a contextual approach to the study of world arts, students develop sensitivity to diverse cultures and an appreciation for the vital role that art plays in human expression across time and space. This broad cultural perspective strengthens students for lives of purpose, service, and leadership in keeping with the mission of Pepperdine University.

Pepperdine University’s Institutional Student Learning Outcomes

<https://www.pepperdine.edu/academics/learning-outcomes/>

	Knowledge/ Scholarship	Faith/ Heritage	Community/Global Understanding
PURPOSE	ILO#1 Demonstrate expertise in an academic or professional discipline,	ILO#2 Appreciate the complex relationship	ILO#3 Develop and enact a compelling personal and

	display proficiency in the discipline, and engage in the process of academic discovery.	between faith, learning, and practice.	professional vision that values diversity.
SERVICE	ILO#4 Apply knowledge to real-world challenges.	ILO#5 Respond to the call to serve others.	ILO#6 Demonstrate commitment to service and civic engagement.
LEADERSHIP	ILO#7 Think critically and creatively, communicate clearly, and act with integrity.	ILO#8 Practice responsible conduct and allow decisions and directions to be informed by a value-centered life.	ILO#9 Use global and local leadership opportunities in pursuit of justice.

Art History Program Learning Outcomes (PLOs) with associated Institutional Learning Outcomes (ILOs)

	ILO#1	ILO#2	ILO#3	ILO#4	ILO#5	ILO#6	ILO#7	ILO#8	ILO#9
PLO #1	X	X							
PLO #2	X	X	X	X			X	X	X
PLO #3		X	X	X				X	X
PLO #4		X		X	X	X			

5. Is there a coherent, aligned sequence of learning opportunities? Does the degree offer sufficient breadth and depth of learning for this particular major or program? Please explain.

The Art History Department at Pepperdine University consists of a coherent, aligned sequence of learning opportunities. This is seen in our curriculum map, which shows in which classes the learning outcomes for the Art History Program are introduced, practiced, and mastered by our students. Given that we have only three full-time faculty Art History faculty members teaching in the Art History Program (Chiem, Colburn, Kilroy-Ewbank), plus the director of the campus art

museum (Zakian) and a professor of International Studies teaching Islamic art (Simonowitz), we cover a broad range of courses, but are able to go into some depth on the subjects since each of our courses is four semester units. This allows for discussion of scholarly articles, primary sources, ethical debates, and other select topics, as well as in-class activities that foster deeper learning. Our small class sizes also allow us to bring our students on several museum, gallery, and studio visits, some of which include handling sessions (Greek ceramics at the Getty Villa, manuscript at the Getty Center, etc.). We also offer service learning opportunities in some of our classes, as well as extra-curricular opportunities, such as the Art and Art History lecture series, and we encourage all of our students to participate in internships for additional experience. Finally, most of our students study abroad in one of Pepperdine's international programs, so almost all art history students have the opportunity to study art in context/situ since art history courses are offered at several of our international campuses, and we are in contact with the International Programs Office in an effort to increase the number of art history courses offered abroad.

6. How current is the program curriculum? How has the curriculum changed (if at all) over the last five years including the reasons for the change (e.g., the result of a learning outcome assessment) and evidence used as a basis for change?

The Art History Program's curriculum is benchmarked against both peer and aspirational institutions. This can be seen in table form in section 6.1, where comparisons are drawn between Pepperdine and Loyola Marymount University, Occidental College, and Pomona College in terms of number of faculty, courses, and requirements. Professors Chiem and Colburn are also actively engaged in research on the undergraduate art history curriculum. In February 2013, they presented a paper entitled "Globalism and the Art History Survey" in a session they co-chaired on the state of the discipline of Art History at the College Art Association meetings in NY. They then conducted additional qualitative and statistical research, with the help of an art history major at Seaver, on the art history programs at the top 100 universities and liberal arts colleges as listed in U.S. News and World Reports. They published their findings in an article entitled "Global Foundations for a World Art History." Based on their research, which was born from assessment of the art history program, the art history curriculum continues to be updated, with a required two-semester world art history survey and additional upper division courses. Changes are being proposed this very semester, and have been throughout the past 5 years based on our ongoing assessment of the Art History Program. Updates since our last comprehensive review include:

- Fall 2017: Proposed updates to several course titles
 - ARTH 422 Near Eastern and Egyptian Art to ARTH 422 Near Eastern and Egyptian Art and Archaeology
 - ARTH 424 Greek Art to ARTH 422 Greek Art and Archaeology
 - ARTH 425 Roman Art to ARTH 425 Roman Art and Archaeology
- Permanent courses added
 - ARTH 446: Chinese Art
 - ARTH 448: Korean Art
 - ARTH 438: Contemporary Art
- Revisions to ARTH 200 Western Art and ARTH 300 Non-Western Art, which are now ARTH 200 World Art I and ARTH 200 World Art II
- Updates to the Mission of the Art History Program and Learning Outcomes in anticipation of this review in early October 2017.

7. Please present a curriculum comparison with at least three peer institutions and with national disciplinary or professional standards if available.

Program Location	Full-Time Faculty	Lower Division Courses	Upper Division Courses	Studio Art Requirement	ARTH Courses or Units Required for the Major
Seaver College	3 (however, one of the FTF only teaches 1 course in ARTH/year)	2	17 (including methods and senior thesis seminars)	Yes (1)	44 semester units
Loyola Marymount University	4	3 + 1 studio	22 + Seminar and Internship	Yes (1)	39 semester units
Occidental College	5-6	5	29 + seminar, special topics, and senior seminar	Yes (2, but can be Media Arts & Culture too)	44 to 48 semester units (depending on emphasis)
Pomona College	5	2	46 + special topics, seminars, senior seminar and senior thesis	No	11 (but appears to translate to 46+ semester units)

Evidence

Please attach evidence.

PEDAGOGY

8. Please present measures of teaching effectiveness (e.g., course evaluations, peer evaluations of teaching or implementing, scholarship on issues of teaching and learning, formative discussions of pedagogy among faculty, survey measures, participation rates, and student satisfaction surveys).

