

Art SACC: Studio Art & Art History

2010-2011 Assessment Results

Core Outcomes Assessed: Communication and Self Reflection

Courses: Art 116 Basic Design, Art 294 Sculpture Welding, Art 181 Painting, Art 205 History Western Art
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Direct Assessment Results for Studio Art

Please see the excel spreadsheets for the rubric results for portfolios, artist statements/self critique, and comparison of Indirect/Direct Assessment. It was not possible to include these spreadsheets in the word document. These tables were used to draw our conclusions.

Section 1: Summary Art 116: Basic Design, Winter Term 2011

Instructor: Angela Batchelor 2nd Assessor: Marie Sivak

Portfolios

The results of this assessment provided some insightful feedback. After reviewing the portfolios of work, we found that the selected students, even in their range of skill sets and artistic ability, were all able to effectively self-reflect and communicate in the tasks they were assigned. All of them were rated as a minimum of Benchmark Indicator 1.

Artist Statements/Written Critiques

The group critique process is a tool, which is ubiquitous in studio art programs. We wanted to know how effective the group critique is as an experience, which improves communication and self-reflection skills. Are students' perceptions of their own work further developed as a result? Does the critique improve the students' ability to communicate about art? The committee decided to include the option of using either a written artist statement or a written self-critique to monitor the effect of the group critique. I chose to use an artist statement with a draft due at the time of the class critique and then re-submitted for grading after the critique to see how students would improve.

Students, whose artist statements prior to critique were rated as 0, were able to improve their writing after the critique to a 1. In light of this, Marie and I discussed what our expectations should be for a foundations level class like Basic Design. With the majority of the ratings being 1, we felt that this was acceptable for students in this type of class. The change in the artist statements reflects that the format helps students who are struggling with self-reflection and communication to improve. However, students whose artist statements were a benchmark indicator of 2 before the critique often did not improve their statements very much. Is the critique helping these students improve their skills or is the level too basic for them? How important is a written self critique to a student's learning? We will pose these questions to the SACC at our inservice meeting in the fall of 2011 for discussion.

Comparison of Artist Statement to Portfolios of Work

It was interesting that students who sometimes did not achieve a 2 in communication/self reflection in their portfolio piece sometimes did achieve higher indicators in their writing. This seems to indicate that these students writing skills are more advanced than their current mastery of craftsmanship issues. This statement is verified by comparing the students' scores between portfolio and statements. This is true for 4 of the students we reviewed.

Comparison of Indirect Assessment with Direct Assessment Results

The majority of the students received a 1 for the Indirect Assessment on self-reflection and communication skills applied outside of academics as a result of the class. They were able to identify at least one example of how they use these skills in their everyday lives. The areas where students felt that they were able to learn self-reflection skills were Assignments, Group Discussions/Critiques, and Lectures/Demos. The

students identified Group Discussions/Critiques, and Instructor Feedback as being the most beneficial for developing communication skills.

The correlation between the Direct and Indirect rubrics seems to be that the students are in fact learning the basic outcomes specified and they are able to personally identify them in and outside of the classroom. Even students with a lower skill set (influenced by their previous experiences, ambition, mastery of materials, etc...) are able to see where self-reflective and communication skills are being cultivated for them in the class.

Process of Assessment

Although an artist statement has multiple benefits for cultivating studio skills, it seemed that a self-critique would have provided more direct feedback in response to the outcomes of the rubric. In the future I would like to implement a self-critique in place or in addition to an artist statement for this type of assignment to better assess what my students are learning as a result of the group critique process.

The most valuable part of the assessment process was meeting with Marie to discuss my student's work. Surprisingly, we agreed on many of our judgments and it was interesting to hear her observations about the work without knowing the students and the process they went through to create it. The collaborative assessment is something that would be good to continue in order to see what our colleagues are doing with their students and keep an open dialogue between disciplines.

Section 1: Summary Art 294: Sculpture Metals, Winter Term 2011

Instructor: Michael Creger, 2nd Assessor: Charles Washburn

Portfolios

The portfolio review may be the most accurate method of assessing the visual communication skills of art students. It was interesting in that Charlie and I seemed to agree on most of our conclusions. It was helpful to have the opinion of someone who was unfamiliar with the projects and had not seen them in progress. The results were very close to what I would expect with the selection of projects from different grade levels. The students that received higher grades communicated visually more effectively and showed more evidence of self-reflection and communication. This was mostly due to the students having more background and experience in art. I think it is unrealistic to expect beginning students to develop facility with materials, sophistication of visual communication, and an understanding of the high degree of self-reflection required to make art, in the course of a 10 week term. Attaining a benchmark indicator of 1 is a reasonable expectation for beginning students. The majority of students received benchmark indicators of 1 or higher for both self-reflection and communication.

Artist Statements/Written Critiques

The Artist Statement did not seem to work very well. I think having students write a statement immediately before and then right after the critique seemed very awkward. Also, the fact that I did this for the final critique meant that students had to send the second statement to me after the term had ended. This did not work very well; I did not get responses from everyone. Having the information earlier in the term, in time to do this might have helped, but students were complaining about the amount of work they were being asked to do in addition to their regular class work.

I am not sure how to evaluate the results. We were assessing the effect of the group critique on student's self-reflection and communication skills. The results from the rubric seemed much the same, or lower for the second artist statement, but I do not believe this was a result of the group critique. While the student may

have communicated well in their artist statement, they may not have addressed the specific things the rubric called for, and we had not asked them to do so.

