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**STUDENT LEARNING ASSESSMENT REPORT**

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**PROGRAM:** Art / Art Education**SUBMITTED BY:** Mark Trowbridge**DATE:** 30 September, 2016**BRIEFLY DESCRIBE WHERE AND HOW ARE DATA AND DOCUMENTS USED TO GENERATE THIS REPORT BEING STORED:**

The chair of the department gathered the data from faculty teaching the different courses, and it was submitted both electronically and in hard copy. The electronic data is stored on the hard drive the department chair's computer; the hard copies are kept in a file cabinet in the chair's office.

**EXECUTIVE SUMMARY**

**Program description from the Course Catalog:** Please copy and paste the current year's catalog description of this program. This is generally a one-two paragraph description immediately following the name of the program. Please be sure to include the listing of program outcomes as printed.

**List all of the program's learning outcomes:** *(regardless of whether or not they are being assessed this year)*

<b>Learning Outcome</b>	<b>Year of Last Assessment</b>	<b>Assessed This Year</b>	<b>Year of Next Planned Assessment</b>
Skillfully differentiate, select, and apply visual arts media, techniques, and processes	2013-14	x	2016-17
Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical contexts, and communicating their findings in written and visual form	2013-14		2016-17
Integrate academic knowledge with work environment	2014-15		TBD
Demonstrate research in historical and/or contemporary art and the ability to analyze and/or communicate a message (Inquiry Outcome)	2014-15		2016-17
Exhibit portfolio-quality work and effectively present one's work	2013-14	x	2016-17

**Describe how the program's outcomes support Marymount's mission, strategic plan, and relevant school plan:**

The parallels between the departmental mission statement and the university's mission are clear:

“As part of an independent, Catholic, liberal arts institution, Marymount University’s art programs educate students to skillfully create art, and to critically study and evaluate elements of the visual arts from past to present as individual, cultural and historical human expression.”

By studying the visual aspects of human expression, our department plays a unique role in the comprehensiveness of the university, in the education of the whole person, and in the intellectual and spiritual growth of the individual. The critical study and evaluation of art offers unique opportunities for personal growth, and inspires intellectual curiosity. Analyzing art from various regions, and from the past and present, helps foster a sense of global perspective. The art studio classroom in particular is a student-centered learning environment, and the training in those classes helps prepare our students for a career in the visual arts.

The Learning Outcomes we have listed above all derive directly from our department’s mission statement. When students “Differentiate, select and skillfully apply visual arts media, techniques and processes,” they are indeed preparing for a career in the visual arts. They are also working toward educating the whole person as part of the comprehensive Catholic education, working with non-verbal media to present their ideas. This outcome is addressed by a broad range of studio art courses across our curriculum, and is reinforced by the study of visual art in our art history classes.

Understanding visual communication is also emphasized by our second Learning Outcome, “Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical contexts, and communicating their findings in written or visual form.” This Outcome offers many opportunities to develop an intellectual curiosity about art, and analyzing art from other periods and cultures can help develop students’ global perspectives and their respect for the diversity of man. Furthermore, such study often cuts to the heart of how the mankind expresses its spirit and intellect. Students are able to engage in these questions in both studio art and art history courses.

Our third Learning Outcome, “Integrates Academic Knowledge with Work Environment,” is directly related to the university’s mission of providing opportunities for professional growth. Proficiency with media and professionalism in execution and presentation are emphasized in many of our courses, and forefronted in the Senior Project, Senior Portfolio, and Internship classes. We have also added a Sophomore Portfolio class that also addresses the issue of professional presentation of work; it will be offered for the first time in Spring 2015. Students are also encouraged to integrate their art historical studies into their studio work, and vice-versa by researching topics that are relevant to their interests.

Our “Inquiry” Learning Outcome, “Demonstrate research competency in historical and/or contemporary artistic media and technique and the ability to communicate a message through original artwork” relates directly to one of the Liberal Arts Core’s Learning Outcomes, Information Literacy, by linking the creation of art directly to in-depth research. This goal is linked across the curriculum, from introductory studio classes where students read reviews of contemporary art shows, to art history classes where they research works of art in greater depth, to Senior Project where they synthesize these different experiences in the light of their own work. This Learning Outcome also provides further grounding

in the liberal arts by asking them to address how their work relates to a range of trends and traditions. By focusing on the messages that students are trying to communicate, this outcome helps guide the intellectual, ethical, and spiritual development of each student.

