2012-2013 Annual Program Assessment Report

Please submit report to your department chair or program coordinator, the Associate Dean of your College and the assessment office by Monday, September 30, 2013. You may submit a separate report for each program which conducted assessment activities.

College: MCAMC

Department: Art

Program: BA in art

Assessment liaison: Magdy

Overview of Annual Assessment Project(s). Provide a brief overview of this year's assessment plan and process.

The assessment was planned and implemented by the department liaison and assessment committee. The four-member committee also worked with a professor who coordinates the Art 200 sections to help implement the pilot assessment with gateway classes.

For 2012-2013, two assessment projects were implemented:
1. Project 1 (gateway-capstone assignment) was a re-implementation of the test used for the gateway courses for capstone courses from the previous year. This was used to compare the effectiveness of the BA program by comparing scores from gateway and capstone courses for portions of our SLOs 1 & 3.

2. Project 2 (Art 200: Surreal assignment) was a pilot of a new assessment project aimed at portions of SLOs 1 & 3. Portions of these SLOs were not looked at in last years's assessment as they contain several measurable components within each SLO.

PROJECT 1
The data collected for the capstone course from the last year's assessment, an online test, was not conclusive but revealed information on how to approach re- implementation of the test. The test was re-implemented this year to collect new, more complete data from all capstone sections. This new data was to be compared to scores collected from last year's gateway (Art 200) assessment. Data from the capstone students was collected at the end of Spring 2013 and analyzed by the committee during the Summer of 2013.

This gateway/capstone assessment was normed twice and then scored. This report will

report the committee's findings, highlighting variables and perceived differences in performance between gateway and capstone students.

PROJECT 2

The committee planned and implemented a second project, a pilot assessment in the gateway course (ART 200) for portions of SLO 1 & 3. This was designed to assess basic art skills, and critical thinking skills such as identification and problem solving, through art production. The instrument was co-designed with the gateway course coordinator, a tenured professor, in collaboration with the assessment committee. The instrument was distributed among all sections of Art 200 in the Spring of 2013. Data was collected at the end of Spring 2013 and assessed during the Summer of 2013 by the committee. A capstone version of this assignment was to be designed and implemented in all capstone sections for the following year. The committee normed and re-normed the rubric, but was unable come to a consensus on various aspects of criteria, which produced wide disparities in scoring. We determined through our first discussion about this, to be continued, that there were a number of contributing factors. Discussion and planning for the next assessment is continuing this fall with the above factors in mind.

Factors that contributed to disparaties in scoring pilot **Project 2** include the following: 1) variables in implementation within different sections of the course, 2) possible variations in assessor's experience and knowledge base with the specifics of digital tools for artmaking, and 3) both the assignment and rubric were perhaps attempting to assess too much at one time. We need to look at smaller units of information in order to define and agree upon criteria, and create a more detailed rubric for that purpose.

1. **Assessment Buy-In.** Describe how your chair and faculty were involved in assessment related activities. Did department meetings include discussion of student learning assessment in a manner that included the department faculty as a whole?

   The chair and faculty were kept current on the committee's activities through monthly department meetings. The liaison was in periodic contact with all faculty members involved with this assessment project, to keep them on target with implementation.

   For the **PROJECT 1** capstone re-implementation the liaison visited some sections to assist with implementation, by explaining the purpose of the activity and instructing on procedures. It was noted that due to this follow-through both faculty and students had more apparent buy-in to assessment this year than in the past.

2. **Student Learning Outcome Assessment Project.** Answer items a-f for each SLO assessed this year. If you assessed an additional SLO, copy and paste items a-f below, BEFORE you answer them here, to provide additional reporting space.

3a. Which Student Learning Outcome was measured this year?

We assessed portions of the following SLOs:
SLO 1 - PROJECT 1 was writing; PROJECT 2 was writing and artmaking
SLO 3 – PROJECT 1 looked at analyzing and interpreting; PROJECT 2 looked at analyzing, interpreting and problem-solving.

PROJECT 1
SLO 1: BASIC SKILLS
Developing a foundation of art knowledge, theories, skills, craftsmanship and technologies, where ideas and concepts are communicated in writing, speaking and art making.

