University Mission	Institutional Learning	Core Curriculum Learning	
Statement	Goals	Goals	Core Area 'F' Learning Outcomes
	Associated Learning Goals: "Graduates of the University of San Francisco will demonstrate"	Associated Learning Goals: "Students that complete the Core Curriculum should"	Visual & Performing Arts
The core mission of the University of San Francisco is to promote learning in the Jesuit Catholic tradition. The University offers undergraduate, graduate and professional students the knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others.	1. Behaviors and express values showing sensitivity to the needs of others and a commitment to pursue social justice through scholarly and professional excellence	11. understand the moral dimension of every significant human choice, taking seriously how and who we choose to be in the world.	I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to underserved communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		13. gain the skills and experiences necessary to link education to service.	I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under- served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		14. be exposed to opportunities to work for social justice.	G. Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon. I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
	2. A commitment to life- long scholarly excellence including knowledge of their chosen discipline and acquisition of skills appropriate to their degree and professions	1. be able to speak and write effectively	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. B. Demonstrate orally or in writing the ability to chronologically sequence selected works of art. C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development. D. Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art. I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to underserved communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		2. be able to express ideas in an articulate and persuasive way	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. B. Demonstrate orally or in writing the ability to chronologically sequence selected works of art D. Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art. F. Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.
		3. be able to understand mathematical problem and design solution	
		5. understand the process of seeking truth and disseminating knowledge.	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. B. Demonstrate orally or in writing the ability to chronologically sequence selected works of art D. Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art. I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		6. understand historical traditions.	B. Demonstrate orally or in writing the ability to chronologically sequence selected works of art. C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.
		9. understand the nature of the physical world, the uses of the scientific method, and the implications of technology.	

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The University will distinguish itself as a diverse, socially responsible learning community of high quality scholarship and academic rigor sustained by a faith that does justice.	3. A commitment to the University's core values and involvement in efforts on behalf of the underserved and the marginalized	10. comprehend the variations of people's relationship with God and develop respect for the religious beliefs of others.	
		11. understand the moral dimension of every significant human choice, taking seriously how and who we choose to be in the world.	L. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to underserved communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		13. gain the skills and experiences necessary to link education to service.	I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under- served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		14. be exposed to opportunities to work for social justice.	G. Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon. I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
	4. Learning through service with activities that benefit the community and that are supplemented by a carefully articulated reflection process on their experience	11. understand the moral dimension of every significant human choice, taking seriously how and who we choose to be in the world.	G. Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon. I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		13. gain the skills and experiences necessary to link education to service.	I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to underserved communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		14. be exposed to opportunities to work for social justice.	G. Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.
	5. An understanding of the factors that create diversity in human societies, including ancestry, nationality, religion, religious creed, sex, gender identity, race, economic status, physical ability, ethnicity, political ideology, sexual orientation, marital status, and age	6. understand historical traditions.	C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.
		8. understand the nature of society and the relationships between individuals and groups. 12. understand and value	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.
		cultural and ethnic differences in a multicultural society and globalizing world.	C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development. H. Access a broad variety of traditional and non-traditional cultural resources locally and globally.
	6. Effective functioning and engagement in a diverse, multicultural world	8. understand the nature of society and the relationships between individuals and groups.	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.
		12. understand and value cultural and ethnic differences in a multicultural society and globalizing world.	C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development. H. Access a broad variety of traditional and non-traditional cultural resources locally and globally.
	7. Engagement in a life- long learning community that supports excellence in scholarship through discovery, integration and application	4. be exposed to a wide breadth of disciplines, as a foundation for a general liberal arts education.	
		5. understand the process of seeking truth and disseminating knowledge.	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. B. Demonstrate orally or in writing the ability to chronologically sequence selected works of art D. Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art. I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.
		6. understand historical traditions.	B. Demonstrate orally or in writing the ability to chronologically sequence selected works of art. C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.
		7. appreciate and be able to critically evaluate the arts.	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. B. Demonstrate orally or in writing the ability to chronologically sequence selected works of art D. Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art. E. Recognize evaluative norms proper to specific works and movements.
		9. understand the nature of the physical world, the uses of the scientific method, and the implications of technology.	
		12. understand and value cultural and ethnic differences in a multicultural society and globalizing world.	C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development. H. Access a broad variety of traditional and non-traditional cultural resources locally and globally.
		13. gain the skills and experiences necessary to link education to service.	I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to underserved communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.

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The University will draw from the cultural, intellectual and economic resources of the San Francisco Bay Area and its location on the Pacific Rim to enrich and strengthen its educational programs.	8. Knowledge of the interdependence of the countries and cultures of the Pacific Rim	8. understand the nature of society and the relationships between individuals and groups.	A. Demonstrate orally or in writing the social, political and economic context surrounding significant works of art. C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.
		12. understand and value cultural and ethnic differences in a multicultural society and globalizing world.	C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development. H. Access a broad variety of traditional and non-traditional cultural resources locally and globally.
	9. Engagement with the diversity of the campus community and with the cultures of the San Francisco Bay Area.	12. understand and value cultural and ethnic differences in a multicultural society and globalizing world.	C. Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development. H. Access a broad variety of traditional and non-traditional cultural resources locally and globally.
		14. be exposed to opportunities to work for social justice.	G. Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon. I. In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.