

# **Department of Art and Art History**

## **Program Review**

**2004/2005**

Prepared by: Ruth Trotter, Department Chair

December, 2005

## **TABLE OF CONTENTS**

EXECUTIVE SUMMARY	3
INTRODUCTION	4
DEPARTMENT MISSION AND GOALS	5
PART I BACKGROUND AND DESCRIPTION OF THE PROGRAM	6
PART II LEARNING OUTCOMES	9
PART III STRATEGIC PLAN	11
APPENDIX A COURSE EVALUATIONS	
APPENDIX B SENIOR EXIT SURVEY and SENIOR PROJECT STATEMENTS	
APPENDIX C SWOT ANALYSIS	
APPENDIX D STUDENT FOCUS GROUP RESPONSES	
APPENDIX E SYLLABUS ANALYSIS	
APPENDIX F EXAMPLES OF STUDENT WORK (INCLUDES CD WITH DIGITAL IMAGES)	
APPENDIX G FACULTY PROFESSIONAL PROFILES	
APPENDIX H GALLERY EXHIBITION CATALOGS	

## **EXECUTIVE SUMMARY**

### Purpose of Document

This document contains the results of a program review for the department of art and art history at the University of La Verne. The document represents the culmination of a departmental self-study that was undertaken during the 2004-2005 academic year. The program review intends to identify core issues that are relevant to the department and to clarify the department's mission and goals in an effort to maintain standards of excellence and effective teaching. The program review will identify strengths and weaknesses in the department's existing infrastructure and curriculum. It will outline a list of action items and a timeline for the implementation of these items.

### Methods

The faculty of the Department of Art and Art History met on a regular basis to examine the mission, objectives, and goals of the program and to outline action items based on the strengths and weaknesses that emerged from this process. The program review undertook a variety of methods to accumulate data and information regarding the department. Course evaluations, senior exit surveys, SWOT analyses, student focus group responses, art major questionnaires, and syllabi were all analyzed into summary results under the supervision of Dr. Aghop der Karabetian, Associate Dean of the College of Arts and Sciences. Other data including student exams, student papers, studio projects and portfolios are also included in the general assessment of learning outcomes. These examples will serve as performance measures of student work in future assessments and will be included in an ongoing systematic process of review at the departmental level to assess learning outcomes on a regular basis.

### Results

The program review process resulted in the clarification of mission and goals and identification of important strengths and weaknesses. A rubric was devised to assess the success of learning outcomes based on these goals and a process for systematic data collection and evaluation is being put into place.

The strengths were identified in the area of teaching, faculty involvement, and gallery programs. Student evaluations indicate satisfaction with teaching, and the quality of the professional activity of the faculty, and the individual attention they provide. Students also find the gallery exhibition program valuable to their education and an effective learning tool.

The weaknesses were identified in the area of curriculum and student community. Dissatisfactions with limited course offerings and career guidance were also evident. The self-analysis revealed that a need for a tightening and revision of existing course outlines, syllabi, and curriculum offerings to better reflect the mission of the department and the actual activities and outcomes of the courses.

### Conclusion

In general the data indicates that the health of our program is strong, but the department faces important issues and concerns in three basic areas. The important areas of concern can be organized in the following groups:

- Gallery Programs: Development (funding) and integration into the curriculum
- Curriculum: Structure of concentrations and diversity of courses
- Student/constituent satisfaction in regards to career and graduate school planning
- Measures of student performance

### Recommendation

A departmental strategic plan with action items and a timeline through spring of 2007 is included in this review to address the concerns.

## **INTRODUCTION**

The Department of Art and Art History at the University of La Verne undertook an in-depth program review during the 2004/2005 academic year. The faculty met on a regular basis under the guidance of Dr. Aghop Der-Karabetian, Associate Dean of the College of Arts and Sciences, to examine the mission, objectives, and goals of the program and to outline action items based on the strengths and weaknesses that emerged from this process.

The contents of this report will attempt to put the program into context by way of background and description, and to formulate an initial strategic plan that will outline goals, action items, and timelines for addressing the following concerns.