SLO 3: CRITICAL THINKING
Analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.

PROJECT 2
SLO 1: BASIC SKILLS
Developing a foundation of art knowledge, theories, skills, craftsmanship and technologies, where ideas and concepts are communicated in writing, speaking and art making.

SLO 3: ART KNOWLEDGE
Analyzing, interpreting, and questioning traditional methodologies and pre-conceived notions of art and art making through the process of generating and solving problems.

3b. Does this learning outcome align with one or more of the university's Big 5 Competencies? (Delete any which do not apply)

PROJECT 1
Critical Thinking: Students were asked to do a formal analysis of an artwork by using terms related to the principles and elements of design and explaining how they are used in the work. Students were also asked how these principles and elements are used to communicate the message, concept or idea conveyed in the artwork.

Written Communication: Students were asked to write a formal analysis of an artwork by using terms related to the principles and elements of design and explaining how they are used in the work. Students were also asked to write about how these principles and elements were used to communicate the message, concept or idea conveyed in the artwork.

PROJECT 2
Critical Thinking: Students were asked to create an artwork using digital software utilizing concepts and visual characteristics of the genre of Surrealism, and explaining how those concepts and characteristics were used in the their artwork. Students were also asked how these concepts and characteristics were used to communicate the message, or idea conveyed in the their artwork.

Written Communication: Students were asked to explain the above in writing.

3c. Does this learning outcome align with University's commitment to supporting diversity through the cultivation and exchange of a wide variety of ideas and points of view? In what ways did the assessed SLO incorporate diverse perspectives related to race, ethnic/cultural identity/cultural orientations, religion, sexual orientation, gender/gender identity, disability, socio-economic status, veteran status, national origin, age, language, and employment rank?

Project 1:
The artwork chosen for this assessment test was a widely recognizable image from a well-known European artist (Picasso), that students were likely to have encountered in their survey art history courses or even in pop culture. We embedded such an image with the idea that students would have some familiarity with the image and find it easier to answer the questions. To some extent this choice may support the status quo in terms of lack diversity, therefore in future assessments, other artists and artworks can be presented and the issues raised regarding this question about diversity may be addressed more specifically.

Project 2:
In this project, the assignment was wide-open in terms of appropriating imagery from any source available to students. While the specific surrealist imagery that participating professors provided to students as part of their instruction on surrealist art was not part of the committee's procedures (professors chose their artists), a range of artists and artworks could be included in future assessment procedures as part of assessment projects.

3d. What direct and/or indirect instrument(s) were used to measure this SLO?

PROJECT 1

A questionnaire signature assignment was used. Students logged onto a survey site, answered a set of questions related to an artwork. Assignment below includes 5 questions; in the multiple choice question 1 & 2, incorrect answers were embedded amongst the correct answers.

Pablo Picasso, Night Fishing at Antibes, 1939 (see image below).

1. Identify three elements of art used to create this artwork.
line
shape
critical theory
color
value
colonialism
space
texture
creativity
time
motion

2. Identify three principles of design applicable to this artwork.
unity
variety
manifest destiny
repetition
movement
pulmonary flow
balance
perspective
rhythm
focal point/emphasis

3. Describe, in a formal analysis, how the elements and principles selected above are used in this composition.

4. What is the main message, concept or idea conveyed in this artwork?
(Write a one or two-sentence statement.)

5. Explain how the elements and principles selected above communicate the message, concept or idea conveyed in this artwork.

RUBRIC FOR ASSESSING THIS ASSIGNMENT.