Comparison of Artist Statement to Portfolios of Work

Most of the students communicated somewhat better through their visual work than through their visual statements. Again, this may be more a result of the specific things we asked for in the rubric than the students actual communication and self-reflection skills. One student, Eleanor Wieland was the exception; her benchmarks for the written statement were consistently much higher than her portfolio project in both communication and self-reflection.

Indirect Assessment

The indirect assessment was valuable in that we were asking the students to directly address the issues of communication and self-reflection. The short answer format did not allow for elaboration or quality of writing, but did allow them to comment on how the class had affected their communication and self-reflection skills. One student did not turn in the indirect assessment.

Comparison of Indirect Assessment with Direct Assessment Results of Artist Statements/Portfolios

In comparing the student's written comments about their communication and self-reflection skills to the faculty evaluation of their sculptures, there was not always a correlation between their ability to communicate visually and in writing. Benchmarks for Lucas Phillips in both communication and self-reflection for the portfolio were very low (0s and 1s). For the indirect assessment, however they were 2s in both communication and self-reflection.

Suggestions for Program Wide Improvements To be discussed by the SACC in Fall 2011/

- 1.Allow students more time to develop visual and technical skills to improve self-reflection and communication via visual art. Converting to a semester system would help achieve this. Are there other possibilities to help with this problem?
- 2.Reaching students who are not achieving their potential. Decreasing class sizes, instead of increasing them would allow instructors more time to work with struggling students. Students who do not have time to work on projects outside of class, have difficulty affording materials and supplies, who do not attend class regularly often do not finish assignments. This seems to be the result of dealing with family, job, and money issues in addition to school. Making school more affordable, easier to navigate would help relieve some of these pressures. The system itself is in need of evaluation; it seems to be going in the opposite direction.

Process of Assessment

The portfolio assessment worked well. The Artist Statement assessment was less successful. A re-evaluation of what we ask the students to address, the format we use (artist statement vs. self-critique or questionnaire) and how we construct the rubric might give us more accurate information. It seems having them write two artist statements with so little time in between is problematic. Perhaps, having them write a statement at the beginning of the term and the end of the term, while not being specific to the group critique, would be a better measure of how they have improved their communication and self-reflection skills. I am not sure what other method would be more accurate for evaluating the effectiveness of the group critique, specifically.

Section 2: Analysis of Portfolio Results

Members of the SACC who were not participating in the assessment looked at the results to draw conclusions and interpret the numbers presented.

Studio Art Portfolio Conclusion 1:

In the media specific courses of Painting and Sculpture, the results indicate that students' communication skills scores were higher than their self-reflection skills scores.

Self Reflection Concept Benchmarks 6,12,8
Self Reflection Craft Benchmarks 6,9,11
Communication Concept Benchmarks 3,9,14
Communication Craft Benchmarks 0,11,15

Studio Art Portfolio Conclusion 2:

The results indicate that students in the Design courses are doing the exact opposite; they are self-reflecting more successfully than they are communicating.

Self Reflection Concept Benchmarks 0,2,4
Self Reflection Craft Benchmarks 0,8,4
Communication Concept Benchmarks 0,8,4
Communication Craft Benchmarks 0,8,4

Suggestions for Program Wide Improvement

No Design students scored in the weakest category (benchmark 0) for self-reflection or communication. Design assignments, being more proscriptive and focused in intent leave less opportunity for a student to be left by the wayside. Is there something we can learn from the way Design is taught that we can use in media specific classes to enhance the students' self-reflection and communication skills? We will address this question in the Fall SACC Inservice to look for ways to enhance teaching program wide.

Section 3: Studio Art: Indirect Assessment Results

Basic Design: Indirect Assessment

Self-Reflection

1. How have you developed and applied self-reflective skills in this course?

2. What type of course activity helped you develop self-reflective skills? Please rate each activity 1-5.

	(Least)				(best)
Assignments	1 (0)	2 (0)	3 (1)	4 (4)	5 (0)
Group discussions/critiques	1 (0)	2 (0)	3 (3)	4 (0)	5 (2)
Lectures/Demos	1 (0)	2 (0)	3 (4)	4 (1)	5 (0)
Instructor Feedback	1 (0)	2 (0)	3 (1)	4 (2)	5 (2)
Research	1 (1)	2 (0)	3 (2)	4 (1)	5 (1)
Other _____	1 (0)	2 (0)	3 (0)	4 (1)	5 (0)

3. How have you applied self-reflective skills to life outside academics as a result of this course?

Self-Reflection Rubric

0 The student did not give any evidence of how they developed self-reflection.	TOTALS: 1
1 The student only gave some evidence of how self-reflective skills were developed.	3
2 The student gave strong evidence of how self-reflective skills were developed.	1

Communication

1. How have you developed and applied communication skills (visual, oral, written, listening, reading) in this course?

2. What type of course activity helped you develop communication skills in this course? Please rate each activity 1-5.

	(Least)				(best)
Assignments	1 (0)	2 (0)	3 (2)	4 (3)	5 (0)
Group discussions/critiques	1 (0)	2 (0)	3 (2)	4 (2)	5 (2)
Lectures/Demos	1 (0)	2 (1)	3 (1)	4 (2)	5 (1)
Instructor Feedback	1 (0)	2 (0)	3 (0)	4 (2)	5 (3)
Research	1 (1)	2 (3)	3 (0)	4 (0)	5 (1)
Other _____	1 (0)	2 (0)	3 (0)	4 (0)	5 (0)

3. How have you applied communication skills to life outside academics as a result of this course?

Communication Rubric

0 The student did not give any evidence of how they developed communication skills.	TOTALS: 0
1 The student only gave some evidence of how communication skills were developed.	4
2 The student gave strong evidence of how communication skills were developed.	1

Sculpture: Indirect Assessment

Self-Reflection

1.How have you developed and applied self-reflective skills in this course?