- Gallery Programs: Development and funding
- Curriculum: Structure and diversity
- Student/constituent satisfaction
- Measures of student performance

## **DEPARTMENTAL MISSION AND GOALS**

### **MISSION**

The mission of the Department of Art and Art History is (a) to providing an environment of instruction, assistance, and exploration in which the student can develop a sound foundation of knowledge and experience in the visual arts; (b) to provide background in the fundamentals of the formal, technical, and theoretical concerns of the artist from both historical and contemporary perspectives; and (c) to prepare students for a career as a professional artist, for graduate study in art, or for teaching.

### **GOALS**

1. For the student to demonstrate the application and theory of art and visual culture.
2. For the student to acquire and to demonstrate proficient technical knowledge in the application of the foundations of art
3. For the student to acquire and practice aesthetic literacy in the verbal analysis of art's formal properties
4. For the student to acquire and practice writing and critique skills relevant to art history and contemporary art ideas.
5. For the student to demonstrate and develop a critical understanding and knowledge of art in both historical and contemporary contexts
6. For the student to demonstrate and develop a capacity for creativity
7. For the student to demonstrate and develop research skills and strategies
8. For the student to utilize design concepts to demonstrate inventive problem solving
9. For the student to develop a portfolio for graduate studies and/or a professional art career
10. For the student to consider his or her own world view with an enhanced social outlook

## PART I

### Background and Description of the Program

---

#### *Program Description*

The Department of Art and Art History is committed to providing an environment of instruction, assistance, and exploration in which the student can develop a sound foundation of knowledge and experience in the visual arts. This major gives the student a background in the fundamentals of the formal, technical, and theoretical concerns of the artist from both historical and contemporary perspectives. Students can prepare for a career as a professional artist, for graduate study in art, or for teaching. Harris Art Gallery and Carlson Photography Gallery programs expose students to professional and student exhibitions while providing opportunities for experiences in gallery work. The student majoring in art must complete the core requirements and those from his or her selected area of concentration: Studio Art, Photography, Art History, or Design.

#### *Current Relevant Statistics:*

The Department of Art and Art History has a core of three and 1/2 full-time faculty -- two in studio (painting and sculpture), 1/2 in photography, and one in art history. Gary Colby, Professor of Photography, divides his responsibilities between the departments of art and art history and Communications and Journalism. The department has one 80% time studio manager/technical director. There are between two and five adjunct faculty teaching at any given time depending on the semester. Adjuncts teach primarily in art history.

The curriculum serves both the art and art history majors and the general education population of students.

Currently, there are 37 art majors, and 7 art history majors.

**41 total majors in the department.**

#### *Gallery Programs:*

The Department oversees and operates two gallery spaces; **The Harris Art Gallery** and **Tall Wall Space**. The Photography Department operates the **Carlson Photography Gallery**.

The **Harris Art Gallery** is a high quality exhibition space that focuses on exhibitions by professional artists. It mounts five to six shows per year including the senior exhibition.

Ruth Trotter is the director. **Tall Wall Space** is a two-story span of open wall space in the Art and Communications Building that emphasizes emerging artists and features two artists per year. Dion Johnson is the director. **The Carlson Photography Gallery** is operated by the Photography Department and exhibits professional photojournalists; approximately four shows per year. Gary Colby is the director. All of the galleries are used as teaching tools for the departments of fine arts, as well as other departments in the university. Also, they are utilized by groups on campus for receptions, conferences, and other special events.

#### *Description of the major:*

Students majoring in art take 28 units in the core requirements of the major which includes both studio and art history courses. They also take 18 to 22 units from their chosen field of concentration; design, photography, or studio. Students majoring in art history take 30 units of art history courses, including areas of western and non-western art history. Also, they take 6 units in elective studio art practice courses. All art majors complete a senior project, which entails producing a significant new body of work for exhibition and a written statement discussing this work and its influences. Art history majors complete a senior project seminar which entails a senior thesis research project and oral presentation of this project.

#### *History of the Department*

The Department of Art and Art History is still a relatively small program, but has grown from under 10 majors in 1990 to 37 art majors and 7 art history majors in 2005. There are currently 41 majors in total.

Historically, the department of art served the general education student by providing a popular and successful Art Experience class that was required of all students at the University of La Verne. This course, developed and taught for many years by Joella Jean Mahoney, until her retirement in the early 1990s, reflected the university's commitment to the values and benefits of creative expression and art historical awareness for the educated person. In the years since, the program has grown to serve over 40 majors and offer a significantly more expanded and integral curriculum in art toward a bachelor's degree. In 2000, the addition of an art history major, added yet again to the integrity and richness of the department. Importantly, Professor Mahoney's original vision of the art experience as an essential component of learning remains at the core of the department's philosophy.

