| | Art Histor | ry Progr | am | | | | | | | | | | | | |
|--------|---|----------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--|--|
| | ISLOs, PSLOs, CSLOs, Mapping, and Assessment Plan | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| | | | ear 1 | Yea | | | ar 3 | | ar 4 | Year 5 | | Yea | | | |
| | | F 2019 | S 2020 | F 2020 | S 2021 | F 2021 | S 2022 | F 2022 | S 2023 | F 2023 | S 2024 | F 2024 | S 2025 | | |
| | INSTITUTIONAL STUDENT LEARNING OUTCOMES - ISLOs | | | | | | | | | | | | | | |
| ISLO 1 | COMMUNICATION | | | | | | | | | | | | | | |
| 1A | Read | | | | | | | | | | | | | | |
| 1B | Listen | | | | | | | | | | | | | | |
| 1C | Write | | | | | | | | | | | | | | |
| 1D | Dialogue | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| ISLO 2 | TECHNOLOGY AND INFORMATION COMPETENCY | | | | | | | | | | | | | | |
| 2A | Demonstrate Technical Literacy | | | | | | | | | | | | | | |
| 2B | Apply Technology | | | | | | | | | | | | | | |
| 2C | Access Information | | | | | | | | | | | | | | |
| 2D | Evaluate and Examine Information | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| ISLO 3 | CRITICAL AND CREATIVE THINKING | | | | | | | | | | | | | | |
| 3A | Inquire | | | | | | | | | | | | | | |
| 3B | Analyze | | | | | | | | | | | | | | |
| 3C | Problem Solve | | | | | | | | | | | | | | |
| 3D | Express | | | | | | | | | | | | | | |
| | | | | | | | | | | | | | | | |
| ISLO 4 | CITIZENSHIP | | | | | | | | | | | | | | |
| 4A | Ethics | | | | | | | | | | | | | | |
| 4B | Diversity | | | | | | | | | | | | | | |
| 4C | Sustainability/Global Awareness | | | | | | | | | | | | | | |
| 4D | Personal Responsibility | | | | | | | | | | | | | | |

| | | story Pr | | | | | | | | | | | | |
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| | ISLOs, PSLOs, CSLOs, | Mappir | ng, a | and | As | sess | sme | ent F | Plan | | | | | |
| | | | | | | | | | M | | N. | | N. | |
| | | | | ar 1 | | ear 2 | | ear 3 | | ar 4 | | ar 5 | | ar 6 |
| | Art History Program OUTCOMES - PSLOs | Related ISLOs | | | | approp | | S 2022 | F 2022 | 5 2023 | F 2023 | 5 2024 | F 2024 | 5 2025 |
| PSLO A | Identify and differentiate major monuments, artworks, and stylistic movements of the Euro-American tradition from Paleolithic through contemporary periods. | 1A, 1B, 1C, 2C, 2D, 3A | | | | | | | | | | | | |
| PSLO B | Analyze and interpret works of art both as formal structures and in relation to social and cultural contexts, including the impact of race, gender, class, and other forms of socially constructed "difference". | 1A, 1B, 1C, 1D, 2C, 2D, 3A, 3B, 4B | | | | | | | | | | | | |
| PSLO C | Critique artworks using appropriate terminology and visual analysis. | 1C, 2C, 2D, 3A, 3B, 3D | | | | | | | | | | | | |
| PSLO D | Demonstrate familiarity with artistic cultures outside of the Euro-American tradition. | 1A, 1B, 1C, 2C, 2D, 3A, 3B, 4B | | | | | | | | | | | | |
| | ARHI 101 | | | | | | | | | | | | | |
| CSLO 1 | Analyze an artwork in terms of line, color, and form. | A, D, E | | | | | | | | | | | | |
| CSLO 2 | Evaluate and distinguish a variety of common materials and techniques used in art making. | A, D, E | | | | | | | | | | | | |
| CSLO 3 | Identify various approaches to art interpretation used by art historians. | A, D, E | С | | | | | | | | | | | |
| CSLO 4 | Identify and assess the role historical context plays in the function and meaning of artworks. | A, D, E | | | Р | | | | | | | | | |
| | ARHI 110 | | | • | 1 | _ | | - | | | 1 | | | |
| CSLO 1 | Analyze and differentiate the structure, design, decoration, and function of the major architectural styles of Prehistoric through Medieval Europe. | D, E | | | P | | | | | | | | | |
| CSLO 2 | Analyze artworks and monuments in terms of how they reflect the specific religious, philosophical, political, and/or social beliefs of the culture that produced it. | A, D, E | С | | | | | | | | | | | |
| CSLO 3 | Demonstrate visual literacy by analyzing artworks using proper historical terminology and formal elements in both written and verbal form. | A, D, E | | | | | | | | | | | | |