2.What type of course activity helped you developed self-reflective skills? Please rate each activity 1-5.

	(Least)					(best)
Assignments	1 (0)	2 (0)	3 (1)	4 (1)	5 (4)	
Group discussions/critiques	1 (0)	2 (1)	3 (0)	4 (2)	5 (3)	
Lectures/Demos	1 (0)	2 (3)	3 (2)	4 (0)	5 (1)	
Instructor Feedback	1 (0)	2 (1)	3 (2)	4 (1)	5 (2)	
Research	1 (1)	2 (0)	3 (1)	4 (3)	5 (1)	
Other_____	1 (0)	2 (0)	3 (0)	4 (0)	5 (1)	

3.How have you applied self-reflective skills to life outside academics as a result of this course?

Self-Reflection Rubric

(0) The student did not give any evidence of how they developed self-reflection.	TOTALS: 0
(1) The student only gave some evidence of how self-reflective skills were developed.	1
(2) The student gave strong evidence of how self-reflective skills were developed..	5

Communication

1.How have you developed and applied communication skills (visual, oral, written, listening, reading) in this course?

2.What type of course activity helped you develop communication skills in this course? Please rate each activity 1-5.

	(Least)					(best)
Assignments	1 (1)	2 (0)	3 (2)	4 (0)	5 (3)	
Group discussions/critiques	1 (0)	2 (0)	3 (0)	4 (3)	5 (3)	
Lectures/Demos	1 (1)	2 (2)	3 (2)	4 (0)	5 (1)	
Instructor Feedback	1 (0)	2 (1)	3 (1)	4 (2)	5 (2)	
Research	1 (1)	2 (1)	3 (3)	4 (0)	5 (1)	
Other_____	1 (0)	2 (0)	3 (0)	4 (0)	5 (0)	

3. How have you applied communication skills to life outside academics as a result of this course?

Communication Rubric

(0) The student did not give any evidence of how they developed communication skills.	TOTALS: 0
(1) The student only gave some evidence of how communication skills were developed.	3
(2) The student gave strong evidence of how communication skills were developed	3

Painting: Indirect Assessment

Self-Reflection

1. How have you developed and applied self-reflective skills in this course?

2. What type of course activity helped you develop self-reflective skills? Please rate each activity 1-5.

	(Least)				(best)
Assignments	1(0)	2(0)	3(1)	4(1)	5(4)
Group discussions/critiques	1(0)	2(0)	3(3)	4(2)	5(1)
Lectures/Demos	1(0)	2(0)	3(1)	4(4)	5(1)
Instructor Feedback	1(0)	2(0)	3(0)	4(3)	5(3)
Research	1(0)	2(1)	3(1)	4(2)	5(2)
Other _____	1(0)	2(0)	3(0)	4(0)	5(0)

3. How have you applied self-reflective skills to life outside academics as a result of this course?

Self-Reflection Rubric

- (0) The student did not give any evidence of how they developed self-reflection. TOTALS:(0)
(1) The student only gave some evidence of how self-reflective skills were developed. (5)
(2) The student gave strong evidence of how self-reflective skills were developed. (1)

Communication

1. How have you developed and applied communication skills (visual, oral, written, listening, reading) in this course?

2. What type of course activity helped you develop communication skills in this course? Please rate each activity 1-5.

	(Least)				(best)
Assignments	1(0)	2(2)	3(1)	4(1)	5(2)
Group discussions/critiques	1(0)	2(0)	3(1)	4(2)	5(3)
Lectures/Demos	1(0)	2(0)	3(3)	4(1)	5(2)
Instructor Feedback	1(0)	2(0)	3(1)	4(1)	5(4)
Research	1(1)	2(1)	3(2)	4(1)	5(1)
Other _____	1(0)	2(0)	3(0)	4(0)	5(0)

3. How have you applied communication skills to life outside academics as a result of this course?

Communication Rubric

- (0) The student did not give any evidence of how they developed communication skills. TOTALS:(2)
(1) The student only gave some evidence of how communication skills were developed. (3)
(2) The student gave strong evidence of how communication skills were developed (1)

Section 4: Indirect Assessment

Combined Results/Analysis for Studio Art Courses: Self-Reflection

In this analysis we added up the total responses from the tallied results for the Indirect Assessment of Painting, Basic Design, and Sculpture. This is the number in black in each column. In order to create the final ranking of the course activities that best help students to self-reflect, we then multiplied the number of student responses for each activity rating by the course activity rating number. For example in the table below for assignments, under the 5 column (best) there were 6 students who gave assignments a rating of 5 (best). 6 students thought assignments were the best course activity for helping them learn to self reflect. $6 \times 5 = 30$. The weighted points for each course activity rating were then added up to find the total **weighted results**. We used these weighted results to draw our conclusions.

2. What type of course activity helped you develop self-reflective skills? Please rate each activity 1-5.

Course Activity	Activity Rating (Least to Best)					Weighted Results
	1	2	3	4	5	
Assignments	0x1=(0)	1x2=(2)	6x3=(18)	4x4=(16)	6x5=(30)	66
Group discussions/critiques	0x1=(0)	1x2=(2)	6x3=(18)	4x4=(16)	6x5=(30)	66
Lecture Demos	0x1=(0)	3x2=(6)	7x3=(21)	5x4=(20)	2x5=(10)	57
Instructor Feedback	0x1=(0)	1x2=(2)	3x3=(9)	6x4=(24)	7x5=(35)	70
Research	2x1=(2)	1x2=(2)	4x3=(12)	6x4=(24)	5x5=(25)	65
Other	0x1=(0)	0x2=(0)	0x3=(0)	1x4=(4)	1x5=(5)	9

Conclusions: Instructor Feedback (70) ranks the highest in helping our students learn self-reflection. The importance of the other course activities rank nearly as high with assignments and critiques only 4 points below instructor feedback. This suggests that the group critique, projects, research and instructor feedback are all important teaching/learning tools. The results reflect the variety of learning styles of our students; using multiple course activities is important to create opportunities to learn self-reflection. It is not surprising that lecture/demos received the lowest rank; as this course activity is aimed at teaching technical processes and strategies, though clearly this information is necessary to the process of self-reflection and is still highly valued by the students.