The department experienced significant developments over the past several years, supported by the university, including the following important changes based on action items from previous program reviews:

1996

Established a state of the art gallery, The Harris Art Gallery, on campus in the Landis Academic Center. Developed a strong program of contemporary art exhibitions by professional artists and artist's organizations including Joella Jean Mahoney, Self Help Graphics, Karl Benjamin, Sam Maloof, Jim Fuller, Roland Reiss, Patrick Wilson, John Divola, Jennifer Steinkamp, Jeremy Gilbert-Rolfe, Chris Finley, Monique Prieto, and others. The gallery continues to exhibit student and professional art exhibitions and offers gallery talks and lectures by artists.

1997

Moved out of woefully inadequate facilities in the Student Center Tents and into the citrus packing warehouse at First and 'D' Streets. Operated the program in the raw warehouse space until 2000 when the building was renovated in to the current Art and Communications Building -- a showpiece for the University and a fine facility of studios, classrooms, and offices for the department. The building features Tall Wall Space, a two-story wall used for exhibitions by emerging artists.

1999

Acquired an additional faculty member in art history -- Dr. Andres Zervigon who developed and implemented a program and major in art history. The program currently has 7 majors. (Dr. Zervigon accepted a position at Rutgers in 2005. We are in the process of a search for a replacement for the position.)

2000

Moved into the newly renovated Art and Communications facility and inaugurated 'Tall Wall Space'

All of the above were significant goals in earlier program reviews and strategic plans. These events, in particular, have made dramatic improvements to the program as evidenced by a higher level and quality of work by students, greater number of course offerings and higher enrollments overall, and greater visibility on campus and within the larger community.

## PART II

### LEARNING OUTCOMES

---

The Department of Art and Art History at the University of La Verne undertook an in-depth program review during the 2004/2005 academic year. The faculty met on a regular basis under the guidance of Dr. Aghop Der-Karabetian, Associate Dean of the College of Arts and Sciences to assess learning outcomes. The purpose of this assessment was to:

- Clarify the mission of the department
- Reemphasize teaching within that mission
- Improve and develop the program overall to better serve the students
- Devise strategies for strengthening the program within the institution

#### Methods

The department used the following methods to assess learning outcomes and departmental goals, strengths and weaknesses:

- A. Course evaluation (See Appendix A for summary of the results)
- B. Senior exit surveys (See Appendix B for summary of the results)
- C. SWOT analyses (See Appendix C for summary of results)
- D. Student focus group responses (See Appendix D for summary of results)
- E. Syllabus analysis (See Appendix E)

#### A. Course Evaluation Analysis Summary

##### Purpose

The purpose of the analysis of course evaluations in the Department of Art and Art History was to assess the quality of teaching as experienced by students, to partially address the first element of the Mission statement that deals with the creation of a positive and exploratory learning environment.

##### Method

The evaluations of all the courses during the 2003-2004 academic year were used as the sample. Only the responses to the open-ended questions were used in this analysis. The open-ended questions ask students to identify what they like most about the course, what they like least about the course, and what suggestions they have to improve the course. The open-ended comments were used for analysis because the quantitative questions did not provide much variability. The responses were content analyzed using the following thematic categories: Positive and negative teacher characteristics, positive and negative course structure and presentation, environmental factors, and student factors.

## Findings

Altogether 436 thematic elements were identified. Tables 1-7 summarize the results in various thematic categories.

- Students seemed to find the teachers caring, enthusiastic, knowledgeable, and having high standards.
- Occasional concerns were expressed about preparedness and communication skills on the part of some teachers.
- In terms of course structure and presentation, students found the assignments helpful and productive, subject matter interesting, and the content informative.
- Occasional concerns were expressed about poor organization, fast pace, inadequate student involvement and lack of variety and depth in some topics covered.
- Overall, comments appeared to be overwhelmingly positive.

## Conclusion

It appears that the Department is able to provide a positive learning environment, with a greater need for student involvement being desirable.

## B. Senior Exit Survey Summary

### Purpose

The purpose of the senior exit survey was to partially determine how well the Department is meeting its goals in creating a positive learning environment and achieving its goals of stated learning outcomes.