Scoring Scale (1-4)	**Identification: Elements & Principles:** Question 1 & 2	**Description:** Question 3	**Identification: Concepts:** Question 4	**Interpretation & Problem Solving:** Question 5
Excellent - 4	Excellent identification of the (3 ea.)most applicable Elements & Principlesof Design, concepts and ideas.	Exceptional use of art vocabulary. Clear, descriptive formal analysis of 5-6 elements and principles, and how theyfunction within the composition.	Complete identification of the mainmessage, concept or idea conveyed inthis artwork.	Exceptional conceptual discussion of5-6 of the applicable Elements &Principles that communicate theappropriate message, concept or ideaconveyed in the artwork.
Satisfactory - 3	Satisfactory identification of (2)applicable Elements & Principles ofDesign, concepts and ideas.	Satisfactory use of art vocabulary. Clear, descriptive formal analysis of 3-4 elements and principles, and how theyfunction within the composition.	Satisfactory identification of the mainmessage, concept or idea conveyed inthis artwork.	Satisfactory conceptual discussionof 3-4 of the applicable Elements& Principles that communicate theappropriate message, concept or ideaconveyed in the artwork.
Minimal - 2	Minimal identification of (1) applicableElements & Principles of Design,concepts and ideas.	Minimal use of art vocabulary. Partially clear descriptive formal analysis of 1-2elements and principles, and how theyfunction within the composition.	Minimal identification of the mainmessage, concept or idea conveyed inthis artwork	Minimal conceptual discussion of 1-2of the applicable Elements & Principlesthat communicate a message, conceptor idea conveyed in the artwork
Unacceptable – Unacceptable-1	Incorrect or no identification of anyapplicable Elements & Principles ofDesign.	Incorrect or no use of art vocabulary. Incorrect or no descriptive formalanalysis;. Incorrect or no mention ofelements and principles and how theyfunction within the composition.	Incorrect or no identification of the mainmessage, concept or idea conveyed inthis artwork.	Incorrect or no discussion of theapplicable Elements & Principles thatcommunicate a message, concept oridea conveyed in the artwork

Pablo Picasso, Night Fishing at Antibes, 1939

SAMPLE ANSWER: (Average attempt)

1. Identify three elements of art used to create this artwork.
Line, Shape, Color

2.Identify three principles of design applicable to this artwork.
Unity, Movement, Balance

3.Describe, in a formal analysis, how the elements and principles selected above are used in this composition.
Line is used to create boundaries for the shapes and forms included within this work of art. Various shapes with a variety of colors are used to create unique and interacting figures. The different colors used portray the time of day or emotions of the characters for example.

4. What is the main message, concept or idea conveyed in this artwork?
(Write a one or two-sentence statement.)
The main idea conveyed in this work of art is a man, possibly accompanied by a companion, fishing in a stream at night.

5.Explain how the elements and principles selected above communicate the message, concept or idea conveyed in this artwork.
The variety of shapes used create symbols or figures that we can recognize such as the people fishing, the fish themselves, and the stream. The earth tones included portray a natural, outdoor setting. The wide range of colors, from warm to cool colors give the viewer a feeling of relaxation in addition to a feeling of excitement or thrill of survival in these peoples lives.

PROJECT 2

Image Assignment:
Using rights free photos (from morguefile.com or your own photos, etc.), create a 1050 x 750 pixel image that use the following strategies:

1. Dramatic aberrations in scale.

2. An ordinary item or items combined and juxtaposed in unusual new ways to convey a fragmented reality.

3. The idea of an "inner world" by incorporating interior spaces, frames, boxes, etc.

4. A floating image or images to suggest that in the inner realms, physics no longer applies.

5. An image that is a transposition of one quality to another—for example, Magritte's bird made of clouds.

Written Assignment:
Using the language and concepts of the above strategies identified in numbers 1-5 above, write a paragraph that explains how your image falls within the surrealist genre and describe the overall concept or meaning of your art piece.

Sample below:

The two techniques I used in this project was dramatic aberrations in scale and ordinary items combined and juxtaposed in new ways to convey a dream-like quality. For the scale technique I shrunk the scale of an average bridge and placed it next to a larger scale version of a kids legs. The kids is standing on the the ocean and that adds to the scale size. Finally I used ordinary items and positioned them to look as if they were coming together into a setting.