- We believe our course evaluations are generally quite strong, however, we do not have access to cumulative data. We have requested this cumulative numerical data from OIE.
- We complete regular peer evaluations of our teaching as part of the review for rank, tenure, and promotion.
- For scholarship on teaching and learning, see the attached article by Chiem and Colburn in *Visual Resources*, 2015; We also have delivered presentations or published elsewhere on the scholarship of teaching and learning in art history, and we have received grants for some of our work.
 - Presentations include talks on global art history (College Art Association), service learning topics (Archaeological Insittute of America), and team-based learning (Pepperdine).
 - Articles in *Art History Pedagogy and Practice*, the *Journal of Integrative Technology and Pedagogy*, and *Visual Resources*.
 - Grants from National Endowment for the Humanities, the Archaeological Institute of America, and Pepperdine University's Waves of Innovation Program.
- We use senior exit surveys and focus groups of seniors for assessment purposes - see sample attached
 - All seniors complete the exit survey, which includes questions on the Art History PLOs among others.
 - We glean much information from the senior exit surveys and then use this information, along with other measures, to improve our program. For example, students frequently requested additional courses beyond the Western canon, and we have accommodated that with faculty hiring and the addition of courses in Chinese and Korean art, and Japanese art will be taught for the first time next year as a special topics course. We have also offered Pre-Columbian art as a special topics course, and hope to offer African art in the future.

Evidence

Please attach evidence.

Colburn_Chiem_VR_2015_1_.pdf

ANALYSIS OF EVIDENCE: Quality

Quality of the Degree: In meaning of the degree student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the quality of the program.

9. Describe the high impact practices which enrich the learning experiences (How are they integrated in the curriculum? Are they assessed?)

- a. Service learning**
- b. Research opportunities**
- c. Internships**

d. Other high-impact practices

a. Service learning

- Peer Mentor Program in Art History: an annual opportunity initiated in 2015, in which students act as Peer Mentors for a first-year seminar or foundation-level course in Art History. Students attend all courses and field trips and serve as academic and spiritual mentors to incoming students. Consequently, students develop their written and oral communication abilities for both the teaching and learning of Art History.
- Service Learning in Art History in ARTH 422, 424, 425, 426, 428. Students prepare, practice, revise and teach a lesson on the art of the period in the course to middle school students. The lessons are curriculum based and interactive. This work has been highlighted in *Archaeology Magazine*.
- Students created projects that related to Public Art History as a form of service in ARTH 428 and 492: Pre-Columbian Art and History. Students created public websites (using the content management system Omeka) around topics or objects that are unavailable or poorly discussed elsewhere. They serve as open educational resources on the web.

b. Research opportunities

Students have abundant opportunities for research in class and outside of class. Upper-division classes typically require a research paper, which students may choose to develop in their Methodology or Senior Thesis classes. Outside of the classroom, students regularly work with faculty through faculty-student mentorships or other undergraduate research fellowship opportunities, such as the Summer Undergraduate Research Program (SURP) or the Academic Year Undergraduate Research Initiative (AYURI). These opportunities inspire students to develop their areas of interest and expertise, which richly prepares them for their future professions and graduate school. Recent examples:

2017

- Student awarded Faculty-Student Mentorship, Fall 2017: research on local museum collections that contain Pre-Columbian Art
- Student awarded Faculty-Student Mentorship and AYURI, Fall 2017: research on conflict art
- Student awarded Faculty-Student Mentorship, Spring 2017: research to develop curriculum on Japanese art
- Student awarded Faculty-Student Mentorship and AYURI, Spring 2017: research on women in Greece and Rome
- Student awarded Committee on Women Faculty Undergraduate Research Fellowship, 2017: research on gender in early modern Chinese painting

2016

- Student awarded Faculty-Student Mentorship and Academic Year Undergraduate Research Initiative (AYURI), Fall 2016: research on the art-historical canon
- Student awarded Faculty-Student Mentorship, Fall 2016: help to develop the curriculum for ARTH 428: Renaissance Art, and also aid in researching materials that were published on Smarthistory.org

2015

- Student awarded Faculty-Student Mentorship, Fall 2015: research on Jewish art in the Western canon of art history and art history

- Student awarded Keck Research Program Scholarship, 2015

2014

- Student awarded Summer Undergraduate Research Program, 2014: research on Korean art of the Joseon court; research presented at SCCUR Conference 2014 and Pepperdine University's Undergraduate Research Banquet; research paper published in the undergraduate journal of Bowdoin College
- Student awarded Keck Research Program Scholarship, 2014: research on museum studies in China and the West; research presented at SCCUR Conference 2014

2013

- Student awarded Keck Research Program Scholarship, 2013: research on museum studies in China and the West; research presented at SCCUR Conference 2013
- Student awarded Keck Research Program Scholarship, Summer 2013: research on Chinese paintings in the Freer-Sackler Galleries, Washington, D.C.

2012

- Student awarded Keck Research Program Scholarship, 2012: research on Chinese paintings in the Freer-Sackler Galleries, Washington, D.C.
- Student awarded Summer Undergraduate Research Program, 2012: research on global art history in the undergraduate curriculum; research presented at Pepperdine University's Undergraduate Research Banquet

c. Internships

Students regularly participate in internships. This is a select list from within the last 5 years.

- British Museum, London, U.K.
- de Young Fine Arts Museum, San Francisco, CA
- Frederick R. Weisman Museum of Art, Pepperdine
- Getty Center, Brentwood, CA
- Getty Villa, Malibu, CA
- Getty Multicultural Internships
- Guggenheim, NY
- Hackett Mill Gallery, San Francisco, CA
- Honor Fraser Gallery, Los Angeles, CA
- Crow Collection, TX
- Los Angeles County Museum of Art, Los Angeles, CA
- Museum of Modern Art, NY
- Partridge Fine Art Gallery, London, U.K.
- Peggy Guggenheim Collection, Venice, Italy
- Skidmore Contemporary Art, Santa Monica, CA
- Venice Community Arts Center, Venice Beach, CA

d. Other high-impact practices**Convocation:**

- Kristen Chiem

- Faculty Mentor for Art History Club Convo, Fall 2016
- Faculty Mentor for Art History Club Convo, Spring 2016
- Faculty Mentor for Art History Club Convo, Fall 2015
- Convo Speaker for International Programs *Launch Series*, Spring 2016
- Cynthia Colburn
 - Convo Lecture on Michelangelo's Art and Faith, Florence, Italy, Fall 2015
 - Club Convo Lecture on Gothic and Renaissance Architecture, Spring 2017
 - Faculty Mentor for Florence Group Club Convo, Spring 2017 (2)
 - Faculty Mentor for Florence Group Club Convo, Fall 2017 (2)
- Lauren Kilroy-Ewbank:
 - Convo Lecture on Devotion and Medieval Books (in conjunction with the Medieval Books at Payson Special Collections, Oct. 2017 (invited by Melissa Nykanen of Payson Special Collections)
 - Convo Lecture The Sacred Heart of Jesus: Image, Icon, and Devotion, Nov. 2016
 - Convo Lecture on The Virgin of Guadalupe, Dec. 2015
- Michael Zakian
 - Rembrandt and the Bible, November 2017
 - Superheroes and Scripture, February 2017
 - Photographing Faith: Christian Subjects in 19th c Photography, September 2016
 - Spiritual Themes in Contemporary Art: Andy Warhol and Mark Rothko, November 2015
 - Christian Themes and the Origins of Abstract Art, November 2013
 - Pop Art, Comic Books and the Old Testament, October 2012
 - Light as a Metaphor for the Divine in Italian Baroque Art, March 2012
 - Roy Lichtenstein: Pop Art, Comics and the Old Testament, March 2011