### Method

Altogether 7 seniors completed the senior exit survey that included questions dealing with demographics, future plans, satisfaction with the learning environment and curriculum content, and perceived acquisition of learning outcomes. Of the 7 seniors, 6 were female, 4 were traditional age and 3 CAPA students, 4 were Art Design majors and 3 Art Studio majors. Four out of 7 decide on their major either before starting college or after taking several courses. Five out of 7 seniors indicated that they did not have plans to continue their education at this time.

## Findings

Findings are summarized in Tables 1-3 in Appendix B.

Learning environment: Strong satisfaction was expressed about faculty availability, advisement and regular attendance. However, satisfaction was not very strong with variety and scheduling of courses, regular participation in the collaborative process and development of body of work for graduate school or work. In terms of experiences, there was general but not strong agreement that they received intellectual, hands-on or

aesthetic experience, opportunities for research and exhibitions, and exposure to multidisciplinary and multicultural perspectives.

Learning outcomes: There was general but not strong satisfaction with the learning outcomes of artistic and conceptual development of ideas, innovative integration of materials, quality of artistic statement, learning curatorial skills, ability to articulate art-related ideas verbally and in writing, and ability to analyze and critique own or other's work.

### C. SWOT Analysis Summary

#### Method

Altogether 17 ULV stakeholder participated in the interview process in March and April, 2005, composed of faculty, administrators and staff. The interviews were conducted by Dr. Aghop Der-Karabetian, Associate Dean of the College of Arts and Sciences.

#### Findings

##### Strength

##### Faculty

- Students get individual and caring attention from faculty
- Faculty-full and adjunct- have good contacts with museums and galleries
- Faculty inspire students and allow them to explore
- Faculty is generally available and mentor students well
- Faculty is talented in different fields
- Faculty is willing to do interdisciplinary work
- Faculty is active and productive

##### Curriculum

- History of Art has a strong curriculum
- Studio Art is demanding
- Special topic courses enhance the curriculum
- Department offers interesting and variety of courses
- Curriculum provides strong theoretical and practical grounding
- Studio concentration is the most popular
- Program is traditional in orientation
- Program has purist view and vision
- Art history complements the studio program

##### Facilities

- Studio space, shop and the computer lab are good and create sense of cohesion

- Gallery spaces-Harris, Carlson, and Tall Wall- are well utilized
- Galleries keep students in touch with the contemporary art scene
- Galleries should be maintained at all cost-project university's image

### Weaknesses

#### Faculty

- Sometimes faculty is not easily accessible for advising and administrative purposes
- Faculty not as well informed about GE as they could be
- More organization needed on the part of some instructors
- Chair is overextended with administrative, teaching and own creative work
- Not having a curator for the galleries puts extra burden on the faculty
- Inadequate role clarity for the studio manager
- Communication problems between faculty and staff in organization of classes

#### Curriculum

- Design of the majors and concentrations is not clear enough for students to figure out
- Art History is difficult to administer
- Relationship of photography to other concentrations or majors not clear
- Not clear what courses meet what program requirements and elements
- Sculpture program not developed as well as could be
- Scheduling is a barrier to finishing on time
- CAPA students are not well served by the scheduling
- Pre-requisites not well enforces for GE and upper division classes
- Studio art is dominated by CGU influence and orientation
- Curriculum is not contemporary
- Multimedia technology does not get enough attention
- Photo lab could be more balanced between traditional and digital technology
- The arts are not well appreciated and valued by the campus

#### Resources

- Conflict over the use of spaces between Communication and Art-Noise
- Lack of Curator of the galleries hinders maximum utilization and burdens faculty
- Maintenance of the facilities-leaks are not adequate
- Climate control is often a problem
- Seats in the lecture room (212) are inadequate and distracting
- Thefts have occurred because of accessible spaces
- Art history is one-faculty major

### Opportunities and Suggestions

#### Curriculum

- Consider requiring internship

- Consider concentrations or courses in graphic design, animation, set design, metal works, casting, digital design, bio imaging, computer graphics and industrial design
- Offer course or concentration in curatorial skills
- Develop a visiting artist program
- Collaborate with Computer Science Program
- Avoid creating vocational education
- Art History could be promoted as a good pre-law major
- Bring Gary 100% into the Art Department
- Do more specific advising on career goals

#### Galleries and Outreach

- Get a curator or director of galleries to utilize the potential of the gallery spaces to
- Show case more student work on the campus and in the community
- Involve more community artists
- Reach out to the high schools
- Admissions should capitalize on the Galleries and the Art Department offerings
- Display more art around the campus
- Create a Arts Student Club

#### D. Student Focus Group Summary

##### Method

A total of 10 Art major participated in two focus group in March, 2004. Their responses were recorded on flip charts only. The prompt questions dealt with strengths, challenges and opportunities of the department as it stands today. Student comments were content analyzed, yielding the following thematic categories: Advising, professor, curriculum structure, career opportunities, financial resources, facilities, and learning environment.