RUBRIC: ART 200 ASSESSMENT 2013

Scoring Scale (1-4)	Design and Composition (visual sample)	Craftsmanship (visual sample)	Interpretation (visual sample)	Analysis (written sample)
EXCEPTIONAL – 4	Exceptional use of pictorial elements and the elements and principles of design including unity and balance.	Images are of high quality (sharp edges, clear detail, absence of digital artifacts), are exceptionally prepared and completely integrated in the work. Work shows a proficiency in the technical processes of traditional and digital media.	Exceptional demonstration of 4-5 applicable strategies of Surrealism. The overall concept or meaning is exceptionally communicated in the artwork.	Exceptional discussion of 4-5 applicable strategies of Surrealism using narrative and descriptive writing. Well-executed progression of ideas. Strong use of examples, evidence or relevant details.
GOOD – 3	Good use of pictorial elements and the elements and principles of design including unity and balance.	Images are of good quality (mostly sharp edges, mostly clear detail, some digital artifacts), and are well prepared and integrated well in the work. Work shows a good understanding in the technical procedures of traditional and digital media.	Good demonstration of 3-4 applicable strategies of Surrealism. The overall concept or meaning is well communicated in the artwork.	Good discussion of 3-4 applicable strategies of Surrealism using narrative and descriptive writing. Well-executed progression of ideas. Proper use of examples, evidence or relevant details.
SATISFACTORY - 2	Satisfactory use of pictorial elements and the elements and principles of design including unity and balance.	Images are of satisfactory quality (some sharp edges, some clear detail, obvious digital artifacts) and are decently prepared and integrated somewhat in the work. Work shows a suitable understanding in the technical procedures of traditional and digital media.	Satisfactory demonstration of 2-3 applicable strategies of Surrealism. The overall concept or meaning is suitably communicated in the artwork.	Satisfactory discussion of 2-3 applicable strategies of Surrealism using narrative and descriptive writing. Suitably executed progression of ideas. Adequate use of examples, evidence or relevant details.
MINIMAL - 1	Minimal use of pictorial elements and the elements and principles of design including unity and balance.	Images are of minimal quality (lack of sharp edges, lack of clear detail, profuse digital artifacts) and are minimally prepared and integrated weakly in the work. Work shows an inadequate understanding in the technical procedures of traditional and digital media.	Minimal demonstration of 1-2 applicable strategies of Surrealism. The overall concept or meaning is inadequately communicated in the artwork.	Minimal discussion of 1-2 applicable strategies of Surrealism using narrative and descriptive writing. Inadequately executed progression of ideas. Weak use of examples, evidence or relevant details.

3e. Describe the assessment design methodology: For example, was this SLO assessed longitudinally (same students at different points) or was a cross-sectional comparison used (Comparing freshmen with seniors)? If so, describe the assessment points used.

PROJECT 1
The capstone/gateway assessment was a cross-sectional comparison. Students from all sections of the gateway Art 200 were tested, using the same instrument. The capstone Art 438 courses were tested using the same instrument. The instrument was designed by the assessment committee-in collaboration with the gateway coordinating instructor. The test was given to both groups, then assessed using a normed rubric by the assessment committee.

PROJECT 2
The capstone/gateway assessment was intended to be another cross-sectional comparison. Students from all sections of the gateway and capstone were to be tested using a similar instrument. The instrument, an art production assignment, was an already-existing assignment in the gateway Art 200, that was modified for assessment purposes by the coordinating instructor in collaboration with the assessment committee. The assessment committee assessed a sample set utilizing a rubric that was normed twice, however the committee could not come to consensus on benchmarks for the criteria.

3f. Assessment Results & Analysis of this SLO: Provide a summary of how the results were analyzed and highlight findings from the collected evidence.

PROJECT 1 – (Online test using Picasso image)

Results: Averages (based on the rubric shown above)

Questions	Elements	Formal	Concept	Formal applied
Rubric Scores (Out of 4)	1&2	3	4	5

Gateway scores:

Com Mmbr 1	3.7	2.25	2.4	1.55
Com Mmbr 2	3.7	1.72	1.9	1.2
Com Mmbr 3	3.5	2.3	1.5	1.5
Com Mmbr 4	3.5	2.4	2	1.4
TOTALS/AVGS.	3.6	2.29	1.95	1.41

Capstone scores:

Com Mmbr 1	3.55	2.35	2.05	1.55
Com Mmbr 2	3.6	2.6	2.06	1.53
Com Mmbr 3	3.55	2.38	2.21	1.8
Com Mmbr 4	3.58	2.4	2.25	1.56
TOTALS/AVGS.	3.57	2.43	2.14	1.61

Ques. 1 & 2 are multiple choice
Ques. 3 & 4 are analyzing w/answers from 1 & 2

Assessment Committee Speculation:

Gateway:
Students reached 90% meeting the slo on Question 1; 57.25% on Question 2; 48.75% on Question 3; 35.25% on question 4. They appeared to meet Basic Skills in terms of identification.