Our last Learning Outcome, “Effectively exhibit and present portfolio quality Fine Art work,” is crucial to the career preparation of our students. It ties together all the other Outcomes as students thoughtfully consider the meaning of their own work, its place in larger trends, and its relevance for any viewing audience.

**Provide a brief description of the assessment process used including strengths, challenges and planned improvements and provide evidence of the existence of a culture of continuous improvement based on assessment:**

This year we assessed the two Learning Outcomes that we identified in last year’s assessment report: “Skillfully differentiate, select, and apply visual arts media, techniques, and processes,” and “Exhibit portfolio-quality work and effectively present one’s work.” For each of these two outcomes, we asked faculty to assess student work from 6 sections of 4 different studio art courses. These classes reflected the range of our curriculum, from 100-level Foundation courses to capstone level senior work. Each of the courses we chose to assess were required for all Art and Art Education majors:

- FA 103 Two-Dimensional Design
- FA 105 Drawing I (2 sections; 2 professors)
- FA 422 Senior Project (1 section; 2 professors)
- FA 427 Senior Portfolio

I would like to start by discussing the challenges we encountered this year. Last year, one of my permanent faculty announced that she would retire at the end of 2015-16, and then in Spring 2016 a second permanent faculty member announced that she would take the president’s early retirement buyout. This meant that the data I had planned to gather for the middle part of the program -- FA 211 Printmaking and FA 395 Advanced Studio -- were never submitted to me despite multiple requests, and that data from another section of FA 103 was also not submitted. My original plan was to present data from 9 sections of 6 different classes covering every level of our curriculum, but instead I was left with only the top and bottom levels of the curriculum. A second challenge that I had encountered had to do with the department’s attempt to use the annual assessment for internal review purposes. Toward this end, I had asked all faculty members to provide visual evidence of works that represented each of the assessed skills; this request also went unanswered.

To answer these different challenges, I have already re-issued the call to document student work this year, so that projects will not have been returned before it can be assessed and documented. Furthermore, while a lack of commitment stemming from retirements hindered this year’s data sample, those faculty are no longer here, and with our new hire, as well as my own greater confidence in my role as chair, I hope to ensure a fuller compliance with our assessment plans, both for the university and for our department.

Finally, we also continue to be challenged by the broad range of teaching styles in studio art classes, but we have taken substantial steps toward trying to align the different sections of the same class. 2015-16 was the first academic year where we implemented a syllabus with a shared set of studio skills in FA 103 Two-Dimensional Design, and FA 105 Drawing I, and this year we plan to focus on a third class with multiple sections, FA 104 Color Theory, so that by fall 2017 it too has the shared outcomes and rigor as the other two Foundation courses.

On to the strengths: despite these setbacks, this assessment report does include data for classes required of every Art or Art Education major. Two of them, FA 103 and FA 105, are usually taken during the student’s very first semester at Marymount; the other two, FA 422 and FA 427, are taken in back-to-back semesters during their last year here year. As a group these four classes give us a good idea of student achievement at the entry level and at graduation. Furthermore, in both FA 422 Senior Project and FA 427 Senior Portfolio students are also expected to demonstrate how they have synthesized their major experiences with their broader university education. Another strength is that I asked faculty to separate their ratings of work from majors versus non-majors in the 100-level classes. As you might remember, 80% to 90% of the enrollment in those classes is non-majors taking the courses for a different major, or for Liberal Art Core credit

We excluded art history from the assessment this year (however personally easy it would have been for me to include it) because the goals that we had determined to assess were not as fully addressed in those classes (“apply visual arts techniques,” and “exhibit portfolio quality work”).

