CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published?	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process?	(5) How are the findings used?	(6) Date of last program review for this degree program
ENGLISH						
Yes: ● Critique and interpret English and American literary texts, including those with ethnic, gender, and cultural diversity. ● Communicate an understanding of rhetorical, composition, or literary theory and integrate that understanding in papers that reflect best practices in English. ● Employ sophisticated critical thinking, research, discussion, and presentation skills. ● Demonstrate the skill to engage a text from a spiritual, moral and ethical perspective.	Published on the Pepperdine website	**2015-2016** **Direct Data** 1. Capstone Papers **Indirect Data** 1. Senior & Alumni Surveys **Authentic Assessment** 1. Internships	**2015-2016** Assessment Committee: ● Joi Carr, ● Cyndia Clegg, ● Katie Frye, ● Maire Mullins, ● John Peterson, ● Jennifer Smith, ● Heather Thomson-Bunn Attended Assessment Retreat November 21, 2015 ● Cyndia Clegg, ● Michael Ditmore, ● Katie Frye, ● David Holmes, ● John Peterson, ● Jennifer Smith, ● Lisa Smith, ● Heather Thomson-Bunn	**2015-2016** 1. Ideas we wish to explore include: a joint English Computer Science major, a Digital Humanities minor, a required 2-unit internship, and working with Career Services to strategically enhance opportunities for liberal arts majors. 2. An internship requirement would also help us to address our failure to align with ILO #5, 6, and 9 3. Revise the PLO by taking diversity out of the second PLO and integrating it into the PLO on values 4. Rework the curriculum of the English 215 course to cover all three emphases in the major and to clarify to majors the major's value for lifetime careers and lifetime learning. 5. Eliminate English 101 from course listings for major, and by keeping the number of courses consistent, allow either for an additional	Academic Year 2015 - 2016 Next review 2022-2023

				elective or the introduction of a Language Theory course for all majors. 6. Introduce a Digital Humanities component across the curriculum. 7. Emphasize writing expectations across the major. 8. Shift the emphasis on theory from "using" in just the Capstone course to understanding across the curriculum.	
2012 1. Demonstrate knowledge of English and American literature, including that which has ethnic, gender, and cultural diversity. 2. Employ rhetorical, composition, or literary theory in papers that demonstrate the best practices in English Utilize sophisticated critical thinking, research, discussion, and presentation skills. Explain the way that literature reflects and forms spiritual, moral, and ethical values. [Revised to "Demonstrate the skill to engage a text from a spiritual, moral , and ethical perspective.]		A survey is administered to graduating seniors that directly addresses their learning experience in relationship to PLOs. All seniors enroll in a capstone course in which they prepared a written thesis that demonstrates their mastery of theory, critical thinking, and research and writing skills (Outcomes 2 and 3) A portfolio is assembled of papers and exams from 400-level courses. This evidence is used to assess outcomes 1 and 3 (spirit knowledge, cultural diversity, and values) Example: In English 500 (Capstone Course), the Senior theses were evaluated by a group of internal	The English faculty meet for an assessment retreat in May and using rubrics designed to assess each learning outcome, read and assess portfolios and a selection of essays written for capstone courses. They also discuss the outcomes and the senior survey.	To revise courses, curriculum, and refine PLOs and SLOs At the 2010 retreat we discovered that students were not prepared early enough to use critical theory, so we changed Eng 401, Literary Theory to a sophomore level course Eng. 390. The senior thesis papers also showed that students in the credential aspect of the major had different needs for the senior seminar, so we decided to offer a third section. Our revised fourth learning outcome is "Demonstrate the skill to engage a text from a spiritual, moral and ethical perspective."	

		reviewers using an assessment rubric. The rubric and the results are detailed in the Annual report.			