1. How have you developed and applied self-reflective skills in this course?

3. How have you applied self-reflective skills to life outside academics as a result of this course?

Self-Reflection Rubric

Benchmark	Benchmark Description	Basic Design	Sculpture	Painting	TOTALS
0	The student did not give any evidence of how they developed self-reflection.	1	0	0	1
1	The student only gave some evidence of how self-reflective skills were developed.	3	1	5	9
2	The student gave strong evidence of how self-reflective skills were developed.	1	5	1	7

Conclusions: The written responses to the questions show our students are self-reflecting at a level that is to be expected for beginning students, and almost half of the students are self-reflecting at a higher than expected level for beginning students. How can we help more of our students self reflect at a level beyond our expectations? Is that a goal that is reasonable to set?

Section 4: Indirect Assessment

Combined Results/Analysis for Studio Art Courses: Communication

2. What type of course activity helped you develop communication skills in this course? Please rate each activity 1-5.

Course Activity	Activity Rating (Least) (Best)					Weighted Results
	1	2	3	4	5	
Assignments	1x1=(1)	2x2=(4)	5x3=(15)	4x4=(16)	5x5=(25)	61
Group discussions/critiques	0x1=(0)	0x2=(0)	3x3=(9)	7x4=(28)	8x5=(40)	77
Lecture Demos	1x1=(1)	3x2=(6)	7x3=(21)	3x4=(12)	4x5=(20)	60
Instructor Feedback	0x1=(0)	1x2=(2)	2x3=(6)	5x4=(20)	9x5=(45)	73
Research	3x1=(3)	5x2=(10)	5x3=(15)	1x4=(4)	3x5=(15)	47
Other	0	0	0	0	0	

Conclusions: We are very excited to see that the group critique (77) is considered most important by the students to learning both visual communication and verbal communication about art! Instructor feedback (73) comes in at a close second. These numbers prove that the group critique is an effective teaching tool. It makes sense that assignments and lecture demos would not receive as high a ranking for communication about visual art and to learning how visual communication works. Discussions with the instructor and peers reveals to the students what their works communicate to others. One of our goals in assessing communication was to try to learn about the effectiveness of the group critique for our students.

1. How have you developed and applied communication skills (visual, oral, written, listening, reading) in this course?

3. How have you applied communication skills to life outside academics as a result of this course?

Communication Rubric

Benchmark	Benchmark Description	Basic Design	Sculpture	Painting	TOTALS
0	The student did not give any evidence of how they developed communication skills.	0	0	2	2
1	The student only gave some evidence of how communication skills were developed.	4	3	3	10
2	The student gave strong evidence of how communication skills were developed.	1	3	1	5

Conclusions: The written responses demonstrate that the majority of students are communicating at a level expected of beginning students or exceeding the expected levels of communication. Two students are not giving examples of how the course helps them communicate. The question is why? Were their responses hurried? Or were the course activities really not helping them learn to communicate? Could the same reasoning be applied to the other results. If we trust the process we have used, then the question is how could we raise the students' level of communication to exceed expectation?

Reflecting on the Indirect Assessment Process for Studio Art

**In the future, to simplify the analysis, we will create the form so students must rank course activities in order of 1-5 so that we don't have to go through the multiplication process to find weighted results (their responses would be automatically weighted.) We will also keep the written portions in one unified section. Overall applying a simple rubric to their writing samples was a more objective way of determining whether or not students are making strong arguments as to their communication and self-reflection skills, rather than relying on anecdotal examples as we have in the past. However, multiple choice answers seem more reliable than written samples in some ways. Writing takes time; how can we be sure that the students took the time to answer the question posed to them in a thorough manner? On the other hand the written responses give us pieces of information that multiple choice questionnaires cannot possibly communicate.*

Section 5: Art History Tables

Direct Assessment Results

This table shows the total number of students benchmark indicator results. Seven students were assessed. There is a set of two numbers in each benchmark indicator column. This reflects the results for the two assessors, which were not always in agreement. Discussion of this is in the summary.

Totals, Direct Assessment

College Core Outcomes	Benchmark Indicator	Benchmark Indicator	Benchmark Indicator
Communication	0	1	2
Communicate an understanding of the learning objectives.	1 2	3 2	3 3
Communicate an overall interpretation of chosen piece through a discussion of the work's visual elements and context.	1 1	4 4	2 1
Analyze visual elements to assess their influence on work's purpose and message.	1 1	4 3	2 3
Self Reflection			
Content of essay reflects individual interpretation of and reflection on the meaning of chosen work.	1 1	3 2	3 4
Recognize academic strengths in order to create a presentation that communicates ideas effectively.	1 3	2 1	4 3

Section 5: Art History Tables

Indirect Assessment Totals

Self-Reflection

What type of course activity helped you developed self-reflective skills? Please rate each activity 1-5.