| CSLO 4 | Identify and differentiate between the major materials and media used to create works of art from the Prehistoric through Medieval Europe | E | | | | | | | | | | | | |
| CSLO 5 | Identify and differentiate major monuments, works of art, and artists from Prehistoric through Medieval Europe | E | | | | | | | | | | | | |
| | ARHI 120 | | | | | | | | | | | | | |
| CSLO 1 | Analyze images for hidden meanings and agendas related to religion, economics, social class, gender, race, and ideals of beauty. | A,D,E | | | | | | | | | | | | |
| CSLO 2 | Demonstrate visual literacy by analyzing artworks using proper historical terminology and formal elements in both written and verbal form. | A, D, E | | | | | | | | | | | | |

| | Art Hi | story P | rogr | am | | | | | | | | | | |
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| | ISLOs, PSLOs, CSLOs, | Mappir | ng, a | and | Ass | sess | me | nt F | lan | | | | | |
| | | | Year 1 | | Year 2 | | Yea | ar 3 | Yea | Year 4 | | ar 5 | Yea | ar 6 |
| | | | F 2019 | S 2020 | F 2020 | S 2021 | F 2021 | S 2022 | F 2022 | S 2023 | F 2023 | S 2024 | F 2024 | S 2025 |
| CSLO 3 | Evaluate how the status and role of the artist changes from Early Renaissance period through the mid-nineteenth century | E | С | | | | | | | | | | | |
| CSLO 4 | Identify and differentiate between the major materials and media used to create works of art in Europe from the Renaissance through Romantic periods | E | | | | | | | | | | | | |
| CSLO 5 | Identify and differentiate between the major styles of art in Europe during the Renaissance, Mannerist, Baroque, Rococo, Neoclassical, and Romantic periods | D, E | | | Ρ | | | | | | | | | |
| | ARHI 130 | | | | | | | | | | | | | |
| CSLO 2 | Analyze, discuss, and differentiate works of art and architecture in terms of historical context and cultural values. | A, D, E | | | | | | | | | | | | |
| CSLO 1 | Identify, examine, and assess representative works of art and architecture from the art historical periods covered in this course employing appropriate art historical terminology. | A, D, E | | | Ρ | | | | | | | | | |
| CSLO 3 | Analyze, discuss, and distinguish the roles of art, architecture, and the artist from the art historical periods covered in this course. | E | С | | | | | | | | | | | |
| CSLO 4 | Identify, describe, and analyze the formal elements in a work of art | A, D, E | | | | | | | | | | | | |
| CSLO 5 | Discuss the development of Realist, Abstract and Non-Objective Art in painting and sculpture in Europe and the US from the early 19th century through contemporary practices in the 21st century. | B, E | | | | | | | | | | | | |

| | Art Hi | story P | rogr | am | | | | | | | | | | |
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| | ISLOs, PSLOs, CSLOs, | Mappi | ng, a | and | Ass | ses | sme | ent F | Plan | | | • | | |
| | | | | | X | | | | X | | X | | | |
| | | | | ar 1 | | ar 2 | F 2021 | ar 3 | | ar 4 | | ar 5 | | ar 6 |
| | | | F 2019 | 3 2020 | F 2020 | 5 202 | F 2021 | 3 2022 | F 2022 | 3 2023 | F 2023 | 3 2024 | F 2024 | 3 2023 |
| CSLO 1 | ARHI 132 Analyze representations of men and women in terms of the communication of knowledge, beliefs, and gender ideologies of various historical periods | A, D, E | | | | | | | | | | | | |
| CSLO 2 | Critique visual images using critical theory and terminology provided by feminism and Queer Theory | D,E | | | | | | | | | | | | |
| CSLO 3 | Demonstrate visual literacy by analyzing artworks in written and verbal form using proper terminology. | A, D, E | | | | | | | | | | | | |
| CSLO 4 | Identify and differentiate between the limitations faced by women pursuing art careers in various historical periods | E | | | Р | | | | | | | | | |
| CSLO 5 | Identify and investigate significant women artists and their artworks | B, E | | | | | | | | | | | | |
| | ARHI 134 (ALSO PHOTO 10) | | | | | | | | | | | | | |
| CSLO 1 | Correlate the content and communication of photographs to the available technology in historic and contemporary images. | D, E | | | | | | | | | | | | |
| CSLO 2 | Distinguish the characteristics of different themes, genres, aesthetic principles, and applications of historic and contemporary photography. | A, D, E | | | | | | | | | | | | |