**Describe how the program implemented its planned improvements from last year:**

<b>Outcome</b>	<b>Planned Improvements</b>	<b>Update</b> <i>(Indicate when, where, and how planned improvement was completed. If planned improvement was not completed, please provide explanation.)</i>
Integrate academic knowledge with work environment.	<ul style="list-style-type: none"> <li>implement a new Sophomore Portfolio class and use it for 2015-16 assessment</li> </ul>	<ul style="list-style-type: none"> <li>planned for SP 2016, but cancelled by the provost for under-enrollment; impossible to run as a tutorial or independent study</li> </ul>
	<ul style="list-style-type: none"> <li>use FA 427 to better emphasize professionalism, and better position students for a career in art</li> </ul>	<ul style="list-style-type: none"> <li>implemented in SP 1206 with change in faculty leadership of the class, and with a wholesale revision of how that class is taught</li> </ul>
		<ul style="list-style-type: none"> <li>done in some classes, including Ceramics</li> </ul>

	<ul style="list-style-type: none"> <li>introducing sections in many studio classes that discuss how to make a career in the arts</li> </ul>	<ul style="list-style-type: none"> <li>catalog copy updated to reflect new focus</li> </ul>
	<ul style="list-style-type: none"> <li>revise the student survey so that it asks questions that more directly address this learning outcome</li> </ul>	<ul style="list-style-type: none"> <li><i>to be implemented next time we assess this outcome, and written in the interim</i></li> </ul>
Demonstrate research in historical and/or contemporary art and the ability to analyze and/or communicate a message (Inquiry Outcome)	<ul style="list-style-type: none"> <li>Implement writing more thoroughly in studio classes &amp; review all syllabi for writing content</li> </ul>	<ul style="list-style-type: none"> <li>done with all sections of all studio art classes</li> </ul>
		<ul style="list-style-type: none"> <li>chair now reviews all syllabi at the beginning of the semester</li> </ul>
	<ul style="list-style-type: none"> <li>Share assessment rubric with studio faculty &amp; ask them to link writing to the rubric</li> </ul>	<ul style="list-style-type: none"> <li>done in all sections of this year's FA 103 and FA 105 classes</li> </ul>
		<ul style="list-style-type: none"> <li>also implemented in studio art courses that are not currently in the Liberal Arts Core</li> </ul>
	<ul style="list-style-type: none"> <li>Separate out major/non-major in assessment data for lower-division classes used for assessment</li> </ul>	<ul style="list-style-type: none"> <li>done with this year's assessment rubric</li> </ul>
	<ul style="list-style-type: none"> <li>Revise senior survey questions</li> </ul>	<ul style="list-style-type: none"> <li><i>to be implemented next time we assess this outcome</i></li> </ul>

**Provide a response to last year's University Assessment Committee review of the program's learning assessment report:**

**I. Executive Summary (acceptable)**

*Comment: Information about where data is stored and kept is missing; were this information to be present, this section would be exemplary. The bridge between the department and university mission statement is very clear. The scaffolding from the sophomore level portfolio to the senior level is strong. The strategy outlined for coping with the diversity of professors teaching FA 105 as well as the breadth of assessment options are both commendable.*

- The data storage issue was a simple oversight in last year's proposal. I wish someone had told me then, and I would have filled that in. Last year's data is stored in hard copy in the department chair's office, and digitally on his hard drive.

- The use of a common syllabus has significantly helped reign in the diversity of teaching modes in FA 105, but this remains more of an issue in the creative disciplines.

## **II. Implemented Improvements from Last Year (acceptable)**

*Comment: The fact that the department's change in leadership prevented implementation of proposed changes makes it difficult to respond to this section. With more stable leadership in place it will be interesting to see the results of implementing some of the proposed strategies, such as the survey and creation of more shared rubrics. It's clear that the department has made good efforts to move forward in a number of areas, such as the incorporation of more writing into FA 105.*

- While the leadership has stabilized, the faculty has not. We had a 50% turnover in full-time faculty last year, and we were only allowed to replace one of the two members who retired.
- We plan to keep using writing in the studio art classes where it is currently used, and hope to see it in other classes as well. We see it as a possible way to address some of the student difficulties identified in this assessment, such as participation in group critiques.