Art and Art History Lecture Series:

The Art and Art History Lecture Series brings 6-8 lecturers to campus each year who are specialists in various areas of the art world-- scholars, curators, museum professionals, and so on. These lectures are incorporated into our classes, and all lectures are open to the public. Examples include:

- Dr. Kim Richter, Senior Research Specialist, Getty Research Institute, Fall 2017
- Dr. Elena Fitzpatrick Sifford, Assistant Professor of Art History, LSU-Baton Rouge, Spring 2017
- Dr. Carolyn Dean, Full Professor, Art History, UCSD, Fall 2016
- Prof. Ellen Caldwell, Assistant Professor of American Art History, Mt. San Antonio College, Spring 2017
- Dr. John Berninghausen, Truscott Professor Emeritus, Middlebury College, Spring 2016
- Dr. Kenneth Lapatin, Associate Curator, Department of Antiquities The J. Paul Getty Museum, Fall 2015
- Dr. Lisa Boutin-Vitela, Assistant Professor of Renaissance Art, Cerritos College, Fall 2015
- Dr. Lauren Kilroy-Ewbank, Assistant Professor of Latin American Art, City College of New York, Brooklyn, Spring 2014
- Dr. Julie Romain, Assistant Curator of South and Southeast Asian Art, Los Angeles County Museum of Art, Fall 2013
- J. Patrice Marandel, The Robert H. Ahmanson Chief Curator of European Art, Los Angeles County Museum of Art, Fall 2013

- Dr. Meredith Martin, Associate Professor of Eighteenth and Nineteenth-Century European Art, New York University, Fall 2013
- Dr. Amanda Herring, Assistant Professor of Classical Art, Loyola Marymount University, Fall 2013
- Catlin Moore and Matthew Gardocki, Mark Moore Gallery, Culver City, Fall 2013
- Dr. Kim Richter, Research Specialist to the Director, Getty Research Institute, Spring 2012
- Dr. Bruce Robertson, Professor of American Art, University of Santa Barbara, Spring 2012
- Dr. Melody Rod-ari, Assistant Curator of South and Southeast Asian Art, Norton Simon Museum, Pasadena, Fall 2011
- Dr. Nancy Um, Associate Professor of Islamic Art, State University of New York, Binghamton, Spring 2011
- Dr. Victoria Lyall, Associate Curator of Latin American Art, Los Angeles County Museum of Art, Fall 2010
- Dr. Hyonjeong Kim Han, Curator of Korean Art, Asian Art Museum of San Francisco, Spring 2010
- Bryan Keene, J. Paul Getty Museum, "Agony in the Garden: Locating Christ's Prayer in Italian Renaissance Painting, Spring 2011
- Dr. Nicholas Hudson, Assistant Professor of Art, UNC Wilmington, "Eat, Drink, and Be Roman: The Changing Identity of Dining in the Roman World," Fall 2010
- Dr. Lauren Grace Kilroy, "Art and Censorship in Colonial Mexico: The Case of the Sacred Heart," Spring 2010.
- Dr. Robert Englund, "Professor of Assyriology and Sumerology, UCLA, "Tracking and Capturing Ancient Cuneiform Texts: Digital Capture and Permanent Electronic Archiving of Shared World Cultural Heritage," Fall 2009.
- Simon Toparovsky, Artist, Our Lady of the Angels Cathedral Crucifix, "Portraying Jesus," Spring 2009.
- Dr. Kate Mondloch, Professor, University of Oregon, "Screen Subjects: Thinking Through Screen-Reliant Installation Art," Spring 2009.
- Dr. Michael Fuller, Professor of Anthropology, St. Louis Community College at Meramec, "Sacred Symbols and Martyrs at Tell Tuneinir, Syria," Fall 2008.
- Spring 2008: Dr. Donald Preziosi, Emeritus Professor of Art History and Critical Theory, UCLA; History Faculty, University of Oxford, "Plato's Dilemma: Art, Religion, and Amnesia"
- Spring 2008: Dr. Maura K. Heyn, Assistant Professor of Classical Studies, UNC Greensboro, "Multifaceted Identities in Roman Syria: The Funerary Sculpture of Palmyra"
- Fall 2007: Dr. Anne Woollett, Associate Curator, Department of Paintings, J. Paul Getty Museum, "A Nimble Hand: Rubens and His Working Method"
- Fall 2007: Dr. Marian Feldman, Associate Professor, Department of Near Eastern Studies, UC Berkeley, "Art as a Mediator of International Relations in the Eastern Mediterranean and Near East, 1400 – 1200 BCE"
- Spring 2007: Dr. Damon Willick, Assistant Professor of Art History, Loyola Marymount University, "In Search of the Miraculous: Rethinking Contemporary Art Through Spirituality
- Spring 2007: Dr. Jan Bremmer, Professor of Science of Religion and Comparative Religious Studies, Rijksuniversiteit Groningen, Holland, "The Mysterious Eleusinian Mysteries"
- Spring 2007: Dr. Constance Glenn, Director Emeritus of the University Art Museum, California State University, Long Beach, in conversation with Dr. Michael Zakian, Director of the Frederick R. Weisman Museum of Art, "Jim Dine: Some Drawings Some Talk – Observations from Four Decades"

- Fall 2006: Dr. Joan Aruz, Curator in Charge, Department of Ancient Near Eastern Art, Metropolitan Museum of Art, New York, "The Aegean or the Near East: Another Look at the 'Aigina Master of Animals'"
- Fall 2006: Dr. Linda Komaroff, Curator of Islamic Art, Department Head Ancient and Islamic Art, Los Angeles County Museum of Art, "Collecting and Exhibiting the Middle East in a Post-9/11 World"
- Fall 2006: Dr. Jessica Todd Smith, Virginia Steele Scott Curator of American Art, The Huntington Library, Art Collections, and Botanical Gardens, "Beyond the Hudson River: Landscape Paintings by Frederic Church"

10. Co-Curricular : How intentional are the co-curricular experiences which are provided and how are they integrated into the curricular plan?