Capstone:
Students reached 89% meeting the slo on Question 1; 60.25% on Question 2; 53.5% on Question 3; 40.25% on question 4. They appeared to meet Basic Skills in terms of identification.

Performance for gateway is slightly higher for questions 2-4 while there was a light dip in question 1. Assessors speculated that if questions 1 & 2 answers had not been provided in multiple-choice format, scores would have been lower.

Recommendation: Teach this material more specifically in Foundation Art 140 and mid-program such as Art 307 (the new course replacing Art 200 as gateway). The scores may indicate the need to reinforce this material at mid-program and upper division levels, but variables in implementation and student buy-in also need to be taken into account. The liaison plans to talk with foundation and gateway faculty this Fall semester to determine which additional sections will utilize this instruction. One section of Art 140 is already utilizing this content. Also results of the comparison will be presented for discussion at the upcoming Art Department faculty meeting.

Project 2
Results for this PILOT assessment were collected by the liaison from each section. A sample of 12 projects was disseminated to all assessment committee members for scoring in the norming process. After several attempts and two norming sessions, the scores still varied greatly. As mentioned above the committee decided that the findings and scoring were flawed due to the variables on implementation, knowledge and skills about digital mediums, too much information being assessed, and ambiguous language in the rubric.

3g. Use of Assessment Results of this SLO: Describe how assessment results were used to improve student learning. Were assessment results from previous years or from this year used to make program changes in this reporting year? (Possible changes include: changes to course content/topics covered, changes to course sequence, additions/deletions of courses in program, changes in pedagogy, changes to student advisement, changes to student support services, revisions to program SLOs, new or revised assessment instruments, other academic programmatic changes, and changes to the assessment plan.)

PROJECT 1

As we analyze the latest findings, we plan to inform our foundation faculty and gateway coordinators of these results. Some faculty are willing to look at foundation pedagogy, beginning with one faculty person this Fall and more in the Spring semester in Art 140. We are in the process of modifying the gateway content, a new course was created during this assessment process within the last year. This new course content was developed due to apparent inconsistencies in advisement from gateway to capstone, and the need for digital portfolio development for every student beginning at the gateway level. The digital portfolio will also, ideally, function as an assessment tool. We will be monitoring progress with the gateway coordinator in that new course, once it is implemented beginning in Spring or Fall of next year.

The committee has been discussing a possible streamlining of the department SLOs. The desired result would be a more focused goal for each SLO. Currently, each of the SLOs convey multiple points of knowledge and skills for the undergraduate student in the BA program. However, this process is in discussion mode only. It may be that rather than breaking up or creating additional SLOs, the plan will be to spend two years assessing each SLO rather than one, in order to achieve complete assessment of each SLO.

PROJECT 2

Results from project 2 will be used to create a new assessment project using smaller units of information and a more detailed rubric. Discussions about the variables and planning for next assessment are ongoing this Fall, and the new assessment will be implemented in the Spring. We are also considering moving forward with our plan to assess SLO 2 for art knowledge.

4. Assessment of Previous Changes: Present documentation that demonstrates how the previous changes in the program resulted in improved student learning.

The committee discussed a possible approach in providing improvements in the pedagogy and content dissemination in the gateway courses. The gateway assessment of **PROJECT 1** yielded results that showed a need to improve students' ability to analyze and write about basic precepts of art (see below). Specifically, their ability to deconstruct artwork formally and

conceptually is weak in the gateway, as expected, but higher scores than apparent in the data we collected would have been good at the capstone level.