## **III. Outcomes (exemplary)**

### **Outcome #3: Integrate academic knowledge with work environment**

*Comment: Clear connection of the curricular revisions to the analysis. If there is concern about the site supervisors being too lenient in their evaluations, the department could consider providing more clarity on the rubrics about what constitutes each level of performance or bringing supervisors together to do some norming. The plan for implementing the sophomore portfolio is commendable; it will be interesting to see the results next year. (Is it possible to better help students articulate how skills in arts translate into work in seemingly non-arts related disciplines? For example, the kind of discipline a student has to have to continuously revise a painting and engage in self-critique is something valuable in any work setting.)*

- We had not planned to assess the internships this cycle, so we did not convene supervisors to brainstorm norms for levels of performance. Much of this may come with the greater standardization that the university is bringing to internships across campus. At the same time, the department will take up discussions on providing some of our assessment criteria to the supervisors to inform their reviews.
- The sophomore portfolio plan was scuttled this year by the higher administration, who cut the class for under-enrollment.
- The School of Arts and Sciences is currently gathering materials on the importance of a Liberal Arts education across all workplaces. Our department will assist in that effort by researching studies on the use of studio art skills in the non-artistic workplace, and will share that material with our majors.

### **Outcome #4: Demonstrate research in historical and/or contemporary art and the ability to analyze and/or communicate a message (Inquiry Outcome)**

*Comment: This outcome is nicely tied to the overall emphasis on inquiry at the university level, and the evaluation of it across the curriculum from entry level to upper division courses is valuable.*

- This comment did not require response or action.
- We had planned to evaluate all 4 levels of the curriculum again this year, but faculty retirements thwarted that attempt.

#### **IV. Assessment Measures and Targets (acceptable)**

##### **Outcome #3: Integrate academic knowledge with work environment**

*Comment: The report is clear and concise in this area for outcome 3.*

- This comment did not require response or action.

##### **Outcome #4: Demonstrate research in historical and/or contemporary art and the ability to analyze and/or communicate a message (Inquiry Outcome)**

*Comment: Rather than lowering expectations to a 50% pass rate, what kind of scaffolding could be provided to help those new to the field be more successful? It is good to see that as students [make] progress through the discipline they gain more skill in the art history arena.*

- The new spotlight on studio art skills in FA 103 and FA 105 should provide a clarity to students and the sort of scaffolding that is mentioned here.
- Stronger reiteration of those skills in the classroom, and positive reinforcement of student achievement, even if might be meager, would also help.

#### **V. Analysis of Results and Implications (exemplary)**

##### **Outcome #3: Integrate academic knowledge with work environment**

*Comment: Are there additional ways of assessing this outcome? (survey and focus group)*

- We will investigate additional ways before we try to assess this outcome again, and plan to consult with your office as we do that.

##### **Outcome #4: Demonstrate research in historical and/or contemporary art and the ability to analyze and/or communicate a message (Inquiry Outcome)**

*Comment: The change from using just papers to including test items made for interesting results. Having the two WI courses back to back seems like a useful strategy to improve writing within the discipline.*

- We have kept the two back-to-back WI courses in the upper-division art history courses.
- Last year we removed WI from the FA 422 Senior Project course in order to give students more time to focus on their studio work, which was determined to have suffered because of the written work. Students still write a substantial amount, but not following the WI requirements for 16 pp. of revisions.

#### **VI. Use of Assessment to Improve Effectiveness (exemplary)**

*Comment: It is clear that the department is engaging with their data in ways that lead them to useful curricular changes. The department has a good plan for moving forward by continuing to refine their data in order to garner new insights.*

- This comment did not require response or action.

#### **Other Comments**

*Comment: This was a very clear and thoughtful report, easy to follow and usefully detailed. Could students be asked to identify their majors when they turn in exams and assignments so as to help with disaggregation of data?*

- For the 2015-16 assessment report, we did ask faculty to separate majors from non-majors as they submitted data from their classes.
- Because of faculty retirements, the data sample did not cover every student enrolled in those classes, so we only captured a few of our majors. With the new faculty in place this year, we should have a better data sample for next year's report.

#### **Recommendations for Next Year's Assessment Process**

*Comment: Carrying out the ideas presented under the stability of new leadership should make the assessment results and analysis even stronger next year.*

- This comment did not require response or action.
- While the leadership was more stable this year, we had a 50% turnover in permanent faculty, which had its own effect on the quality of our assessment plan.

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**Outcomes Assessment 2015-2016**


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**Learning Outcome 1:** Skillfully differentiate, select, and apply visual arts media, techniques, and processes.