- Academic and career advising programs and resources**
- Tutoring, supplemental instruction, and teaching assistants**
- Orientation and transition programs**
- Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.**
- Support for engagement in the campus community**
- Support for emotional and psychological variables of success**
- Spiritual development programs and opportunities**
- Multicultural opportunities which support diversity**
- Plays, musicals, art exhibits, and lectures**
- the Sophomore Experience**
- Study Abroad**

a. Academic and career advising programs and resources

- Career Night, every spring
- Fall and Spring advising
- We also work with the Career Center on programming related to alumni career panels, working to highlight careers in both arts/humanities and media/entertainment
- We work with students on career opportunities and graduate school applications via our classes, especially ARTH 390 (methods) and 490 (senior thesis), as well as outside of class even after they graduate. We attribute the high success rate of our students at attaining jobs and prestigious grad programs to this advising

b. Tutoring, supplemental instruction, and teaching assistants

- we do not currently employ any teaching assistants. Our course sizes are small, so it doesn't necessitate this kind of support

c. Orientation and transition programs

- Peer Mentoring Program (see 9.a above)

d. Financial support for obtaining scholarships, fellowships, teaching assistantships, etc.

- Faculty-Student Mentorships, Summer Undergraduate Research Fellowships, Committee on Women Faculty Fellowships, Keck Fellowships, AYURI (see 9.b above and 11 below)
- Senior Thesis Research Awards for research travel supporting Senior Thesis projects

e. Support for engagement in the campus community

- Peer Mentoring Program (see 9.a above)
- Art History Student Society (AHSS) events: Career Night, Halloween Party, Movie Nights, AHSS convos

- f. Support for emotional and psychological variables of success
 - Peer Mentoring Program (see 9.a above)
 - We regularly invite students to our homes for meals, and during finals week for study sessions and presentations
- g. Spiritual development programs and opportunities
 - Art History Student Society Convos (see also 9.d above)
- h. Multicultural opportunities which support diversity
 - Field trips to local cultural sites including the Malibu Hindu Temple, the Huntington Gardens, museums, and cultural events (see 10.i)
 - Service learning projects (see also 9.a)
- i. Plays, musicals, art exhibits, and lectures
 - Lecture Series (see 9.d above)
 - Field Trips to local museums (between 1 class field trip to 6 class field trips per semester per class), these include: Los Angeles County Museum of Art, Getty Center, Getty Villa, Huntington Library and Gardens, Fowler Museum at UCLA, and frequent use of the Weisman Museum (on campus)
- j. the Sophomore Experience
 - none
- k. Study Abroad
 - Art History is frequently offered in International Programs, with several of our faculty having participated in programs including Shanghai and Florence. In addition, students often enroll in study abroad programs such as fieldwork in archaeology or studio art.

11. Please describe evidence of students' research and publications, awards and recognition, professional accomplishments.

Students' Research and Publications:

- Student awarded Faculty-Student Mentorship, Fall 2017: research on local museum collections that contain Pre-Columbian Art
- Student awarded Faculty-Student Mentorship and AYURI, Fall 2017: research on conflict art; research to be presented at Pepperdine University's Undergraduate Research Banquet, 2018
- Student awarded Faculty-Student Mentorship, Spring 2017: research to develop curriculum on Japanese art
- Student awarded Faculty-Student Mentorship and AYURI, Spring 2017: research on women in Greece and Rome; research presented at Pepperdine University's Undergraduate Research Banquet, 2017
- Student awarded Committee on Women Faculty Undergraduate Research Fellowship, 2017: research on gender in early modern Chinese painting

- Student awarded Faculty-Student Mentorship and Academic Year Undergraduate Research Initiative (AYURI), Fall 2016: research on the art-historical canon; research presented at Pepperdine University's Undergraduate Research Banquet, 2017
- Student awarded Faculty-Student Mentorship, Fall 2016: help to develop the curriculum for ARTH 428: Renaissance Art, and also aid in researching materials that were published on Smarthistory.org
- Student awarded Faculty-Student Mentorship, Fall 2015: research on Jewish art in the Western canon of art history and art history
- Student awarded Keck Research Program Scholarship, 2015
- Faculty-student mentorship to research materials that were published on Smarthistory.org
- Student research on Korean art of the Joseon court presented at SCCUR Conference 2014 and Pepperdine University's Undergraduate Research Banquet
- Student research paper published in the undergraduate journal of Bowdoin College
- Student research on museum studies in China and the West presented at SCCUR Conference 2013, 2014
- Student research on global art history in the undergraduate curriculum; research presented at Pepperdine University's Undergraduate Research Banquet, 2012

Awards and Recognition

- Every year we recognize one student with an outstanding student in Art History award

Please see attached for professional accomplishments, graduate school acceptances, and internships awarded.

Evidence

Please attach evidence.

Art_History_at_Pepperdine_2016_Handout.pdf

STUDENT SUCCESS, ALUMNI, AND ASSESSMENT DATA

Student success data

12. What is the profile of students in the program and how does the profile relate to or enhance the purpose and goals of the program?

Please explain your student success data (enrollment and retention data). Evidence should include student retention and graduation rate trends (disaggregated by different demographic categories such as race, gender, first-generation students, etc.).

OIE provides this data annually and houses the reports on the OIE website and LiveText site.

Student Success Data

Attached is the student success data for your program.

The data provided by OIE regarding student enrollment and retention data is not very useful for the Art History Department since the numbers are based on incoming first year students that declare the Art History major. Since most students do not have exposure to Art History before

college, most of our graduates did not declare the major until their sophomore and, perhaps more often, their junior year after they return from one of our abroad programs. Once in the program, students tend to remain and have success in the major and beyond. As noted elsewhere in this report, we have graduated 44 art history majors since 2012, and many minors as well.

Student and Alumni Data

13. Please present your student and alumni survey data examining student attitudes, satisfaction levels and dispositions. OIE will provide the data in tables and graphs in their Educational Effectiveness Report. Programs are responsible for explaining the survey results. Survey data includes: UCLA/CIRP satisfaction survey data, alumni data.

Student and alumni survey data

Attached is the student and alumni survey data for your program.

OIE will provide this data, which we have requested.

Assessment Data

14. Other relevant data. e.g. General education data, special reports.

Assessment Data

Attached is the assessment data for your program.

The Art History Department teaches courses that fulfill the Fine Arts GE and the Global Civilizations GE. We continue to assess these courses to make sure we are achieving the GE outcomes whenever asked. We will be assessing some of our Fine Arts GE courses this year and are in the process of collecting data.

We do not have additional data to respond to this question.

ANALYSIS OF EVIDENCE: Integrity

In meaning of the degree (section four) student learning outcomes and curriculum matrixes were used to define the degree. Now please describe the processes used to ensure the rigor of the program.

15. Are the graduates achieving the student learning outcomes at the expected level? How was the threshold determined? How do you know your expectations are appropriate? Do you use comparisons based on national standards or benchmarking? How have your assessment findings supported this? Is there assurance that students consistently meet the standards of performance that the major has established? What happens to students that don't meet the standards?

