



Program Name	Date Completed
Creative Wellness minor	May 30, 2025
Report Completed By	Report Contributors
Karen Yescavage	Karen Yescavage, Lara Gribble, and Claire Schad
Brief Statement of Program Mission and Goals	

Table I Closing the Loop

Report on at least one data-informed change to your curriculum during AY 2024-2025 that was implemented to improve student learning, in response to prior assessments or other data.

A. Describe issues or SLOs addressed in the AY 2024-2025 cycle. Paste SLOs verbatim below.
Program Objective assessed: Demonstrate ethical decision-making and cultural sensitivity when constructing wellness interventions and delivering direct and indirect services to others.
B. In which academic year and semester was this SLO last assessed to generate data that informed the change(s)?
It was discussed at our program retreat in May 2024 with instructors teaching Creative Wellness courses.
C. What were the recommendations for change in the previous cycle? (See Column H in the previous cycle's report.)
Recommendation for change: (1) Make permanent two special topics course offerings (Mind-Body Connections and Indigenous Holistic Health) and (2) make them core requirement options to provide culturally responsive curricula as well as to boost/ensure enrollment.
D. How were the recommendations for change acted upon?
These two courses successfully made it through the CAP board and are now regular offerings as a culturally responsive core requirement (a fall and spring option): 1. Fall option now titled: Curanderismo and other Mind-Body Cultural Practices (long title was a cross-listing compromise).



2. Spring option now titled: Indigenous Community Wellness

Note: Both courses are cross-listed with Chicano Studies and Psychology.

E. How did the change(s) impact student learning? If the change was not effective, what are the next steps or new recommendations?

While it is too soon to observe programmatic impact regarding these two courses being required for new CW minors going forward, there is evidence of these courses already having a positive impact on student learning (and wellness).

Observations by faculty teaching CW courses:

1. I have repeatedly observed students who have taken the Mind-Body Connections course applying course concepts, e.g., "I hear/see your suffering; it's not mine to carry". Students learn that healthy boundaries are necessary when offering any kind of programming with vulnerable populations to prevent secondary trauma or compassion fatigue and/or in their personal life as an essential self-care practice.
2. I have heard students who have taken the Indigenous course demonstrating critical reflection of course information and the need for creating culturally sensitive programming, e.g., "I never thought about the long-term consequences (generational trauma) still impacting our community due to mistreatment of Native peoples of the region." This demonstrates a need to raise awareness of the impact of systems of oppression and long-term consequences of historical and cultural trauma when serving our community.
3. Students in the Music and Wellness course learn the ethical boundaries between disciplines and how to leverage music as a tool for wellness. Through diverse educational experiences, students are able to share and learn from individuals who come from various cultural backgrounds as to the power of music and its cultural significance. Students are also empowered with learning about the field of Music Therapy, how to advocate for the safe usage of music, and to know when to seek assistance if they feel they are outside of their scope. Beyond this, students are also educated briefly on other Creative Arts Therapies disciplines as potential career avenues in the future.
4. Creative Wellness students serve a pivotal role in the Campus Connections mentoring program. These students leverage their education to promote community engagement and demonstrate the profound value of arts-based engagement as a tool for connection, healing, and advocacy. Through activities such as collaborative murals that celebrate unique social identities, culturally informed art installations that reflect a sense of community, and engagement in civil discourse through arts-based activism, these students enhance community resilience by using creative expression to uplift young voices and inspire meaningful conversation. Whether they are building relationships with mentees in weekly sessions or contributing to group murals that foster self-expression, cultural connection, and shared meaning, their approach cultivates safe and affirming spaces that honor and reflect the diverse identities and needs of the at-risk youth we serve.



Enter Table I Closing the Loop Comments Below

CW minors will now be exposed to the 4 I's (levels of) critical analysis of social and cultural influences: Ideology, Institutions, Interpersonal, and Internalization. Students will be better prepared to see the upstream, systemic issues impacting mental health and well-being. The hope is they will be less inclined to take a myopic view of the community's wellness needs (focusing solely on individuals) and instead consider systems that can be improved as well (e.g., institutional policies and culturally-informed practices) when creating wellness programming.

Program Name	Date Completed
Creative Wellness minor	May 30, 2025
Report Completed By	Report Contributors
Karen Yescavage	Karen Yescavage, Lara Gribble, and Claire Schad

Table II Annual assessment of Student Learning Outcomes (SLOs) in AY 2024-25

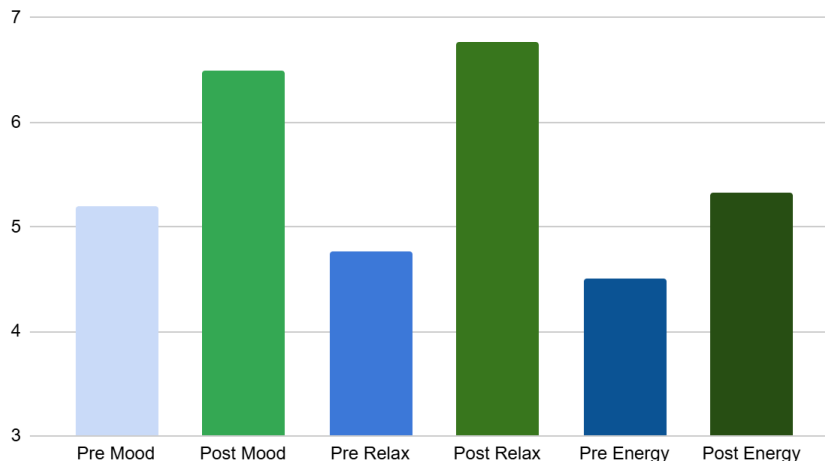
1. Include information to share assessment processes, results, and recommendations for improved student learning. Copy this table for each assessed outcome.