	(Least)				(best)
Writing Assignments	1	2	3	4	5
Totals:	1		1	2	3
Lectures/Discussions	1	2	3	4	5
Totals:				4	3
Instructor Feedback	1	2	3	4	5
Totals:			1	3	3
Final Project	1	2	3	4	5
Totals:			2	1	4
Other _____	1	2	3	4	5
					1 (visuals)

Self-Reflection Rubric

- (0) The student did not give any evidence of how they developed self-reflection. **TOTALS:1**
- (1) The student only gave some evidence of how self-reflective skills were developed. **1**
- (2) The student gave strong evidence of how self-reflective skills were developed. **5**

Communication

What type of course activity helped you develop communication skills in this course? Please rate each activity 1-5.

	(Least)				(best)
Writing Assignments	1	2	3	4	5
Totals:		1	1	1	4
Lectures/Discussions	1	2	3	4	5
Totals:			1	4	2
Instructor Feedback	1	2	3	4	5
Totals:			2	2	3
Final Project	1	2	3	4	5
Totals:			1	1	5
Other _____	1	2	3	4	5

Communication Rubric

- (0) The student did not give any evidence of how they developed communication skills. **TOTALS: 1**
- (1) The student only gave some evidence of how communication skills were developed. **2**
- (2) The student gave strong evidence of how communication skills were developed. **4**

Section 5: Art History Tables

Comparison of Direct Assessment with Indirect Assessment Results

*Each student has a set of two numbers for the two assessors; the assessors did not always agree. Only one instructor did the indirect assessment.

Communicaton

Student Name	Communicates an understanding of the learning objective	Communicates an overall interpretation of chosen piece through a discussion of the work's visual elements and context	Analyzes visual elements to assess their influence on work's purpose and message	Indirect Assessment Benchmark
Marie Dian Chua	1 2	1 1	1 2	2
Noelle Amaya	2 2	2 1	2 2	2
Alana Chan	0 0	0 1	1 1	0
Florice Negrete	1 0	1 1	1 1	1
Christine Iskander	1 1	0 1	0 0	1
Tarah Leuthe	2 2	2 2	2 2	2
Anthony Pieretti	2 1	2 1	2 2	2

Self-reflection

Student Name	Content of essay reflects individual interpretation and reflection on the meaning of the chosen work.	Recognize academic strengths in order to create a presentation that communicates ideas effectively	Indirect Assessment Benchmark
Marie Diane Chua	1 2	2 2	2
Noelle Amaya	2 1	2 2	2
Alana Chan	1 1	0 0	0
Florice Negrete	0 0	1 0	1
Christine Iskander	1 2	1 1	1
Tara Leuthe	2 2	2 2	2
Anthony Pieretti	2 2	2 1	2

Section 6: Art History Assessment Conclusions

The History of Western Art courses meet PCC's core outcomes relating to self-reflection and communication in many ways. Through writing assignments and class discussions, students clearly show that they are learning about self-reflection and improving their communication skills while analyzing works of art. One student wrote that art history has enabled her, "to look at how the artistic elementsmake me feel, or rather how the history of certain aspects of art either changes or confirms my beliefs". Another student explained that the course, "enhanced my appreciation and understanding of ancient people, their beliefs and creations, [a]nd consider what we can learn from them to apply to our lives". Based on our direct assessment, a majority of the students assessed, effectively communicated an interpretation of the work they examined, synthesizing their research and reflecting on the meaning of the work. (4 out of 7 received the highest benchmark indicator, 2 out of 7 received the median and 1 out of 7 received the lowest benchmark indicator.)

In the final project for History of Western Art, students analyze a work of art on their own. This enables them to practice the skills learned in class. After evaluating their own strengths, students choose a format for the final project to effectively communicate their ideas. As is evidenced by their indirect assessment, this is a successful activity. One student wrote, "The teacher is open to different ways of presenting our projects. This way, I am able to express all that I needed to explain in an artistic way". Our direct assessment indicated that the majority of students assessed were able to recognize their academic strengths in order to create a presentation that communicates their ideas effectively. (Again, 4 out of 7 received the highest benchmark indicator, 2 out of 7 received the median and 1 out of 7 received the lowest.)

Similarly, students are learning about communication and developing communication skills in art history courses. Through class discussion and their own writings, they learn that works of art communicate ideas. As one student explained, "I have learned ...to know the meaning behind a work of art by analyzing the visual elements and materials used". Students also stated that instructor feedback on assignments helped them improve their written communication skills.

Suggested Improvement Strategies

**The following suggestions were made by members of the Art/Art History SACC as part of the dialogue resulting from the assessment process. The SACC will discuss these suggestions and make final decisions for improvements in the fall.*

Our direct assessment indicated that more emphasis could be placed on encouraging students to communicate an overall interpretation of the work. While many students became adept at analyzing the visual elements of the work, drawing conclusions about the work's meaning remained a challenge. The majority of students were unsuccessful at communicating an overall interpretation of the work they researched. (5 out of 7 received the median benchmark indicator, 1 out of 7 received the highest and 1 out of 7 the lowest benchmark indicator.)

One practical strategy for addressing this challenge could involve students free writing about a work of art for 5 minutes at the beginning of the term. Then at the end of the term the students could examine and write about the same work of art, considering how the visual analysis skills and contextual knowledge they've learned in class changed their understanding of the work.

Another strategy might be having students read a written interpretation of a work. This could be a short interpretation written by an art historian, or a section on a specific object from the course textbook. Students could then analyze the written interpretation, noting the difference between visual analysis and contextual

analysis. They might then work in small groups to discuss the sections of the writing where the author synthesizes these two forms of analysis and “makes meaning”.