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published?	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process?	(5) How are the findings used?	(6) Date of last program review for this degree program
FILM STUDIES						
Yes: ● Demonstrate their understanding of the critical and technical language associated with film studies, including genres, classic narrative and non-narrative forms, mise-en-scène, cinematography, editing, sound, and modes of screen reality. ● Demonstrate their critical thinking, analytical, research, and public presentation skills as well as the use of print and technology sources appropriate to the discipline of film studies, including their application to issues of ethnic, gender, and cultural diversity. ● Demonstrate their ability to articulate, through close reading and writing, their own worldviews. They will be able to explain and respond thoughtfully to the religious, social, ideological, spiritual, moral, and ethical values implied in film texts through their close readings and reflections ● [Students with an emphasis in digital media production:] Demonstrate their skills in the praxis of film production.	Published on the Pepperdine website	**2015-2016** **Direct Data** 1. Written assignments scored on a rubric 2. Student Films scored on a rubric 3. Reflection Papers scored on a rubric **Indirect Data** 1. Senior Survey 2. Focus group with seniors **Authentic Assessment** 1. Internships	**2015-2016** ● Joi Carr, Associate Professor of English and Film Studies [Assessment Team, Lead/Principal Writer] ● Leslie Kreiner Wilson, Associate Professor of English [Assessment Team] ● Steve Parmelee, Associate Professor of English and Film Studies [Assessment Team] *sist.*John Peterson, [Internship Coordinator] ● Graeme Clifford, Adjunct Faculty in Film Studies [Evaluated Media Production Track] ● Andrew Harrington, Adjunct Faculty in Film Studies [Critical Studies Track] **Focus Group on Media Production emphasis: 5 Seaver Students in Film Studies majors**	**2015-2016** 1. The number of units required in the major was increased by 4 as a means of making it more rigorous and comprehensive 2. Students choosing the non-production emphasis in the major may now choose two (rather than one) screenwriting courses and may also choose to take one production course, which previously had not been options 3. The deletion of the current Media Production courses taken by film studies students and the addition of the following courses: Film Producing and Editing, Producing and Directing, Cinematography, Narrative Filmmaking, and Documentary Filmmaking.	Academic Year 2015 - 2016 Next review 2022-2023

2012 1. **Demonstrate an understanding of the critical and technical language associated with film studies, including genres, classic narrative form and non-narrative forms, mise-en-scène, cinematography, editing, sound, and modes of screen reality.** 2. **Demonstrate their critical thinking, analytical, research, and public presentation skills as well as the use of print and technology sources appropriate to the discipline of film studies, including their application to issues of ethnic, gender, and cultural diversity.** 3. **Demonstrate their ability to articulate, through close reading and writing, their own worldviews. They will be able to explain and respond thoughtfully to the religious, social, ideological, spiritual, moral, and ethical values implied in film texts through their close readings and reflections.** 4. **[Students with an emphasis in digital media production:] Demonstrate their skills in the praxis of film production.**		● **Analysis papers, critical research essays, mid-terms, and final exams in FILM 200, FILM 300, FILM 301, and other upperdivision film courses.** ● **Public presentations of their research in FILM 200, FILM 300, FILM 301, and other upper-division film courses.** ● **Capstone experience: Senior project in film studies. Students with emphasis in film and media studies write an academic paper or work on creative project (screenplay) under the supervision of film studies faculty member. Paper is publicly presented.** ● **Capstone experience: Senior project in film studies. Students with an emphasis in film and digital media production work in small groups to write, direct, photograph, edit, and otherwise produce a short film. The film is publicly presented and discussed.** ● **Senior survey completed by graduating seniors related to the program learning outcomes.**	**Stephen Parmelee and Joi Carr, the two tenure-track faculty members in film studies, review average and superior examples of essays, examinations, presentations, and other projects (such as short films and screenplays). They are assisted as appropriate by Leslie Kreiner, and adjunct professors.** **Stephen Parmelee distributes a senior survey to graduating seniors each semester. The results are read and analyzed by Drs. Parmelee, Carr, and Kreiner.**	**Curriculum changes are made as appropriate according to our interpretation of student work, senior surveys, anecdotal student feedback, and postgraduate employment information. For fall 2012, for example, the film and media production emphasis has been substantially modified to reflect perceived needs in (a) the types of courses taken and (b) course content and emphasis. In addition, the major course requirements in the major were increased by 4 units in order to meet the perceived need for specific course content and increased rigor.** **Course syllabi have been modified to better reflect program and student learning outcomes.**	

		● **Alumni survey will be developed once there is a sufficient alumni base.** ● **Placement in fields both related and unrelated to the discipline after graduation. Information of this nature is scarce at this writing because the major is relatively new but should increase in volume over time as more graduates enter the workforce.** **Example: As a first step in the process of assessing program learning outcomes, we developed a senior survey to administer to our graduating students. Approximately 10 students graduated from our program two weeks ago, and they have completed or will be completing this survey in the near future, which we will use as one piece of evidence in our analysis of whether students are achieving program learning outcomes. In this survey, students are asked to rate each learning outcome individually on effectiveness. Results are detailed in the annual report.**			