**Assessment Activity**

<b>Outcome Measures</b> <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	<b>Performance Standard</b> <i>Define and explain acceptable level of student performance.</i>	<b>Data Collection</b> <i>Discuss the data collected and student population</i>	<b>Analysis</b> <i>1) Describe the analysis process. 2) Present the findings of the analysis including the numbers participating and deemed acceptable.</i>
Evaluation of projects from FA 103, FA 105, and FA 422. (direct measure)	75% of students should meet the rating of "average" as defined by the assessment committee. This is the benchmark used in previous assessments.	See below.	See below.

**Data Collection**

Faculty responsible for sections of two different classes -- FA 103 Two-Dimensional Design, and FA 105 Drawing I -- were asked to assess student work in a series of studio art skills that are highlighted on every syllabus, and that form the foundational skills that every student should begin to hone in those classes. Faculty responsible for FA 422 Senior Project, a majors-only class, were asked to assess student achievement in those same skill areas even though they are not detailed on the syllabus for that class, simply because majors should continue to develop these foundational skills through the course of their studies.

**Analysis**

In every class, faculty members were asked to rank each student's level of achievement in each skill area:

*Rating Scale:*

- Above average=** *excellent; work is above the expected level and meets the requirement*
- Average=** *satisfactory; work is sufficient to meet the requirement; adequate*
- Below Average=** *poor; work is insufficient to meet the requirement;*



Academic Year : 2015-16

Program: Art & Art Education

Each faculty member then entered those results into a table that was distributed to them. These results were then tallied by the department chair, looking for results that did not match our expectations, or the standards we had set forth. These **problem areas are highlighted in yellow.**

class FA 103 Two-Dimensional Design instructor one section only
**Outcome 1: Differentiate, select and skillfully apply visual arts media, techniques and processes.**

- Skill in using LINE

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in using SHAPE

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in using FORM

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in using TEXTURE

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in using PATTERN

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in using SPACE

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in applying BALANCE as a principle of composition

	majors		non-majors		aggregate

Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in applying CONTRAST as a principle of composition

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in applying REPETITION as a principle of composition

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in applying PROPORTION as a principle of composition

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

- Skill in applying UNITY as a principle of composition

	majors		non-majors		aggregate
Above Average	1	1.00	4	.50	.56
Average			4	.50	.44
Below Average					
N/A					

class FA 105 Drawing 1 instructor two sections

- Skillful use of the chosen MEDIUM

	majors	non-majors	
Above Average		9	.38
Average		10	.42
Below Average		5	.21
N/A			

- Skillful use of CONTOUR

	majors	non-majors	
Above Average		12	.50
Average		9	.38
Below Average		3	.13
N/A			

- Skillful use of TONE

	majors	non-majors	
Above Average		7	.29
Average		14	.58
Below Average		3	.13
N/A			

- Skillful use of GESTURE

	majors	non-majors	
Above Average		5	.21
Average		13	.54
Below Average		6	.25
N/A			

- Knowledge and application of rules of PERSPECTIVE

	majors	non-majors	
Above Average		10	.42
Average		13	.54
Below Average		1	.04
N/A			

- Ability to render the FIGURE

	majors	non-majors	
Above Average		4	.33
Average		5	.42
Below Average		3	.25
N/A		12	