As noted in an earlier section of this report, our curriculum is benchmarked against peer and aspirational institutions, and we continue to conduct research on art history curricula. The two required foundational courses, ARTH 200 Global Art I and ARTH 300 Global Art II, introduce students to an expanded canon of art, as well as methods, mediums, and tools of analysis (formal and contextual). Ethical debates are also introduced. Students then choose from a series of upper division classes, each of which builds upon the foundational survey classes by practicing the skills learned in those classes and adding to the knowledge and perspectives of the students. Students are also required to take ARTH 390 Methodological Approaches to Art History, which teaches students about the history of the discipline of art history and the theories and methods used to analyze art through time. Each student is also required to take ARTH 590 Senior Thesis in Art History. This is an intensive capstone course in which students demonstrate their mastery of the PLOs at the undergraduate level by researching, writing, revising, and presenting a senior thesis based on an original idea and research.

Through our ongoing assessment, we have been able to demonstrate that art history students are achieving the program learning outcomes by the time of graduation. Before the revision of our program learning outcomes in October, we had six program learning outcomes, which have now been condensed to four. We have been systematically assessing student achievement of the program learning outcomes, primarily at the capstone level, our senior thesis course.

For example, in 2014 and again in 2016 the Art History Program assessed Former PLO 3 - Engage significant issues, debates, and methods in the field through critical thinking, research, writing, and oral presentation. This PLO focuses primarily on critical thinking. To assess this PLO, we applied the AAC&U VALUE Rubric for Critical Thinking after it was reviewed by two Art History faculty members and two senior majors in Art History. The courses we assessed were ARTH 300 Non-Western Art, and ARTH 490 Senior Thesis in Art History. For ARTH 300 critical thinking was assessed as part of the GE assessment. For ARTH 490, we assessed the public oral presentations of 100% of the art history seniors, which equals seven students.

For this course, students were required to research and write a senior thesis making an innovative argument. They then gave a 10-minute oral presentation, which focused on their main thesis, the evidence used to prove their thesis, and their conclusions. During the oral presentations, the AAC&U Value Rubric for Critical Thinking was applied to each student by professors Chiem and Colburn. The table below summarizes these results:

Students			Average Score out of 4
Student 1			3.875
Student 2			3.5
Student 3			3.5
Student 4			3.75
Student 5			2.75
Student 6			3.125

Student 7			3.875
Total number of students		7	

In 2015 we assessed Former PLO 1 – Situate Works of art in their historical and cultural contexts; and PLO 2 – Analyze works of art based on form content and medium. We used rubrics and involved two art history professors and one advanced art history student in the assessment. We found that we were weaker than expected in achieving one portion of the PLO, that part dealing with contextual analysis.

PLO #1 Cumulative Data: Situate works of art in their historical and cultural contexts.

Contextual analysis	Capstone 4	Milestones		Benchmark 1
		2	3	
20 artifacts in this category	3	10	5	2

PLO #2 Cumulative Data: Analyze and critique works of art based on form, content, and medium.

Formal analysis	Capstone 4	Milestones		Benchmark 1
		2	3	
20 artifacts in this category	1	16	3	0

Since then, we have adjusted our survey level courses to make sure that we are introducing formal and contextual analysis more intentionally and requiring distinct assignments intended to assess students' ability to apply each analytical tool. Students now write a formal analysis on a work of art in Pepperdine's Weisman Museum before writing a contextual analysis in a later assignment and on exams. We have witnessed anecdotally that contextual analysis in the capstone has been stronger. We plan to document this when we assess this PLO once again during the next four-year assessment period.

In 2017 we assessed former PLO 6, Foster community engagement in the arts through outreach and education. 55% of the class participated in a service learning project in the spring 2017 semester, so the artifacts for that assignment were assessed. We assessed one collaborative group lesson plan delivered to 7th grade students at a local elementary school written by all five students who participated (the collaborative lesson plan is written after each student writes an lesson plan, which is also graded), and each participant's reflective essay on the experience using a rubric adapted from the AACU Civic Engagement Value rubric. For the lesson plan, the students achieved the milestone level. For the reflective essays, all but one student achieved either capstone or milestone level.

Our ongoing assessment has shown that our students consistently meet the standards of performance that the major has established. Indirect evidence of this can be seen in the high acceptance rates of our students to strong graduate programs in art history and other fields. Some recent examples include Stanford University, Yale University, the University of Michigan, and more. Our students are also successful in finding jobs in the field. Students interested in other paths, such as law school, or even medical school, have also had success. (See attachment in Section 8 of this report.)

16. Please present an integrated analysis of the data collected from the assessment of direct learning and indirect learning (survey data, focus group, alumni data, and authentic evidence). Please report on the findings from the last comprehensive program review. In summary please explain how the program has achieved a holistic evaluation of the students' educational experience.

Throughout this report we have shared data collected to assess our program since our last five-year review in 2012. Although we struggled to assess all six PLOs during this timeframe, we have made good progress in assessing four of the 6. In an effort to avoid this difficulty in the future, the art history faculty members met in September and October to discuss and revise the program learning outcomes so that there are now four, clear outcomes. This will allow us to assess all four with greater ease before our next five-year review. It will also enable us to be more organized with our future assessment plans, especially when faculty leave for abroad appointments or sabbaticals.

The assessment data for the PLOs that were assessed show that the art history curriculum is "working" in terms of helping our students achieve the PLOs, and we continue to improve our class assignments and curriculum to ensure that our students continue to be successful beyond graduation. When we detect a weakness, such as in the assessment of our PLO that focuses on contextual analysis, we discuss as a group what can be done to increase the success of our students in this area, and we implement changes right away. This is one great benefit of having a small, art history faculty. We can make changes very quickly in response to assessment and come together frequently to discuss the progress of our students and ways to improve our teaching and the curriculum.

Our last comprehensive program review in 2012 demonstrated a need for additional courses in the art history of regions outside of Europe and the United States, and we have responded to that call with the addition of a tenure track line into which we hired Professor Kristen Chiem, who has since divided our Asian art course into Chinese, Korean, and, soon, Japanese art. With the hiring of Lauren Kilroy-Ewbank we were able to offer a special topics course in Pre-Columbian art, and we hope to offer a special topics course in African art in the near future. Furthermore, we have enhanced the diversity of our curriculum by incorporating more examples of cross-cultural interaction in many of our upper division courses, and we have revamped our earlier survey

courses, previously ARTH 200 Western Art and ARTH 300 Non-Western Art into ARTH 200 World Art I and ARTH 300 World Art II. Although still in their infancy, we believe that these changes are helping our students to see and understand the depth of cultural connections across space and time. This remains to be assessed in a systematic way, but we plan to do so in the near future, specifically when we assess current PLO 3 – Demonstrate understanding and appreciation of diversity as visualized in art.