The Art Historians have also decided to review the structure of the one hundred level series of Introduction to Art Courses as a result of this year’s assessment as well as the General Education review. The interaction of the students with actual hands on processes and art materials is being considered as well as how the thematic content of the series is presented. This is a complex process, which will take time to carry out thoughtfully, but will bring exciting changes to the Art History Curriculum.

Ultimately, the art history department’s assessment process went smoothly. Both instructors found the process of assessing student projects together to be a very positive experience. We found much commonality in the way each of us reviewed the projects chosen. We faced challenges when completing the ‘norming’ exercise. It seemed unclear how to do this correctly. We also found the direct assessment rubric, with only 3 benchmarks, to be overly simplistic. Perhaps 4-5 benchmark indicators would be more appropriate.

Art 294, Sculpture: Welding

Self-Reflection

Student Name	Portfolio Evidence of unique, individual and well-defined conceptual development, self-motivation, awareness of progress, and openness to new ideas and ways or problem solving, (e.g. sketches, material experiments, research, historical examples, response to in progress feedback/in progress adaptability, proposals)	Portfolio The execution of the artwork (the craftsmanship) demonstrates professional competence in the subject	Statement Critique Student understands self as part of a larger community by examining personal beliefs and measuring them against the beliefs of others.	Statement Critique The student appraises his/her own skills and abilities.	Indirect Assessment Benchmark
[REDACTED]	2,2	2,2	1,1	1,1	2
[REDACTED]	2,2	2,2	1	1	1
[REDACTED]	0,0	0,0	missing	missing	2
[REDACTED]	1,1	1,2	1,2	1,1	2
[REDACTED]	1,1	0,0	2,2	2,2	2
[REDACTED]	2,2	2,2	2,2	1,1	2
[REDACTED]	1,1	1,1	missing	missing	missing
[REDACTED]					
[REDACTED]					

Art 181:PAINTING

Communication

Student Name	Portfolio The artwork communicates an understanding of the learning objectives.	Portfolio The artwork communicates a message or idea through composition of visual elements such as form, color, texture, proportion, line, shape, etc.	Statement/ Critique Analyze visual elements to assess their influence on perception of purpose and communication.	Statement/ Critique The student is able to explain how personal and formal factors shape their unique responses to works of art.	Statement/ Critique The student makes and defends judgments about the quality of his/her artistic expressions and takes a position based on the merits of specific artistic works.	Statement Critique The student appreciates the various forms of art and the contexts from which they emerge.	Indirect Assessment Benchmark Indicator for written response
[REDACTED]	2,2	2,2	Before: 2 After: 2	Before: 1 After: 1	Before: 2 After: 2	Before: 0 After: 0	2
[REDACTED]	2,2	2,2	Before: missing After: 2	Before: missing After:0	Before: missing After: 1	Before: missing After: 0	1
[REDACTED]	2,2	2,2	Before: 2 After: 1	Before: 1 After: 0	Before: 1 After: 1	Before: 0 After: 0	1
[REDACTED]	1,0	1,1	Before: 0 After: 1	Before: 0 After: 0	Before: 1 After: 1	Before: 0 After: 0	1
[REDACTED]	1,1	1,1	Before: 1 After: 2	Before: 0 After: 1	Before: 1 After: 1	Before: 0 After: 0	1
[REDACTED]	1,0	1,1	Before: 1 After: 2	Before: 0 After: 1	Before: 1 After: 2	Before: 0 After: 0	0

Conclusions: The students were asked to answer specific questions rather than write statements. They were not asked to respond in terms of cultural or historical contexts, so there wasn't much evidence of those types of consideration.

Art 181:PAINTING

Self-Reflection

Student Name	Portfolio Evidence of unique, individual and well-defined conceptual development, self-motivation, awareness of progress, and openness to new ideas and ways or problem solving, (e.g. sketches, material experiments, research, historical examples, response to in progress feedback/in progress adaptability, proposals)	Portfolio The execution of the artwork (the craftsmanship) demonstrates professional competence in the subject	Statement Critique Student understands self as part of a larger community by examining personal beliefs and measuring them against the beliefs of others.	Statement Critique The student appraises his/her own skills and abilities.	Indirect Assessment Benchmark
██████████	1,1	2,2	Before: 0 After: 0	Before: 1 After: 1	2
██████████████████	2,2	2,2	Before: (missing) After: 1	Before: (missing) After: 1	1
██████████	1,1	1,1	Before: 0 After: 0	Before:1 After:1	1
██████████	0,0	1,1	Before: 0 After: 0	Before:1 After:0	1
██████████████	0,0	1,1	Before: 0 After: 0	Before:1 After: 1	1
██████████	1,1	0,0	Before: 0 After: 0	Before:1 After: 2	1

Art 116: Basic Design

Communication

Student Name	Portfolio The artwork communicates an understanding of the learning objectives.	Portfolio The artwork communicates a message or idea through composition of visual elements such as form, color, texture, proportion, line, shape, etc.	Statement/ Critique Analyze visual elements to assess their influence on perception of purpose and communication.	Statement/ Critique The student is able to explain how personal and formal factors shape their unique responses to works of art.	Statement/ Critique The student makes and defends judgments about the quality of his/her artistic expressions and takes a position based on the merits of specific artistic works.	Statement Critique The student appreciates the various forms of art and the contexts from which they emerge.	Indirect Assessment Benchmark Indicator for written response
██████████	1	1	1.5	1.5	n/a	n/a	1
██████████	1	1	2	1	n/a	n/a	1
██████████████	1	1	2	2	n/a	n/a	missing
██████████████	1	1	1	2	n/a	n/a	1
██████████████	2	2	2	2	n/a	n/a	2
██████████████	2	2	1	1	n/a	n/a	1