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HISTORY						
Yes: 1. Identify major historical periods, ideas, people and events in more than one civilization/culture, such as North America, Latin America, Europe, Middle East, Africa, Asia and explain diversity within those cultures studied. 2. Demonstrate historical understanding by constructing interpretations of the past, identifying causal factors, tracing change and continuity, explaining historical development in context, and making meaningful connections between past and present. 3. Craft and defend coherent and persuasive arguments, in written and oral forms; write clearly and effectively in a variety of genres, consistently formatting written communication in the predominant style of the discipline (Chicago Manual). 4. Find, evaluate and use historical primary and secondary sources (information	Published on the Pepperdine website	**2015-2016** **Direct Data** 1. Written Work **Indirect Data** 1. Reflective Essays **Authentic Assessment** 1. Internships	**2015-2016** Dr. Bryan Givens - Prepared Report	**2015-2016** 1. Reduced the number of required upper-division History courses from 8 to 7 2. changed the Historiography course from required to optional 3. Increased the total number of credits for HIST 481/482 from 2 to 4 4. Changed the American History survey course, HIST 304, to a lower level course, HIST 204	Academic Year 2015 - 2016 Next review 2022-2023

literacy). Demonstrate ethical standards in research and writing and use sources and craft arguments honestly, fairly, empathetically, and courageously. 5. Explain how moral, religious, and ethical developments relate to historical study and how historical knowledge and understanding applies to life outside the classroom.					
2012 1. Identify major historical periods, ideas, people and events in more than one civilization/culture, such as North America, Latin America, Europe, Middle East, Africa, Asia and explain diversity within those cultures studied. 2. Apply historical knowledge by constructing interpretations of the past, identifying origins and causal factors, tracing change and continuity, explaining issues in relation to particular historical contexts, and making thoughtful connections between past and present. 3. Craft and defend coherent and persuasive arguments, in written and oral forms; write clearly and effectively in a variety of genres, consistently formatting written communication in the predominant style of the discipline (Chicago Manual). 4. Find, evaluate and use historical primary and secondary sources (information literacy). 5. Demonstrate ethical standards in research and writing and use sources and craft arguments honestly, fairly, empathetically, and courageously. 6. Explain how moral, spiritual, and ethical developments relate to historical study and how		Capstones: Two capstone courses, HIST 580, Historiography and HIST 581a and b, Senior Thesis. Provide direct evidence to assess mastery of learning outcomes. Students defend their theses in a public, formal oral presentation. Senior Portfolios: includes direct evidence for SLOs, longitudinal evidence (papers from the first through senior years) and from multiple courses in the program. Includes indirect evidence in the form of reflective essays about student learning and about the program. Alumni and Anonymous Senior Exit Surveys: Every five years (2005 and 2010)	5/5 HUTE History faculty participate in the process: Sharyl Corrado, Stewart Davenport, Bryan Givens, Loretta Hunnicutt (on leave 2011-12), Darlene Rivas. Darlene Rivas coordinates and writes the annual/5 yr review. 5/5 HUTE History faculty attend the formal oral senior thesis presentations in April and fill out a rubric to assess them. Portfolios are made available in late April/early May. 5/5 HUTE History faculty participate in annual one-day May Retreat to assess student learning of one-two SLOs interpreting the evidence and using rubrics. In the past (starting in 2001) we assessed all learning	The findings are used in many ways; Specific examples include: 1) to change the curriculum to meet learning outcomes -added global courses to increase learning beyond the nation state and beyond Europe and U.S. -changed from semester to year-long thesis -added honors thesis -added experience in public history through Payson Special Collections internship -agreed on poor foundational course alignment with rest of history curriculum, and on need to collect more evidence to make case, difficult since these are GE 2) to change syllabi, assignments/approaches to courses within the curriculum -increased research paper assignments in upper division courses to provide more practice between HIST 200 & HIST 581. -changed assignments and readings in	