| CSLO 3 | Appraise the social, legal and ethical influence of photographic images in both historic and contemporary practice. | A, D, E | | | | | | | | | | | | |
| | ARHI 140 | | | | | | | | | | | | | |
| CSLO 1 | Analyze and differentiate the various functions served by art and architecture in Africa, Oceania, and the Americas | A, D, E | | | P | | | | | | | | | |
| CSLO 2 | Analyze artworks in terms of how they reflect the specific religious, philosophical, political, and/or social beliefs of the culture that produced it | A, D, E | | | | | | | | | | | | |
| CSLO 3 | the ways in which social class, gender, racism, and the history of western colonialism influences the study and interpretation of non-western art. | B, D, E | С | | | | | | | | | | | |
| CSLO 4 | Demonstrate visual literacy by analyzing artworks using proper historical terminology and formal elements in both written and verbal form. | A, D, E | | | | | | | | | | | | |
| CSLO 5 | Identify and differentiate major monuments and works of art from Africa, Oceania, and the Americas | D, E | | | | | | | | | | | | |
| | ARHI 150 | | | _ | | | | | | | | | | |
| CSLO 1 | Analyze a work of art or architecture in terms of function and how it reflects the religious, cultural, and political beliefs of the region | A, D, E | | | P | | | | | | | | | |
| CSLO 2 | Critique images and scholarship in terms of western cultural relativism, paying attention to the ways in which social class, gender, racism, and the history of western colonialism influences the study and interpretation of Asian art. | B, D, E | | | | | | | | | | | | |
| CSLO 3 | Demonstrate visual literacy by analyzing artworks using proper historical terminology and formal elements in both written and verbal form. | A, D, E | | | | | | | | | | | | |

| | Art Hi | story P | rogr | am | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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| | ISLOs, PSLOs, CSLOs, | Mappir | ng, a | and | Ass | sess | sme | ent F | Plan | | | | | | | | | | | | | | | | | | | | | | | | | |
| | | | | | | | | | N- | 0 | N- | | | | No. | | | | | | | | | | | | | | | | | | | |
| | | | | Year 1 = 2019 S 2020 F 2 | | 1 | | | | | | | | Year 2 | | | | | | | | | | | | | | ar 3 | | ar 4 | | ar 5 | Yea | |
| CSLO 4 | Identify and differentiate between the major materials and media used to create works of art in India, China, Japan, and South East Asia | E | F 2019 | 5 2020 | F 2020 | 5 2021 | F 2021 | 5 2022 | F 2022 | 5 2023 | F 2023 | 5 2024 | <u>F 2024</u> | 5 2025 | | | | | | | | | | | | | | | | | | | | |
| CSLO 5 | Identify and differentiate major monuments, works of art, artists, and styles from India, China, Japan, and South East Asia | D, E | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| | ARHI 155 | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CSLO 1 | Correlate the direct impact of the principles of the Islamic faith on specific examples of art and architecture | D, E | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CSLO 2 | Critique images and scholarship in terms of western cultural relativism, paying attention to the ways in which social class, gender, racism, and the history of western colonialism influences the study and interpretation of Islamic art. | B, D, E | С | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CSLO 3 | Demonstrate visual literacy by analyzing artworks using proper historical terminology and formal elements in both written and verbal form. | A, D, E | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CSLO 4 | Identify and differentiate various types of craft produced in the Islamic lands, discuss their technical aspects, and analyze stylistic similarities and differences geographically and over time. | D, E | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| CSLO 5 | Locate, describe, and distinguish the major elements of Islamic architecture in terms of style and function. | D, E | | | | Р | | | | | | | | | | | | | | | | | | | | | | | | | | | | |
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