A summary of student comments in the various thematic categories are presented below. Also, unedited student comments to the prompt questions are provided in Appendix D.

##### Findings

##### Advising

There is no practical or professional guidance. On top of the teachers offering advising, the students would like to have a course or workshop in career development. However, some of the students feel that adequate advising exists, which may indicate that advising may be more of an advertising issue than an availability issue.

##### Professors

The students generally feel the professors are available to them outside of class. The professor's provide inspiration from their own life experiences and it guides the students

to become professionals in the field. They are also understanding about completing assignments on time. The students reported being satisfied with their knowledge base.

At times, the professor's are not on the same page as the lab instructors, specifically in terms of materials and activities. Some of the expectations in the lab are different from what they were told by the course instructors.

Some students reported that the professor to student ratio is currently sufficient, although in the future with a greater number of students entering the school, they would like to have a greater number of faculty in the department.

### Structure of Curriculum

The students liked the idea of having a student exchange program, because it allows the students greater access to art from diverse areas.

Some students indicated the curriculum moves at a slow pace, and they would like more experience in specific techniques, such as animation, graffiti, and sculpture. There is also a shortage of electives offered by the department. There should be less of a conflict between the core courses.

There were also concerns about the lack hands-on training in artistic techniques. There are too many assignments due at the end of the semester, and they would like the painting assignments to be evenly balanced throughout the semester.

### Career Opportunities/Professional Development

The students felt like they need to have more access to internships while in the program. They would also like professionals in the field to come to the university to speak in order to educate them on career opportunities. The students would like to be more connected with the community, in order to advertise their artistic talent. They feel like displaying their work in the community, rather than their own gallery will create more opportunities.

### Financial Resources

The students felt like more scholarships should be offered, because it is expensive for them to buy their own supplies. There should also be greater advertisement of scholarships in order to help students bear the cost of tuition.

They also believed that the university could buy a greater number of art supplies at a wholesale price, which would allow students to purchase supplies at a lower price, instead of bearing the expense at an art store.

### Facilities

The tool room is very noisy, possibly due to how the building is constructed. The other department in the building is reportedly disruptive to the art students. One student report

feeling helpless to stop the noise, because there are typically no professors around, and they do not feel like they have the authority to address the problem on their own.

Also in regards to the building shared with the other department, the students feel like they do not have their own specific place to interact. They feel, since they have to share the facilities, their own department lacks a sense of identity.

The building is not always available for the students use. For example, during the January interim semester, students were unable to access tools.

Students also indicated a need for lockers on the campus, because transportation of art supplies is difficult.

### Learning Environment

Students reported that small classroom size is a benefit of the department. They also enjoy their work environment, and proper tools to use. Students felt like there is a sense of community within the department. There is some formality to the department, but indicated it is not too formal.

The students enjoy the availability to other artists, and the opportunity to converse with them. They would like to see a greater availability of more well known artists on the campus. On the other hand, they would like greater exposure to media depicting art from around the world.

## E. Syllabus Analysis Summary

### Method

Syllabi for eleven core courses in the Art and Art History Department were analyzed for their coverage of the 10 elements of the departmental goals. The Syllabi were also examined for their currency and compliance with ULV syllabus construction guidelines.

### Findings

The findings of the analyses are summarized in Appendix E. It appears that the departmental goals are covered in multiple core courses. Also, all of the core courses covered multiple goals.

The Syllabi were found generally compliant with ULV Guidelines with room for improvement in the clarity of course objectives and evaluation strategies. Moreover, the connections between course objective and departmental goals they address could be more

explicit. The currency of the content was quite good with some need to update texts and material.

### Evaluation of student performances and exhibitions

The department is currently collecting data to assess learning outcomes using actual performance measures such as student exhibitions, senior project papers, or exit exams. Some examples are included in Appendix F.