class FA 422

instructor

2 professors rated same students
**Skills from FA103**

- Skill in using LINE

	majors	
Above Average	3	.25
Average	5	.42
Below Average	1	.08
N/A	3	.25

- Skill in using SHAPE

	majors	
Above Average	2	.17
Average	8	.67
Below Average	2	.17
N/A		

- Skill in using FORM

	majors	
Above Average	4	.33
Average	6	.50
Below Average	2	.17
N/A		

- Skill in using TEXTURE

	majors	
Above Average	3	.25
Average	7	.58
Below Average	1	.08
N/A	1	.08

- Skill in using PATTERN

	majors	
Above Average	3	.33
Average	5	.56
Below Average	1	.11
N/A	3	

- Skill in using SPACE

	majors	
Above Average	4	.33
Average	6	.50
Below Average	2	.17
N/A		

- Skill in applying BALANCE as a principle of composition

	majors	
Above Average	2	.17
Average	8	.67

Below Average	2	.17
N/A		

- Skill in applying CONTRAST as a principle of composition

	majors	
Above Average		
Average	11	.92
Below Average	1	.08
N/A		

- Skill in applying REPETITION as a principle of composition

	majors	
Above Average	5	.42
Average	6	.50
Below Average	1	.08
N/A		

- Skill in applying PROPORTION as a principle of composition

	majors	
Above Average	1	.08
Average	10	.83
Below Average	1	.08
N/A		

- Skill in applying UNITY as a principle of composition

	majors	
Above Average	5	.42
Average	6	.50
Below Average	1	.08
N/A		

### ***Skills from FA105***

- Skillful use of CONTOUR

	majors	
Above Average	3	.38
Average	5	.63
Below Average		
N/A	4	.33

- Skillful use of TONE

	majors	
Above Average	3	.25
Average	9	.75
Below Average		
N/A		

- Skillful use of GESTURE

	majors	
Above Average	3	.38
Average	3	.38
Below Average	2	.25
N/A	4	

- Knowledge and application of rules of PERSPECTIVE

	majors	
Above Average		
Average	7	.70
Below Average	3	.30
N/A	2	

- Ability to render the FIGURE

	majors	
Above Average	1	.13
Average	4	.50
Below Average	3	.38
N/A	4	

### Interpretation of Results

**Extent this learning outcome has been achieved by students** *(Use both direct and indirect measure results):*

100% of our students were rated as “average” or “above average” in every category in FA 103 Two-Dimensional Design. 75% of the students in FA 105 Drawing I were also rated at “average” or “above average” in every category. Only one major was identified in either class, and s/he was rated at “above average” in every category.

In FA 422 Senior Project, 75% of student work was rated at “average” or “above average” in all 11 skills that were introduced in FA 103, but in made the 75% benchmark in only 3 of the 5 skills introduced in FA 105. In general, I think that this disparity results from the fact that these students took Drawing I before we increased the rigor and regularity of those classes.

**Program strengths and opportunities for improvement relative to assessment of outcome:**

#### FA 103 Two-Dimensional Design

The data for this Outcome 1 from FA 103 Two-Dimensional design were problematic, not because of the results but 1) because of the low number of ratings, coming from a single section with 9 students, and 2) because the professor who provided that assessment data did not seem to make much differentiation between the achievement level in each of the different skills. Obviously I need to take better steps to ensure that I get a viable data sample, and have a discussion with my faculty regarding the seriousness of the assessment process.

#### FA 105 Drawing I

The results from this class were hampered by not netting a single major in the two sections that were assessed, and again I need to gather a sample from more sections of that class.

We were very pleased to see the increased performance in creating works using linear perspective. We had made this a target point in our studio classes this year, and we were happy to see that 96% of the students performed at “average” or “above average” levels, the single strongest result of the entire assessment of this class.

We believe that highlighting other weaknesses in drawing should reap similar rewards. For example, 21% of the students rated at “below average” in their level of skill with a chosen artistic medium. No majors were in the sample, so this is not particularly surprising, since one would not expect non-majors to develop a great sensitivity to even a simple artistic medium in a single semester. Students do seem to become better in this area over time, and by the time they reach FA 422 Senior Project, 77% of them demonstrated “average” or “above average” skill with their chosen artistic medium. We still plan to bring this information to the studio faculty who teach this class.

25% of the students performed at a “below average” level when it came to their skill in using gesture. This is again an area where one would expect majors to perform better, since a feeling for gesture as part of the drawing practice only develops from constant and regular practice. We are somewhat more concerned with this skill, however, since we see ongoing problems at the senior level, where 25% of our students are still considered be “below average” when it comes to their use of gesture. The department plans to make this a stronger focus area.

The last category for concern in FA 105 is the ability to render the human figure. Again 25% of the students performed at below average, and that shortcoming is actually more pronounced at the senior level, where 38% of the students showed evidence of difficulty. Tied to this below-average performance is the fact that drawing from the figure is not taught in every section of Drawing I (in our sample, one of the two classes did not teach it). We will discuss whether that should be part of the curriculum in every drawing class, but the budget for hiring models does remain a constraint.

#### FA 422 Senior Project

This outcome was assessed for 6 students, each independently rated by two different professors, netting the 12 results listed on the table.