Self-reflection

Student Name	Portfolio Evidence of unique, individual and well-defined conceptual development, self-motivation, awareness of progress, and openness to new ideas and ways or problem solving, (e.g. sketches, material experiments, research, historical examples, response to in progress feedback/in progress adaptability, proposals)	Portfolio The execution of the artwork (the craftsmanship) demonstrates professional competence in the subject	Statement Critique Student understands self as part of a larger community by examining personal beliefs and measuring them against the beliefs of others.	Statement Critique The student appraises his/her own skills and abilities.	Indirect Assessment Benchmark
██████████	2	1	1	n/a	1
██████████	2	1	1	n/a	1
██████████	1	1	1	n/a	Missing
██████████	1	1	2	n/a	2
██████████	2	2	2	n/a	0
██████████	2	2	1	n/a	1

Artist Statement/Self Critique Before and After Group Critique

College Core Outcome	Benchmark Indicator	Benchmark Indicator	Benchmark Indicator
Self Reflection	0	1	2
Student understands self as part of a larger community by examining personal beliefs and measuring them against the beliefs of others.	The self-critique/artist statement does not show evidence of consideration of the audience response to the artwork	The self-critique/artist statement demonstrates evidence of consideration of the audience response to the artwork; but does not indicate an understanding of multiple points of view.	The self-critique/artist statement shows sophisticated level of consideration of the audience response to the artwork. (i.e. multiple perspectives).
Art 116 Angela	Before: 0	Before: 4	Before: 2
Art 116 Angela	After: 0	After: 4	After: 2
Art 116 Marie	Before: 0	Before: 4	Before: 2
Art 116 Marie	After: 0	After: 4	After: 2
Art 294 Michael	Before: 0 students	Before: 4 students	Before: 2 students
Art 294 Michael	After: 0 students	After: 1 students	After: 3 students
Art 294 Charlie	Before:	Before:	Before:
Art 294 Charlie	After:	After:	After:
Art 181 Mark Smith	before: 5	Before: 0	Before: 0
Art 181 Mark Smith	After: 5	After: 0	After: 0
The student appraises his/her own skills and abilities.	The student does not appraise their workmanship, concept development, formal considerations, and cultural context.	The student appraises their work in at least one of the following areas: workmanship, concept development, formal considerations, or cultural context.	The student discusses their work at a sophisticated level; their discussion includes at least three of the following topics: workmanship, concept development, formal considerations, and cultural context.
Art 116 Angela	Before: n/a	Before: n/a	Before: n/a
Art 116 Angela	After: n/a	After: n/a	After: n/a
Art 116 Marie	Before: n/a	Before: n/a	Before: n/a
Art 116 Marie	After: n/a	After: n/a	After: n/a
Art 294 Michael	Before: 0 students	Before: 4 students	Before: 1 students
Art 294 Michael	After: 0 students	After: 3 students	After: 1 students
Art 294 Charlie	Before:	Before:	Before:
Art 294 Charlie	After:	After:	After:
Art 181 Mark Smith	Before: 0 students	Before: 5	Before: 0
Art 181 Mark Smith	After: 1	After: 4	After: 1

Artist Statement/Self Critique Before and After Group Critique

Communication			
<p>Analyze visual elements to assess their influence on perception of purpose and communication.</p> <p>Art 116 Angela Art 116 Angela Art 116 Marie Art 116 Marie Art 294 Michael Art 294 Michael Art 294 Charlie Art 294 Charlie Art 181 Mark Smith Art 181 Mark Smith</p>	<p>The self-critique/artist statement demonstrates no evidence of verbal literacy concerning the visual arts. The writing demonstrates little to no evidence of analysis.</p> <p>Before: 0 After: 0 Before: 1 After: 0 Before: 3 students After: 2 students Before: After: Before: 1 After: 0</p>	<p>The self-critique/artist statement demonstrates some evidence of verbal literacy concerning the visual arts. The writing demonstrates some analysis of visual elements.</p> <p>Before: 3 After: 3 Before: 2 After: 3 Before: 2 students After: 2 students Before: After: Before: 2 After: 2</p>	<p>The self-critique/artist statement demonstrates a sophisticated level of verbal literacy concerning the visual arts. The analysis demonstrates a complex understanding of how visual elements are interpreted within a larger cultural context.</p> <p>Before: 3 After: 3 Before: 3 After: 3 Before: 0 students After: 0 student Before: After: Before: 2 students After: 4</p>
<p>The student is able to explain how personal and formal factors shape their unique responses to works of art.</p> <p>Art 116 Angela Art 116 Angela Art 116 Marie Art 116 Marie Art 294 Michael Art 294 Michael Art 294 Charlie</p>	<p>The self-critique/artist statement does not draw connections between personal experiences and the formal expression of the artwork.</p> <p>Before: 0 After: 0 Before: 1 After: 0 Before: 0 students After: 1 student Before:</p>	<p>The self-critique/artist statement discusses personal experience, but does not necessarily make connections between personal experiences and the formal expression of the artwork.</p> <p>Before: 3 After: 3 Before: 2 After: 3 Before: 3 students After: 2 students Before:</p>	<p>The self-critique/artist statement draws multiple connections between personal experiences and the formal expression of the artwork.</p> <p>Before: 3 After: 3 Before: 3 After: 3 Before: 3 students After: 1 students Before:</p>