historical knowledge and understanding applies to life outside the classroom.		Example: History faculty assessed the research papers included in the senior portfolios; students were required to include three research papers, one from HIST 200 Introduction to Research, one from any history course, and finally, their senior thesis from HIST 581. The evidence submitted in electronic format includes the senior theses as evidence of student learning of SLO 4. Internal reviewers examined the quality and quantity of both primary and secondary sources used by the students in these papers as well as how effectively they integrated the sources into their papers. Internal reviewers decided student learning was best noted by focusing on mastery of SLO 4, so closest attention was paid to senior theses. More details are available in the Annual Report	outcomes, but we now focus on one-two learning outcomes (per WASC suggestion). 2010-2011: SLOs 4 and 5. 5/5 HUTE History faculty participate in mid-semester meetings and e-mail discussions; make assessment process decisions, such as revisions to SLOs, decide about which SLO to focus upon, etc. (Assessment plan) Note: other faculty generously participate on occasion, for example in mid-semester meetings, e-mail discussions, and/or May retreat (not typically in direct assessment using rubrics due to other program assessment commitments). These include Ed Larson, University Professor, who is very involved, and also Tom Reilly and David Simonowitz, in ISL.	core courses (HIST 200, HIST 580 and HIST 581) to focus learning on program outcomes as refined SLOs -agreed to standardize expectations across courses for writing in standard of discipline -agreed to expand instruction of ethical use of sources -agreed to focus instruction to help students learn appropriate balance in primary and secondary source research and analysis 3) to change the assignment of instructors -implemented a rotation system for instructors in core courses to ensure understanding of their relationship to the rest of the curriculum, improving alignment of courses across the history curriculum with our learning outcomes 4) to facilitate common understanding about our pedagogical goals and to share information about teaching strategies and their relationship to learning outcomes -revise SLOs, rubrics, etc	

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CREATIVE WRITING						
Yes: ● Demonstrate a moral, ethical, or spiritual consciousness in their own writing. ● Apply knowledge of the writer's market and relevant aspects of the professional life of writers to their own writing lives. ● Think critically and communicate clearly in analyzing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing. ● Demonstrate proficiency in writing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing. ● Apply revision strategies in their own writing process. ● Demonstrate expertise in writing and analysis of at least one of Pepperdine's primary genres of creative writing: poetry, fiction, and/or screen/television writing.	Published on the Pepperdine website	**2015-2016** **Direct Data** 1. Response sheets rated according to a rubric 2. Portfolios assessed by a rubric **Indirect Data** 1. Alumni Survey **Authentic Assessment** 1.	**2015-2016**	**2015-2016** 1.	Academic Year 2011-2012 Next review 2022 - 2023

2012		The Creative Writing program assessed SLO 4 using a random selection of Final Portfolios from CRWR 303: Intermediate Creative Writing.	The Creative Writing program director is John Struloeff, who is also the only tenure-track faculty in that program. He is involved in all assessments. An adjunct faculty member in Creative Writing, Cynthia Struloeff, reviewed the portfolios along with the program director. A random selection of Final Portfolios were selected for review. A detailed rubric was assembled beforehand, and the portfolios were rated according to the rubric.	Based upon the assessment process, the following recommendations are being addressed:	2010
1. Demonstrate a moral, ethical, or spiritual consciousness in their own writing. 2. Apply knowledge of the writer's market and relevant aspects of the professional life of writers to their own writing lives. 3. Think critically and communicate clearly in analyzing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing; 4. Demonstrate proficiency in writing each of Pepperdine's primary genres of creative writing: poetry, fiction, and screen/television writing; 5. Apply revision strategies in their own writing process. 6. Demonstrate expertise in writing and analysis of at least one of Pepperdine's primary genres of creative writing: poetry, fiction, and/or screen/television writing		Example: To assess SLO # 4, the final portfolio was evaluated. The portfolio is a compilation of each student's work from the semester and included the final polished short story (or stories) and poem drafts, all prior drafts (to determine their revision process and effort), as well as a cover letter for the work. Each student had a choice for what creative work to include in the final portfolio, depending on their preference in genre: 1) Two short stories and 2-3 poems or 2) One short story and 4-6 poems. Six final portfolios were randomly selected for analysis. The project was then evaluated using an assessment rubric adapted from a public one posted by Loyola Marymount University.		1) The assessment rubric needs to be better aligned to the portfolio method, somehow taking into account the range of work included in a portfolio like this. 2) A self-analysis should be included in the portfolio assignment, in order to provide a more efficient means of obtaining 'Indirect Evidence.' This indirect evidence could then be evaluated alongside the direct evidence (portfolios) for a deeper understanding of what learning occurred. 3) Define more specifically what 'proficient' means. More specifically, is the evaluation rubric based on 'proficiency,' or is 'proficient' itself one of the metrics?	