A. Program SLO assessed in this cycle. Copy the SLOs verbatim from the assessment plan.
Program Objective: Apply positive psychology to the arts and humanities to enable science to more fully understand, appreciate, and promote the positive power of the arts.
B. Semester and year this SLO was reported on prior to this cycle.
Fall 2024 and Spring 2025
C. Describe the assessment method for this SLO.
<p>Pre/Post assessment was used in CW 100 across 4 class periods when students helped paint a mural for the Campus Connections program (Social Work) in collaboration with the Art department's painting classes. While the class didn't work directly with the youth involved in CC, the class did make inspirational artistic cards for the youth and the youth made individual art pieces expressing their gratitude for each student in the class.</p> <p>Immediately before beginning to paint and immediately after painting for 45 minutes, students were asked to go online and rate their current mood (1 = full of negativity to 10 = full of positivity), relaxation level (using a 1 to 10 scale from not at all to totally), and energy level (using a 1 to 10 scale from none at all to totally energized).</p> <p>At the end of the semester, students were shown the graph of results (see below) and asked to speculate about why we found what we did.</p>



D. Describe student group(s) assessed. Provide the number of students or number of artifacts assessed.

Pre/Post Ratings (4-day averages, where 1=low and 10=high)



There were 11 students in the Introduction to Creative Wellness class. Adding together all four painting days (N=29 pairs of pre/post data), paired sample t-tests yielded statistically significant for all three ratings:

Mood (p=.000)	
	0.0000002946455025
Relaxation (p=.000)	
	0.0000002971079946
Energized (p=.005)	
	0.005136031932

Below is a sample of explanations students provided for these findings, demonstrating their understanding of and appreciation *for the power of the arts* to promote well-being:

1. I think this directly speaks to the flow state. All of us described having that experience and it allowed us to relax and recharge. We also felt a sense of achievement watching it come together.
2. This really showed the strength behind engagement and flow because we were all very much in the flow zone while painting, which helped to regulate those feelings. It also showed meaningfulness because we were so invested in something for someone else and it could have made a bigger impact on us psychologically because it gave what we were doing a purpose.
3. I think the increases are mostly due to the fact that the task we took part in actively hit on each element of the PERMA model. I think the fact we were building our relationships through collaboration, creating achievement through a specific task and doing something meaningful for other people makes complete sense that we would see increases in these areas.



NOTE: The PERMA model to promote human flourishing is a foundational theory in positive psychology being applied here. PERMA facets are: Positive emotions, Engagement (flow), positive Relationships, Meaningfulness, and Achievement.

Another pre/post assessment was conducted on the Creative Wellness program's motto, "permission to play." In the CW 100 class I asked students to answer the following two questions (at the beginning of the final reflection and at the end of it after a dozen questions) using a 10-point scale where 1=not at all really and 10=totally:

1. Coming into this course, to what extent did you need "permission to play" in life? (Avg = 5.9)
2. To what extent has this course given you "permission to play" in life? (Avg = 9)

A paired t-test of the 10 students' responses was statistically significant ($p=.001$). Note: This coming year, one of the CW faculty plans to investigate this further as part of their Discovery Scholars research projects.

E. Expected proficiency level and proportion of students who should reach this level.

The expectation is that most students (at least 80%) will learn directly through experiential learning (i.e., creative activities offered in all the CW classes) the power of the arts and humanities to promote their own (and others') well-being; and that they will become proficient in knowing how to critically examine and apply a major positive psychology theoretical model of wellbeing.

F. Assessment results and number of students who met proficiency level.

In the CW 100 class that was assessed (as an exemplar), 9 of 11 students regularly participated in creative expressive activities (including the mural painting project specifically assessed above). All reported experiencing a positive impact personally as well as an understanding of -- and appreciation for -- the PERMA model. That is an 82% proficiency rate for the class.

G. Describe what results indicate about student performance.

Overall, the results presented indicate the program is meeting its objective of applying positive psychology principles through the arts and humanities. Students report that by engaging in artistic activities, they found themselves less stressed and with new skills to practice wellness, improving their academic performance in other courses as well. Further, many discover the social benefits of engaging in creative activities as a class, of building community in the classroom.

H. Describe program level changes/improvements planned for AY 2025-2026 informed by this assessment.

As program coordinator, I will look to expand the program assessment across several CW classes to see if pre/post measures of activities engaged in various classes reveal similar results.

Note: This was our first cohort ($n=10$) of graduates (out of 35 declared minors). I crafted graduation cords for each of them and we had a graduation gathering to celebrate their (and the faculty's) achievement. For next year, I plan to create an exit survey of graduating CW minors to assess another program objective, namely, "become leaders in



Academic Program Assessment

AY 2024-2025 [Due 6/1/25]

the community and advocates for wellness” to gather data on how they see themselves applying what they learned both personally and possibly professionally.

Enter Table II AY 2025 Assessment Comments Below