We continue to administer an “exit survey” to all of our seniors each spring, and we compile the information from these surveys and discuss them in our assessment meetings at the end of each year when we put together our assessment report. The last two years have been a little different due to Professor Colburn teaching abroad in Florence in 2015-2016, and the inability to meet as a group to discuss the draft of the assessment report last academic year. We have been working together once again more closely this year, and we are returning to the model of meeting regularly.

We also have informal focus groups with our methods students (at the end of the course) and, especially, with our seniors once they have submitted their senior theses. Given the small size of our university and program, and the fact that some of the faculty members live on campus in faculty housing, students are frequently invited to our homes for a meal or other kind of gathering, so we have much opportunity to interact with our students outside of the classroom. We find that students are far more likely to talk openly about the strengths and weaknesses of the program in this context, so we glean as much as we can from these discussions. We also hear from our alumni in an informal way when they are invited back to serve as some of the panelists at the annual Career Night of the Art History Department. Our current students especially enjoy hearing from students who have already been through Pepperdine's Art History Program and had success after graduation.

Going forward, we plan to begin our assessment next academic year with PLO 3, Demonstrate understanding and appreciation of diversity as visualized in art. In the subsequent years we will assess PLOs 1, 2, and 4 in that order.

Evidence

Please attach evidence.

Art_History_Assessment_2013.pdf
 Assessment_Report_Art_History_2014.pdf
 Art_History_2015_Report.pdf
 2016_Art_History_Annual_Assessment_Report.pdf

WASC 5 CORE COMPETENCIES

17. How does the program ensure that graduates meet the WASC FIVE CORE COMPETENCIES? Present your findings of measurements you have done of the core competencies.

We have been consistently assessing the WASC core competencies on the following schedule:

2014-2015 Written Communication

2015-2016 Oral Communication

2016-2017 Information Literacy

2017-2018 Critical Thinking- this will be postponed until next year due to 5-year review, however, we have assessed Critical Thinking as a part of the ongoing assessment of the Art History Program (2014 report) because it is covered in one of our Program Learning Outcomes.

2018-2019 Quantative Reasoning- not relevant to our program

2014-2015: Written Communication

1. Data

Instructor: Cindy Colburn

Class Title: Senior Thesis, ARTH 490

What was the assignment? Written version of student's senior thesis presentations.

How many students completed the assignment? 7

How many did we assess? 7

Number of Seniors? (100%)

Assessors:

- o Kristen Chiem
- o Cynthia Colburn
- o 1 student: Matthew Finley

2. Establish benchmark:

- a. We expect that 80% of artifacts will achieve a **3** or higher on **Context and Purpose for Writing**.
- b. We expect that 80% of artifacts will achieve a **3** or higher on **Content**.
- c. We expect that 80% of artifacts will achieve a **3** or higher on **Genre and Disciplinary Conventions**.
- d. We expect that 80% of artifacts will achieve a **3** or higher on **Sources and Evidence**.
- e. We expect that 80% of artifacts will achieve a **3** or higher on **Control of Syntax and Mechanics**.
- f. We expect that 80% of artifacts will achieve a **3** or higher **OVERALL (cumulative average)**.

3. Rubric

We are using the adapted **Writing Rubric (Based on Written Communication VALUE Rubric)** see rubric attached, see also **Written Communication Report** beginning on p.20 (attached)

Results:

Rubric Categories	4	3	2	1
Context and Purpose for Writing	5	1	1	0
Content Development	4	2	1	0
Genre and Disciplinary Conventions	4	3	0	0
Sources and Evidence	3	3	1	0
Control of Syntax and Mechanics	6	1	0	0

4. Report percentages by outcome:

- a. We found that **86%** of artifacts achieved a 3 or higher on **Context and Purpose for Writing**.
- b. We found that **86%** of artifacts achieved a 3 or higher on **Content**.
- c. We found that **100%** of artifacts achieved a 3 or higher on **Genre and Disciplinary Conventions**.
- d. We found that **86%** of artifacts achieved a 3 or higher on **Sources and Evidence**.
- e. We found that **100%** of artifacts achieved a 3 or higher on **Control of Syntax and Mechanics**.
- f. We found that **89%** of artifacts achieved a 3 or higher **OVERALL (cumulative average)**.

5. Closing the Loop

- a. Seniors are meeting our expectations related to writing.
- b. Based upon our discussion of these findings, we believe that presentation skills were a critical component of success in articulating key points and developing an original thesis. We plan to discuss strategies for increasing opportunities for both written and oral presentation skills in our lower-level courses. Based on student feedback, we also plan to meet with our seniors during the fall semester of their senior year so that they may begin thinking about their theses over the winter break.

2015-2016: Oral Communication

100% of the students of Senior Thesis, ARTH 490, which included all 7 graduating art history majors (1 male, 6 females; all seniors). The course met in spring 2016 and was chosen because the course requires original research in art history and results in a formal oral presentation.

See attached rubric (Oral Communication), see also Oral Communication Report beginning on p.18 (attached)

Reflection on Last Year's Assessment:

Based upon our discussion of the 2014-2015 assessment, we found that presentation skills were a critical component of success in articulating key points and developing an original thesis. We have increased opportunities for both written and oral presentation skills in our lower-level courses. Based on student feedback in the senior exit surveys, we also met with our seniors during the fall semester of 2015 to prompt their thinking about their theses over the winter break.

2016-2017: Information Literacy

See Information Literacy Report beginning on p.33 (attached)

Reflection on Last Year's Assessment:

Based upon our discussion of the 2015-2016 assessment, we have increased opportunities for oral presentation skills in our lower-level and upper-level courses (see #7 on Last year's assessment as well). We continue to find ways to increase oral presentations within our classes. Some classes now have opportunities for individual and group presentations. Our senior thesis presentations in Spring 2017 demonstrated that our graduating seniors continue to have excellent oral communication skills overall.

Evidence

Please attach evidence.

AACU_Written_Communication_VALUE_Rubric.pdf

OralCommunication.pdf

written_communication_core_comp_report2014_2015.pdf

core_competencies_oral_comm_seaver.pdf

Information_Literacy_Report.pdf

SUSTAINABILITY: RESOURCES

18. With the rapid changes in the higher education environment, the University needs to demonstrate how financial viability and planning of their long-term stability are ensured.