Rubric Scores (Out of 4)	1&2	3	4	5
Gateway				
Com Mmbr 1	3.7	2.25	2.4	1.55
Com Mmbr 2	3.7	1.72	1.9	1.2
Com Mmbr 3	3.5	2.3	1.5	1.5
Com Mmbr 4	3.5	2.4	2	1.4
TOTALS/AVGS.	3.6	2.29	1.95	1.41

Gateway:
Students reached 90% meeting the SLO on Question 1; 57.25% on Question 2; 48.75% on Question 3; 35.25% on question 4. They appeared to meet Basic Skills in terms of identification.

It is the opinion of the committee that the content disseminated in the foundation courses needs to be consistent and that a strong practice of analysis and conceptual writing needs to be initiated at a level that will make students comfortable in applying those abilities. With this, a similar practice of teaching this content needs to be reinforced in the upper division courses such as in the gateway and prior to the capstone courses.

As there is no foundation coordinator, the committee will approach all Art 140 instructors and discuss the findings and formulate a content change to address assessment results. This will occur in Fall 2013. The foundation instructors will be met with individually this Fall Spring 2014 to plan an implementation of new content for Spring 2014 for at least one section. The chosen instructor(s) will be asked to discuss a pre- and post test for the adjusted content. This will determine how effective the change will be. We have one instructor who is already adjusted their course content cut to address the issues found in the assessment.

5. Changes to SLOs? Please attach an updated course alignment matrix if any changes were made. (Refer to the Curriculum Alignment Matrix Template, http://www.csun.edu/assessment/forms_guides.html.)

No Changes were made to the department SLOs at this time.

6. Assessment Plan: Evaluate the effectiveness of your 5 year assessment plan. How well did it inform and guide your assessment work this academic year? What process is used to develop/update the 5 year assessment plan? Please attach an updated 5 year assessment plan for 2013-2018. (Refer to Five Year Planning Template, plan B or C, http://www.csun.edu/assessment/forms_guides.html.)

The Department of Art assessment committee will be adding changes to the current plan five-year plan. We determined last year not to proceed to new SLOs as the plan outlined, because our SLOs contain multiple components. We be moving forward and modifying the plan accordingly, taking a closer look t the various aspects of each SLO. In addition, the gateway-capstone type of assessment may be changed, as we continue assessing the SLOs, in a search for the most effective means of determining the success of our BA program.

7. Has someone in your program completed, submitted or published a manuscript which uses or describes assessment activities in your program? Please provide citation or discuss.

No Art Department faculty have published a manuscript on assessment activities.

8. **Other information, assessment or reflective activities or processes not captured above.**

A committee member from Art History, Dr. Peri Klemm, conducted an assessment for Global Studies GE Path in Spring 2013.

She assessed one the of the SLO's for the Global Studies GE Path. The broader findings will be in a report by Suzanne Scheld of Anthropology who is the director for this Path.
Attached are the Rubric and the assessment results for the SLO. Two classes were assessed. Examples of a 1, 2, 3, and 4 are included in the document.

SLO 3: Students will be able to discuss critically the political, economic, socio-cultural and/or historical underpinnings of globalization

	Capstone	Milestones		Benchmark
	4	**3**	**2**	**1**
Students will be able to discuss critically the political, economic, socio-cultural and/or historical	Students are able to critically discuss the political, economic, socio-cultural, and/or historical roots	Students are somewhat able to critically discuss the political, economic, socio-cultural, and/or	Students are somewhat able to describe the political, economic, socio-cultural, and/or historical roots	Students are unable to critically discuss the political, economic, socio-cultural, and/or historical roots

underpinnings of globalization	of globalization. Students critically connect at least two or more of these forces to globalization using concrete examples.	historical roots of globalization. Students critically connect at least one or more of these forces to globalization using concrete examples.	of globalization. Students are unable to critically connect at least one or more of these forces to globalization using concrete examples.	of globalization. Students cannot critically connect at least one or more of these forces to globalization using concrete examples.

ART 112OL 11476 (47 enrolled)

AND ART 112 OL 11477 (52 enrolled)

Spring 2013

SLO: Students will be able to discuss critically the political, economic, socio-cultural, and/or historical underpinnings of globalization.