Artist Statement/Self Critique Before and After Group Critique

<p>Art 294 Charlie Art 181 Mark Smith Art 181 Mark Smith</p>	<p>After: Before:3 After: 3</p>	<p>After: Before: 2 After: 3</p>	<p>After: Before: 0 After:0</p>
<p>The student makes and defends judgments about the quality of his/her artistic expressions and takes a position based on the merits of specific artistic works.</p> <p>Art 116 Angela Art 116 Angela Art 116 Marie Art 116 Marie Art 294 Michael Art 294 Michael Art 294 Charlie Art 294 Charlie Art 181 Mark Smith Art 181 Mark Smith Art 181 Mark Andres Art 181 Mark Andres</p>	<p>The self-critique/artist statement does not deconstruct decisions made in the creative process and relate these decisions to judgments about the quality of the artwork.</p> <p>Before: n/a After: n/a Before: n/a After: n/a Before: 3 students After: 3 students Before: After: before: 0 After: 0 Before: After:</p>	<p>The self-critique/artist statement deconstructs decisions made in the creative process but does not relate these decisions to judgments about the quality of the artwork.</p> <p>Before: n/a After: n/a Before: n/a After: n/a Before: 1 students After: 0 students Before: After: Before: 4 After: 4 Before: After:</p>	<p>The self-critique/artist statement deconstructs decisions made in the creative process and specifically relates these decisions to complex judgments about the quality of the artwork.</p> <p>Before: n/a After: n/a Before: n/a After: n/a Before: 3 students Before: 1 student Before: After: Before: 1 student After: 2 Before: After:</p>
<p>The student appreciates the various forms of art and the contexts from which they emerge.</p> <p>Art 116 Angela Art 116 Angela Art 116 Marie Art 116 Marie Art 294 Michael Art 294 Michael Art 294 Charlie Art 294 Charlie Art 181 Mark Smith Art 181 Mark Smith Art 181 Mark Andres Art 181 Mark Andres</p>	<p>The self-critique/artist statement does not show an awareness of other artworks or influences.</p> <p>Before: n/a After: n/a Before: n/a After: n/a Before: 6 students After: 4 students Before: After: Before: 5 After: 6 Before: After: n/a</p>	<p>The self-critique/artist statement shows minimal awareness of other artworks and artistic influences.</p> <p>Before: n/a After: n/a Before: n/a After: n/a Before: 0 students After: 0 student Before: After: Before: 0 students After: 0 Before: After:</p>	<p>The self-critique/artist statement shows a sophisticated awareness of other artworks and artistic influences.</p> <p>Before: n/a After: n/a Before: n/a After: n/a Before: 0 student After: 0 student Before: After: Before: 0 After: 0 Before: After:</p>

Assessment Results Studio Art Portfolios

College Core Outcomes	Benchmark Indicator	Benchmark Indicator	Benchmark Indicator
Self Reflection	0	1	2
Evidence of unique, individual and well-defined conceptual development, self-motivation, awareness of progress, and openness to new ideas and ways or problem solving, (e.g. sketches, material experiments, research, historical examples, response to in progress feedback/in progress adaptability. proposals	The evidence of conceptual development and expansion does not demonstrate well-defined goals, self-motivation, and adaptation to new ideas.	The evidence of conceptual development and expansion is minimal, with some consideration of well-defined goals, self-motivation, and adaptation to new ideas. Follow through with development is not complete.	The evidence of conceptual development and expansion is thorough and demonstrates exceptionally well-defined goals, an awareness and monitoring of progress, self-motivation, and adaptation of new ideas. Follow through of the evolution of ideas is complete.
Art 116 Angela	0	2	4
Art 116 Marie	(NA)	(NA)	(NA)
Art 294 Michael	1	3	3
Art 294 Charlie	1	3	3
Art 181 Mark Smith	2	3	1
Art 181 Mark Andres	2	3	1
The execution of the artwork (the craftsmanship) demonstrates professional competence in the subject.	The project demonstrates no attention to craft.	The project demonstrates some attention to craft, but the attention to craft is sporadic; the project has elements where the craft was not considered.	The project demonstrates a sophisticated level of attention to craft.
Art 116 Angela	0	4	2
Art 116 Marie	0	4	2
Art 294 Michael	2	2	3
Art 294 Charlie	2	1	4
Art 181 Mark Smith	1	3	2
Art 181 Mark Andres	1	3	2

Assessment Results Studio Art Portfolios

	Benchmark Indicator	Benchmark Indicator	Benchmark Indicator
Communication	0	1	2
<p>The artwork communicates an understanding of the learning objectives.</p> <p>Art 116 Angela 0 Art 116 Marie 0 Art 294 Michael 1 Art 294 Charlie 1 Art 181 Mark Smith 0 Art 181 Mark Andres 1</p>	<p>The project does not demonstrate an understanding of the learning objectives.</p> <p>0</p>	<p>The project demonstrates some understanding of the learning objectives, but not all of them.</p> <p>4 4 2 2 3 2</p>	<p>The project demonstrates a sophisticated understanding of the learning objectives.</p> <p>2 2 4 4 3 3</p>
<p>The artwork communicates a message or idea through composition of visual elements such as form, color, texture, proportion, line, shape, etc.</p> <p>Art 116 Angela 0 Art 116 Marie 0 Art 294 Michael 0 Art 294 Charlie 0 Art 181 Mark Smith 0 Art 181 Mark Andres 0</p>	<p>The composition has not been considered. An idea is not expressed through composition of visual elements.</p> <p>0</p>	<p>The composition is considered but unresolved. An idea is conveyed but is weakened by a lack of attention to composition of visual elements.</p> <p>4 4 3 2 3 3</p>	<p>The composition is fully resolved. A sophisticated and complex idea is conveyed through skillful composition of visual elements.</p> <p>2 2 4 5 3 3</p>