In order to demonstrate this each program should address

- a. questions about the level of student demand for the program and**
- b. the degree to which resources are allocated appropriately so they are sufficient to maintain program quality.**
- c. What is happening within the profession, local community, or society that identifies an anticipated need for this program in the future? (If appropriate include market research.)**

- We have seen a steady interest from students in our program, which has graduated 44 Art History Majors from 2012-2017. Art History is a small program with only three full-time faculty members. However, one of those three teaches only one Art History class per year in Art History due to her teaching duties in the Humanities. Other courses are staffed by Michael Zakian, Director of the Weisman Museum, and David Simonowitz, Associate Professor in International Studies, who each teach one or two classes per year in the Art History program. We aim to graduate approximately 8-10 students per year in order to maintain the high level of success seen by our graduates.
- We maintain a small budget that primarily is used for the Lecture Series, which provides public lectures available to the community. We also use our budget for shuttles to local museums, service project activities, and to support our Art History Student Society, which organizes several major campus-wide events throughout the year (the annual Halloween Party and Career Night, for example). We have found that these resources have contributed to the high quality of our students by introducing them to a variety of career paths in Art History and beyond.
- Art History, as a discipline, concerns the increasingly visual world that we live in, deepening our understanding of the cultures and histories of the world. Our students gain extensive training in critical analysis and written and oral communication, which not only prepares them for careers in the arts, but also for work in any major industry. For example, national data shows that Art History majors have MCAT scores higher than Biological Sciences majors. Additionally, 85% of Art History majors who take the LSAT are admitted to law schools (73% of which enroll), making Art History a desirable undergraduate major for careers in medicine or law.

19. FACILITIES

Please describe the adequacy of

- a. Classroom space**
- b. Laboratories**
- c. Office space**
- d. Programming venues**
- e. Student study spaces**

Since we do not have a classroom space devoted to Art History, we primarily use CAC 204, which currently is shared by Music, Theatre, and Art History. We do not need laboratories or additional office space, however, our program would benefit from scheduling priority in CAC 204, which has blackout blinds and note lights sufficient for the study of images. On occasion, we have

used Jerene's Room (a seminar room in the Religion and Philosophy Division) for our Methods and Senior Thesis courses. Students responded enthusiastically to the use of a seminar room, as our program reviews have consistently pointed to the lack of appropriate classroom space. As for programming venues, we regularly use the Weisman Museum for our Lecture Series, but we do not have any devoted study spaces for students at present.

FACULTY AND STAFF

20. What are the qualifications and achievements of the faculty/staff in the program in relation to the program purpose and goals? How do faculty/staff members' backgrounds, expertise, research, and other professional work contribute to the quality of the program?

Evidence in this category should include (this could be collected through faculty CVs) :

- a. Proportion of faculty with terminal degrees**
- b. List of faculty/staff specialties within discipline (and how those specialties align with the program curriculum)**
- c. Record of scholarship for each faculty member, professional presentations for staff members**
- d. Faculty/staff participation in development opportunities related to teaching, learning, and/or assessment**
- e. External funding awarded to faculty/staff**

Faculty Backgrounds and expertise

100% faculty members in the program (full-time and part-time) have doctorates in art history.

Despite having a small program, we are diverse in our specializations. We have expertise in a variety of time periods and geographic regions, including the Americas, Europe, and Asia, and spanning the prehistoric period to the contemporary moment.

- Faculty specialties
 - Asia, esp. China, Korea, Japan
 - Latin America
 - Ancient Mediterranean
 - Modern U.S.
 - Islamic

Faculty research and professional work

Because of the diverse backgrounds of our faculty members, we all undertake research in a variety of specialized fields. We actively publish in top scholarly journals, and some of us have published edited volumes as well on our more specialized research. Many of us are also interested in the scholarship of teaching and learning, as demonstrated by our publications noted in other sections. We all recognize that our research intersects with our teaching, and we try to find ways to incorporate our research into the classroom or to involve students in these research opportunities (like with an AYURI or Faculty-Student Mentorship). We also actively speak at conferences in our respective disciplines within art history, as well as present at the College Art Association conference. Please see our CVs attached.

External funding

Many faculty have received external grants, including awards from the National Endowment for the Humanities, the Getty Center, the Center for the Advanced Study of the Visual Arts, Fulbright Fellowship, and many more. These external grants have funded both research and teaching development.

21. FACULTY/STAFF

Are there sufficient numbers of faculty/staff to maintain program quality? Do program faculty/staff have the support they need to do their work?

- a. Distribution of faculty across ranks (or staff years at institution)**
- b. Diversity of faculty/staff**
- c. Number of full-time faculty (ratio of full-time faculty to part-time faculty)**
- d. Student-faculty ratio**
- e. Faculty workload**
- f. Faculty review and evaluation processes**
- g. Mentoring processes**
- h. Professional development opportunities and resources (including travel and research funds)**
- i. Sufficient time for research, program development**

a. We have 3 full-time faculty: one at the rank of Full Professor, and two at the rank of Associate Professor. Additional faculty include one Associate Professor (David Simonowitz, ISL), the Director of the Frederick R. Weisman Museum, Michael Zakian, who teaches one art history course per semester, and occasional use of adjunct faculty as needed. Although Art History is a small program, this arrangement has allowed us to develop courses that meet the changing needs of the students.

b. The three full-time faculty are women. We do not have allocated staff, but often work with students in faculty-student mentorships related to teaching development and research projects.

c. Four are full-time faculty at Pepperdine, but only two of the four teach full-time in the Art History program. Occasionally there may be one additional adjunct, as needed. Regardless, the student

d. Since the program is small, we are able to work with a wide array of students from the general education level to upper-division majors. Classes are typically capped at 25 students, which allows us to take students into galleries of local museums. Additionally, relatively small class sizes allow us to assign extended projects and writing assignments, so that we can work with students individually to develop their analytical and communication skills. Often, faculty offer first-year seminars, which increases the amount of advising but is a great way to introduce students to the discipline.

e. Faculty are typically on a 3-3 or 3-2 load. Recently, we have begun to balance the workload among faculty so that faculty members rotate between large general education classes and smaller upper-division courses.

f. Faculty are regularly reviewed due to the review, tenure, and promotion process. We frequently evaluate others' classes and discuss ways to improve teaching and research, as well as ways to manage the diverse workload that comes with a small program.

g. We regularly meet to discuss program-related or institutional opportunities for developing our program.

h. We regularly seek the support of internal and external grants, such as the Dean's Research Grant and Seaver Research Council Grant for travel and research funds. In our discipline, we have also benefitted from serving in International Programs, since much of our expertise lies in the artworks and monuments outside the US. This has been a great way to recruit new majors, while Art History courses abroad also enrich tremendously the international experience.

i. Since we have only 2 faculty devoted full-time to the Art History program, we have lacked the time for additional outreach efforts, such as recruiting or alumni programming, that may help to grow our program. Although we each maintain very active research agendas, during the school year, teaching and program development activities (and especially assessment) tend to crowd out time for sustained study necessary for research in Art History. As many of our fields do not employ English as the primary research language, the time required for research in foreign languages and travel to distant sites or archives can be hard to carve out without course release time.