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LIBERAL ARTS						
Yes: ● Demonstrate critical thinking and a broad knowledge base in the disciplines of natural science, fine arts, social science, mathematics, English, and human development. ● Speak to a variety of audiences in a clear, coherent, and organized manner. ● Write clearly and coherently for a diverse range of audiences and purposes. ● Conduct research using a variety of sources, strategies, and approaches. ● Discern and address the moral and spiritual foundations and implications of teaching and learning.	Published on the Pepperdine website	**2015-2016** **Direct Data** 1. Exams **Indirect Data** 1. Exit Survey 2. Focus Groups **Authentic Assessment** 1. Internship	**2015-2016** Dr. Carrie Wall - Prepared Report	**2015-2016** 1. Revise PLO #1 to include critical thinking 2. Addition of possible research projects that would maximize student learning of the research process 3. Modify assessment plan to focus on one PLO per year	Academic Year 2015 - 2016 Next review 2022-2023
2012 1. Demonstrate a broad knowledge base distributed among the disciplines of natural science, fine arts, social science, mathematics, English, and human development 2. Speak to a variety of audiences in a clear, coherent, and organized manner 3. Write clearly and coherently for a diverse range of audiences and purposes 4. Conduct research using a variety of sources, strategies, and approaches		The Liberal Arts program assessed their PLOs by using both direct and indirect forms of evidence. Direct evidence: ● PLO #1 is assessed by examining the passage rate on the CA Subject Equivalency Test (CSET) which is a California Commission on Teacher Credentialing (CCTC) mandated exam used	The evidence is interpreted by 3 of 3 full-time faculty members of the Seaver Teacher Education faculty (Carrie Birmingham, Stella Erbes, and Carrie Wall). Data is collected throughout the school year and is analyzed in May after the school year is completed. The passage rate on the CSET is examined as well as the quantitative and	The Liberal Arts Program implemented or will implement the following changes based on findings from data analysis: 1. In response to exit survey input that the MATH 270/271 courses needed to be improved and to provide a more overt connection to education, a change in instructors was made to someone with a background in mathematics education.	2010

5. Discern and address the moral and spiritual foundations and implications of teaching and learning		to verify subject matter competency. All Liberal Arts majors who plan to earn their teaching credential must pass all four subtests (math and science; language arts and social science; human development, fine arts, and physical education; and writing) of the CSET in General Studies. ● PLO #2 is assessed using rubrics for evaluating two presentations given in EDUC 561 (the presentation skills course). Scores in each of the 5 rubric categories (introduction, research findings, conclusion, handout, and delivery) were analyzed. ● PLO #3 is assessed using rubrics for evaluating writing samples in EDUC 562 (the writing intensive course). ● PLO #4 is assessed using rubrics for evaluating student research assignments in EDUC 561 (the research intensive course). Scores in each of the 5 rubric categories (introduction, body of the paper, conclusion, format, and sources) were analyzed ● PLO #5 is assessed by evaluating an	qualitative data gathered through the completed rubrics assessing each PLO and the exit surveys. Strengths and weaknesses of our program are noted in light of our program learning outcomes and program improvements are brainstormed.	2. In EDUC 561 (Educational Psychology), more specific instruction and support will be provided to enable students to conduct, report, and present an empirical research study relevant to educational psychology. 3. In an effort to identify specific content areas of strength and weakness in our program, more detailed CSET sub test score data will be collected and analyzed. Currently, the overall passage rate is the only data considered.	

		embedded test question in EDUC 351. Indirect evidence includes an exit survey soliciting input on how well the program met its learning outcomes as well as strengths and weaknesses of the program. Example: Because Educational Psychology (EDUC 561) is designated as the presentation skills intensive course, PLO #2 was assessed. Data was collected from two presentations students gave within the context of the course. First, the students were required to summarize and present their research paper findings in a group presentation format. Second, they were required to present the mini-lesson that they taught during their 20 hours of fieldwork in an elementary classroom. The course professor completed rubrics on both presentations (see Annual Report) which were then copied, collected, and analyzed for assessment purposes.			