The seniors’ performance ratings corroborates some of the problem areas identified in FA 105. In particular, seniors still struggle with drawing the human figure, with 38% of them rated at “below average.” This adds urgency to our discussion of this issue, and making sure that budget issues do not impede student learning in this important area.

The other low rating was in using linear perspective, with 30% of our seniors performing at a below average level. We have already given this area significant attention in FA 105, and the ratings have markedly improved for that class; these students, who took Drawing I before those changes, did not benefit from that increased rigor. For now we must wait to see the fruits of our labors at the senior level.

The largest point of concern coming from the assessment of FA 422 is the pedestrian performance of our students. In every skill save one, over 50% of the group was rated “average. The simplest skill, using line, was the only area where the majority of our seniors not “average,” but even so, 42% of them were. In other categories, their performance was overwhelmingly mediocre: applying contrast: rated 92% “average,” and none above-average; skill in applying proportion: 83% “average,” and 1 of the 12 ratings “above average.” Anecdotally I think it comes from students’ lack of dedication to the project they have taken on (see the discussion in Outcome 5). I do not see any magic bullet to fix this, however we did remove the Writing Intensive component of that course, so perhaps next year’s data will show improvement. Still it is an issue that our department will discuss this year.

#### **Discuss planned curricular or program improvements for this year based on assessment of outcome:**

- Assess more sections of the lower-division classes, and include the middle section of the program in the assessment.

- Discuss the assessment process more thoroughly with faculty. Ask them to link specific projects to each of the skills, and then document works of art for each of the levels.
  - Present assessment data to faculty in detail. Focus on areas with 20% or more “below average” ratings (facility with gesture; rendering the human figure).
  - Explore the possibility of implementing figure drawing as a module in all drawing classes.
  - Discuss how to motivate majors, and in particular seniors, to move from “average” work to “above average” work.
-

**Learning Outcome 5:** Exhibit portfolio-quality work and effectively present one’s work

**Assessment Activity**

<b>Outcome Measures</b> <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	<b>Performance Standard</b> <i>Define and explain acceptable level of student performance.</i>	<b>Data Collection</b> <i>Discuss the data collected and student population</i>	<b>Analysis</b> <i>1) Describe the analysis process. 2) Present the findings of the analysis including the numbers participating and deemed acceptable.</i>
Evaluation of student work from FA 422 Senior Project and 427 Senior Portfolio (Direct)	75% of students should meet the rating of “average” as defined by the assessment committee. This is the benchmark used in previous assessments.	See below.	See below.

**Data Collection**

Two faculty members reviewed student work from FA 422 Senior Project, and one faculty member reviewed from FA 427 Senior Portfolio. These two classes are ideally linked: the work created in FA 422 in Fall semester is then organized into a professional portfolio in FA 427 during Spring semester. Some students, however, do not take the classes in the proper order, because of the timing of their graduation.

**Analysis**

For each class, faculty members were asked to rank each student’s level of achievement in each skill area:

*Rating Scale:*

- Above average=** *excellent; work is above the expected level and meets the requirement*
- Average=** *satisfactory; work is sufficient to meet the requirement; adequate*
- Below Average=** *poor; work is insufficient to meet the requirement;*

Each faculty member then entered those results into a table that was distributed to them. These results were then tallied by the department chair, looking for results that did not match our expectations, or the standards we had set forth. **These disappointing results are highlighted in yellow.**