Sample Size: Of the 99 students enrolled, 87 answered the question

Assignment:
the following link will take you to a site that examines the pros and cons of globalization in Africa:
http://www.international.ucla.edu/africa/grca/global-link/index.asp

First read 'Africa and Globalization', then 'Globalization Debates'. Next notice that there are 4 globalization themes at the bottom and each has 4 geographic case studies (at left). Pick a case study that interests you and read over the person's story and the contested narrative. For this assignment:
1. Discuss which side of the debate you are on and why.
2. Hypothesize how the issue you chose might be relevant to the production, consumption, and/or commercialization of African art.

Results:

4 (Capstone): 46

3 (Milestone): 30

2 (Milestone): 9

1 (Benchmark): 2

Example (capstone student response):
4 pts

"I'm a very moderate thinker, but even for those who are more biased, there is no denial of the negative effects that globalization implements upon Africa. It disrupts the culture, while it reaffirms the dominance of the world economies by global capitals, and it undermines the value of the African people themselves. Despite these horrid attributions, I am a pro-globalization advocate, similar to Nigerian native, Jalalu Bello. Why? Because Africa needs help. Each culture has it's own traditions and beliefs, which contribute to its overall identity, but the integration necessary, as it combats ignorance and increases empathy towards one another. Globalization is increasing economic cooperation between countries. Many countries are coming together to form organizations, like the New Partnership for Africa's Development, which brings African nations to benefit its people through economic policies. Overall, it is increasing economic and social development. Africa needs regional and international assistance. How can an already impoverished country help itself? It needs resources outside it's own border.

In Global Relationships, the Ethiopian case study shows how the international HIV/AIDS has affected drug prices and treatment. The major Western pharmaceutical companies and the international organizations control them. Solomon Mulugeta wanted to start his own pharmaceutical company and wanted to attain drugs for HIV/Aids, but only Ethiopia and South Africa can, due to pharmaceutical patents. His company is only 1 of 2 in Ethiopia that has is licensed to produce generic version of HIV/Aids drugs. These licenses were hard to obtain, persistently having to fight the World Trade Organization and the pharmaceutical companies. They care about the patents (money), more than the millions that have died. Valuing money more than the lives of people is not just within African borders. That's a common theme around the world, even within our own borders. Despite how unfairly, the aid is being attained, the reason it is even being attained is through the companies themselves, so there simply is no other choice.

In correlation to art, patents respect the creator, because we wouldn't want others to garner profit with our own works of art. Just like how we're able to be inspired through each other's art, we can also learn from each other. Westernized countries have the most advanced education and we have knowledge that African countries can benefit from, similar to the importance of using contraceptives. I believe globalization would increase the commercialization of African art, which in turn would increase the production and consumption of it. In Ethopia and Africa in general, the more people are able to obtain medical aid, in turn living healthier lives, the more art that will be produced; hence more consumption as well."

Example (benchmark student response):
1 pt

"Globalization as with any type of movement has its pros and cons. It's infamous reputation is of exploitation. For third world regions, globalization may not be up to par with its benefiting factors, but in due time, hopefully it'll contribute in a more positive light to those regions and help in the growth of their socio and economic development. But globalization definitely has a more beneficial side.

For the theme, I chose human rights which correlates with the case study of Irene Chege in Kenya. Irene Chege in one of the few women who owns farm land and is running a successful flower buisness. She's become apart of unions such as KNFU and organizations such as KFC and FPEAK to try and bring the sexism to a stop and allow women to obtain their rights.

The issue I chose is relevant to the production of art, in a more ironic sense. The sexism of women not being allowed to own land and the roles within the Ndebele culture (women were the key artist of murals and homestead paintings). It's unfortunate the in the modern day, women still come against these issues."

A report by Suzanne Scheld of Anthropology will be available at a later date.

ADDITIONAL PROJECT:

Hybrid, Online and Traditional (HOT) assessment project

Peri Klemm is gathering data from her sections from her Art 112 courses for the last two semesters. This assessment addresses the three formats of instruction (hybrid, online, and traditional, *H.O.T.*) and how might they affect student performance.

The SLO's particular to the course: *Describe, analyze and write about how meaning is created through form and content in a work of non-Western art.*

Previous data will then be compared to next years' classes as they will be using the etext tool. The comparison will determine how this affects results (for traditional, hybrid, and online). All three formats run each term.