Evidence

Please attach evidence.

Chiem_CV_10.16.17.pdf
 CV2017Simonowitz_ShortVersionD.pdf
 Colburn_CV_2017_Select.doc
 LGKE_cv_Fa17.doc
 Zakian__Michael_CV.docx

FINANCIAL RESOURCES

22. Financial Resources:

Please describe your operational budget (revenues and expenditures) and trends over a 3-5 year period.

The entire budget of the Art History Department is now \$7,500. This is an increase of \$2,500, which was negotiated by the department when Professor Kristen Chiem was hired. This budget supports the following:

1. Welcome reception at the beginning of the academic year
2. Art and Art History Lecture Series - up to 6 lectures per year (honorarium and small reception)
3. Service learning projects in several upper division courses (materials, transportation, prizes for children, etc.)
4. Senior thesis presentation reception
5. Photocopies
6. Phone
7. Miscellaneous administrative - mail, ink, etc.
8. Shuttles to museums, etc. (Although this year we have a separate budget for this from the dean's office.)

9. Support for Art History Student Society events not funded by ICC - Career Night, Museum College Nights, Movie Nights, etc.

Evidence

Please attach evidence.

EXTERNAL REVIEW

In summary please explain how, through the findings in the annual assessments, the program has achieved a holistic evaluation of the educational experience that is supported through benchmarking. (Has the program been reviewed by external stakeholders, such as practitioners in the field, or compared with other similar institutions, or national standards?

I. GUIDELINES FOR ORGANIZING THE EXTERNAL REVIEW

The external review typically occurs after a program or department completes its self-study report, but the selection and invitation of external reviewers can occur during the self-study process to ensure the availability of the best reviewers. However, programs with concurrent accreditation (e.g., AACSB, APA, ABA) can use the visiting team for that discipline-specific accreditation as the external review. The report from the site visitors should be included in the final report. For an illustration of potential areas for the reviewers to consider, see Attachment below.

II. CHOOSING REVIEWERS

The size and composition of the review team can vary, depending on the size of the program under review. Usually, the team involves one or two people. At the time a department or program is notified that it will be conducting a program review, appropriate individuals should submit a list of names of possible reviewers. These reviewers should be external to the school/University. External reviewers should be distinguished scholars/teachers/practitioners in the field and be familiar with campuses that are similar to Pepperdine University and the program undergoing review. It is also helpful for external reviewers to have had experience with program administration and with program assessment. At least one of the reviewers should be experienced with student learning outcomes assessment in order to review and analyze the program's assessment processes and results. The Dean of each School will have the final approval of the external reviewer.

III. MATERIALS FOR THE EXTERNAL REVIEW TEAM

At least 30 days prior to the scheduled department visit, the information from the program self-study and appropriate additional materials are sent to each member of the external review team. An identical information package should be provided to appropriate members of the administrators overseeing the program. The reviewers should compile a report that includes observations, strengths, weaknesses, and recommendations based on evidence. The attached External Review Report expectations outlines the guidelines for the external reviewers' site visit and report. Reviewers and Divisional Deans should also sign a consultant agreement. External Reviewers should also be given a schedule for their visit and a confirmation letter, and programs will submit a budget proposal for the site visit to the Office of Institutional Effectiveness.

IV. CATEGORIES FOR EVALUATION

- Curriculum
- Faculty
- Resources
- Viability

V. EXTERNAL REVIEW TEAM VISIT AND REPORT

The review team visit typically lasts for two days, during which time the review committee members meet with department faculty, academic advisors, students, and select administrators. The review team typically takes part in an exit interview just prior to concluding its departmental visit.

The team is expected to submit its written evaluation to the campus program review committee no later than 4 weeks after the visit. The written evaluation should include a review of strengths and challenges, resource allocation, and program viability as well as suggestions for policy and resources. Upon submission of the report, off-campus reviewers receive a previously agreed upon stipend and travel expense reimbursement (to be determined by the department under review).

As soon as the program receives the report from the external review team, it is distributed to the appropriate individuals. The department is typically asked to review the report (within a brief time period) for factual inaccuracies and misperceptions. To maximize the effectiveness of program review, the findings and resulting decisions should be shared with all of the stakeholder groups. Such sharing of findings generates buy-in to the program's and/or institution's goals. To facilitate and track the implementation of improvement plans, each year the relevant faculty members should review the progress of programs reviewed in previous years. If the department/program was not successful in implementing all aspects of the plan, they may follow up with their appropriate administrative unit regarding resource allocation or other barriers involved in preventing successful implementation.

External Reviewer Report Expectations

Please find the link below for the "External Review Summary Sheet".
<https://www.surveymonkey.com/r/Z835R7F>

External Reviewer Report Expectations

Please attach the completed form.

Pepperdine_Outside_Review_FINAL.pdf

FORMS

QUALITY IMPROVEMENT PLAN

For the Quality Improvement Plan, the program should extract from the "preliminary quality improvement goals and action plan" of the self-study (section A.III) as well as from both the external and internal review recommendations.

The following prompts may be helpful in considering your QIP:

1. Are the curriculum, practices, processes, and resources properly aligned with the goals of the program?
2. Are department/program outcomes aligned with the institutional learning outcomes (ILOs)?
3. Is the level of program quality aligned with the school/University's acceptable level of program quality?
4. Is the level of program quality aligned with the constituents' acceptable level of quality?
5. Are program goals being achieved?
6. Are student learning outcomes being achieved at the established standard of achievement? What are you using for comparison/benchmarking?
7. How have the results of program review been used to inform decision-making and improve instruction and student learning outcomes?
8. What was identified in the process of examining the institution's program review process that may require deeper reflection, changes, and/or restructuring? What will be done as a result? What resources will be required?
9. What have the reviewers learned as they carried out assessments of student learning? How have assessment protocols, faculty development, choices of instruments, or other aspects of assessment changed as a result?

Many of the changes that occur following program review are related to curricular adjustments that are, in essence, resource neutral. Program faculty or staff should make note of the ways that they used data to make decisions. Changes that are outside the control of the program or need additional support should be noted and reviewed by the dean in the final section, the Memorandum of Understanding (MOU).

QIP Form

Please find the link below for the "QIP Form".

<https://drive.google.com/file/d/0B6ufJTOgPx32M3JiNTM3bV9KNVk/view?usp=sharing>

Please attach the QIP form

Please attach the completed form.

QIP_2017_18.docx

Please see attached Quality Improvement Plan.