class FA 422 instructor \_\_\_\_\_

- ability to meet DEADLINES

	majors	
Above Average	1	.08
Average	8	.67
Below Average	3	.28
N/A		

- skill in participating in GROUP CRITIQUE

	majors	
Above Average	2	.17
Average	8	.67
Below Average	2	.17
N/A		

- ability to clearly communicate ideas in IMAGES

	majors	
Above Average	4	.33
Average	6	.50
Below Average	2	.17
N/A		

- ability to clearly communicate ideas in SPEAKING

	majors	
Above Average		
Average	12	1.00
Below Average		
N/A		

- ability to clearly communicate ideas in WRITING

	majors	
Above Average		
Average	12	1.00
Below Average		
N/A		

- skill in producing a COHERENT BODY OF WORK

	majors	
Above Average	6	.50
Average	4	.33
Below Average	2	.17
N/A		

- skill in integrating RESEARCH into artistic work

	majors	

Above Average	1	.08
Average	8	.67
Below Average	3	.25
N/A		

- skill in PRESENTING WORK DIGITALLY

	majors	
Above Average		
Average		
Below Average		
N/A	12	

**class** FA 427
**instructor** \_\_\_\_\_

- ability to meet DEADLINES

	majors	
Above Average	1	.20
Average		
Below Average	4	.80
N/A		

- skill in participating in GROUP CRITIQUE

	majors	
Above Average	1	.20
Average	4	.80
Below Average		
N/A		

- ability to clearly communicate ideas in IMAGES

	majors	
Above Average	3	.60
Average	1	.20
Below Average	1	.20
N/A		

- ability to clearly communicate ideas in SPEAKING

	majors	
Above Average	1	.20
Average	3	.60
Below Average	1	.20
N/A		

- ability to clearly communicate ideas in WRITING

	majors	
Above Average		
Average	5	1.00
Below Average		
N/A		

- skill in producing a COHERENT BODY OF WORK

	majors	
Above Average	2	1.00
Average		
Below Average		
N/A	3*	

\*taken out of sequence

- skill in integrating RESEARCH into artistic work

	majors	
Above Average		
Average		
Below Average		
N/A	5	

- skill in PRESENTING WORK DIGITALLY

	majors	
Above Average	2	.40
Average	3	.60
Below Average		
N/A		

## Interpretation of Results

### **Extent this learning outcome has been achieved by students:**

Students in FA 422 Senior Project met our benchmark of 75% of ratings at “average” or “above average” in every area that we assessed. In FA 427 Senior Portfolio, students also met our benchmark of 75% of ratings at “average” or “above average” in every area, save one: meeting deadlines (see below).

### **Program strengths and opportunities for improvement relative to assessment of outcome:**

#### FA 422

The criteria for producing a coherent body of work was particularly strong, with 50% of the ratings at “above average.” Perhaps this is because students are required to propose a coherent series of works for FA 422, which means that everyone is thinking about that issue even before the class starts. Whether or not they all actually succeed in the endeavor is another issue.

As with Outcome 1, pervasive mediocrity is again an issue: the only criteria with fewer than 50% “average” ratings was for a coherent body of work, which is built into any work the class does, as I explained above. I believe that the mediocrity is linked to a second problem area, namely that our students have trouble adhering to deadlines, with 25% of the ratings “below average,” and only 1 rating out of 12 at “above average.”

Clear spoken communication was rated “average” 100% of the time, and this probably helps account for student participation in group critiques being rated “average” 67% of the time.

Clear written communication was also rated “average” 100% of the time. Part of this may be linked to the poor performance in research, which was rated “below average” 25% of the time. Solid research by students in studio art classes has always been an issue. They are exposed to research methods in their art history courses in the sophomore and junior years, and often perform better there. They seem unable, however, to translate those skills into the studio, at least in the context of Senior Project.

#### FA 427

One of the great strengths was their ability to communicate their ideas through images, which received 60% “above average” ratings. Another strength was in presenting those images digitally, which is the real focus of the class. Here 40% were above average, and 100% were at least average.

Most of the weaknesses identified by FA 422 repeated in FA 427. The ability to adhere to deadlines was an even larger problem, with 80% of the ratings “below average.” Mediocrity also ruled the day in many categories, with more than 60% of the ratings at “average” or “below average” in every criteria except for their ability to communicate through images, and producing a coherent body of work. The ratings show that their performance in writing, speaking, and participation in group critiques was simply uninspired.

**Discuss planned curricular or program improvements for this year based on assessment of outcome:**

- Discuss the extent that students are having difficulty with deadlines, and its impact on the rest of the work that they do. Research whether anyone has devised strategies to deal with this.
- Investigate ways to improve oral communication and active participation in group critiques at every level of the curriculum
- Writing is already embedded well in our curriculum, but students do not transfer those skills to the studio classroom, particularly at the senior level. Investigate ways to help them make those connections.
- From last year's survey, try to establish assessment norms for internship supervisors, beginning with sharing these rubrics that we use for professional conduct in the studio.