### General Conclusions

An assessment of the data assembled during the 2004-2005 academic year combined with discussions among the department faculty and Dr. Der-Karabetian point to both strengths and weaknesses.

#### Strengths

The strengths are generally in the area of teaching and faculty involvement. Student evaluations and data indicate satisfaction with the faculty's teaching, the quality of their professional activity, and the individual attention they provide. They also indicate that the gallery exhibitions and concurrent activities are a valuable addition to their classroom experience.

#### Weaknesses

The weaknesses they indicate are generally in the area of curriculum and student community. They indicate dissatisfaction with the variety of course offerings, and some ambiguity as to the requirements of the majors. Also, they indicate a desire for more guidance in career planning, for internship programs, and for more assistance in the preparation and planning for graduate study and careers after graduation.

A department self-analysis revealed the need for a tightening and revision of existing course outlines, syllabi, and curriculum offerings to better reflect the mission of the department and the actual activities and outcomes of the courses.

In general our data indicates that while the health of our program is basically strong, the department faces important issues and concerns in three basic areas. The important areas of concern can be organized in the following groups:

- Gallery Programs: Development (funding) and integration into the curriculum
- Curriculum: Structure of concentrations and diversity of courses
- Student/constituent satisfaction in regards to career and graduate school planning
- Measures of student performance

## PART III DEPARTMENT STRATEGIC PLAN

---

### Action Items

#### *I Gallery Programs:*

- a. Establish an individual director for all three galleries
- b. Design a program strategy to integrate all three galleries
- c. Design a Museum Studies curriculum that will be run through the galleries
- d. Establish relationship with University Relations to work on funding and grants

#### *II Student Satisfaction and Community:*

- a. Develop a data base of Internship Programs for art and art history majors
- b. Design a strategy for more student exhibition opportunities
- c. Encourage establishment of an Art Club (in progress)
- d. Provide more art materials directly to students
- e. Provide more opportunities for discussions on careers in art

#### *III Curriculum:*

- a. Integrate photography department more fully into art classes and community
- b. Update and clarify existing curriculum, syllabi and course outlines
- c. Create wider variety of courses/electives
- d. Continue to develop the sculpture curriculum to include welding, casting, carving, and alternative media
- e. Add Graphic Design in conjunction with design and photography concentrations.
- f. Add evening/late afternoon classes to schedule

#### *IV Measures of student performance*

- a. Develop a plan for on going evaluation of student learning outcomes for departmental level program reviews in the future
- b. Create a rubric to evaluate student exhibitions
- c. Create a rubric to evaluate student senior project papers in Art and Art History by faculty or by outside judges

## Timeline

### *I Gallery Programs:*

Establish an individual director for all three galleries	Fall 2006
Design and implement a program strategy to integrate all three galleries	Fall of 2006
Design and implement a Museum Studies curriculum that will be run through the galleries	Fall of 2007
Establish a relationship with University Relations to work on funding and grants	Spring of 2006

### *II Student Satisfaction and Community:*

Develop a data base of Internship Programs for art majors	In use by Fall 2006
Design a strategy for more student exhibition opportunities	Ongoing Re-evaluate in Fall 2006
Encourage establishment of an Art Club	In progress Re-evaluate in Spring 2006
Provide more materials directly to students (budget issue)	Spring 2006
Provide more opportunities for discussions on careers in art (lecture series, also budget issue)	Spring 2006

### *III Curriculum:*

Integrate photography department more fully into art classes and community	Ongoing Re-evaluate in Fall 2007
Update and clarify existing curriculum, syllabi and course outlines	Fall 2007
Create wider variety of courses/electives	Fall 2007
Continue to develop the sculpture curriculum to include welding, casting, carving, and alternative media	Ongoing Re-evaluate in Fall 2006
Add Graphic Design offerings in conjunction with design and photography concentrations	Spring 2007

Add evening/late afternoon classes to schedule	Fall 2007
--	-----------

*IV Measures of Student Performance*

Develop a plan for on going evaluation of student learning outcomes for departmental level program reviews in the future	Spring 2006
Create a rubric to evaluate student portfolios	Spring 2006
Create a rubric to evaluate student exhibitions	Spring 2006
Create a rubric to evaluate student senior project papers in Art and Art History by faculty or by outside judges	Fall 2006

GALLERY EXHIBITION CATALOGS