

STUDENT LEARNING ASSESSMENT REPORT

PROGRAM: Art (B.A.)
SUBMITTED BY: Mark Trowbridge
DATE: 9/30/2019

Executive Summary: Description of Assessment Process

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

Learning Outcome	Year of Last Assessment	Assessed This Year (Y=Yes)	Year of Next Planned Assessment
1. Skillfully differentiate, select, and apply visual arts media, techniques, and processes	2017	Y	2021
2. Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical contexts	2017	Y	2021
3. Integrate academic knowledge with work environment	2015	N	2021
4. Effectively present and exhibit portfolio-quality work	2017	Y	2021

Provide a **brief description of the assessment process used including how results are shared and discussed and strengths, challenges, and planned improvements to the process, providing evidence of a culture of continuous improvement based on assessment. If there is something that is impeding your ability to implement improvements, please comment on those issues (generally not more than two paragraphs, may use bullet points):**

Description

- Focused on advanced courses only: 6 different courses (FA 380 Movements in Modern Art, FA 395 Advanced 2D Studio, FA 396 Advanced Ceramics and 3D Studio, FA 410 Topics in Art History, FA 422 Senior Studio, FA 427 Senior Portfolio); 13 total sections; 4 different full-time faculty
- Assessed both majors and non-majors, but only used data from majors for this report.
- Graduating student survey

Strengths

- Breadth of courses + range of reviewers
- Inclusion of both studio art and art history

Challenges

- Comparing results from a departmental 3-point scale to the 5-point scale from the Graduating Student Survey
- Lack of questions on the Graduating Student Survey that are relevant to assessing departmental outcomes
- Inter-rater reliability in intra-departmental assessments
- Variations in content for different sections of FA 395 Advanced 2D Studio can affect student performance.
- Ditto for FA 410 Topics in Art History

Planned Improvements

- Multiple reviewers already take part in FA 422 Senior Studio critique: utilize their input for assessment report.
- Update and further define evaluation criteria to improve inter-rater reliability

Closing the Loop: Progress on Planned Improvements from Prior Year

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

Outcome	Planned Improvement	Update
<p>Skillfully differentiate, select, and apply visual arts media, techniques, and processes.</p>	<ul style="list-style-type: none"> • Develop a senior survey that addresses this learning outcome. 	<ul style="list-style-type: none"> • Not completed. We are taking steps in 19FA to use this for the next program assessment
	<ul style="list-style-type: none"> • Have additional faculty rank the Capstone students. 	<ul style="list-style-type: none"> • 4 faculty already assess the Capstone students for the class. We are taking steps in 19FA to use classroom assessments for the next program assessment.
	<ul style="list-style-type: none"> • Ask faculty to focus more sharply on Unity as a compositional principle in FA 103 2D Design, and on Contour as a drafting skill in FA 105 Drawing I 	<ul style="list-style-type: none"> • These are now among the shared learning outcomes. Numbers in both categories were higher in 2019 than 2017.
	<ul style="list-style-type: none"> • Continue to focus on Perspective as a drafting skill in FA 105 Drawing I; add addition focus on that skill in the Advanced classes. 	<ul style="list-style-type: none"> • Focus continues in FA 105 Drawing I and FA 205 Drawing II: numbers in 219 unimproved from 2017. • The number of other skills introduced in Figure Drawing, Painting, and Printmaking inhibit a full and focused module in those classes.
	<ul style="list-style-type: none"> • Return figure drawing to FA 105 Drawing I, using a combination of live model and other methods (e.g. drawing from outside observation; from other works of art). 	<ul style="list-style-type: none"> • Implemented in 17FA; student results from 2019 improved from 2017 assessment. • <u>Note</u>: budget reset cut line for models in half.
<p>Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical context.</p>	<ul style="list-style-type: none"> • We will mandate some form of writing in all studio art classes. 	<ul style="list-style-type: none"> • Writing has been mandated in all studio art classes; continues every term; more steps are planned this year.
	<ul style="list-style-type: none"> • We will integrate a section on scholarly authority in the research component of art history classes. 	<ul style="list-style-type: none"> • Begun in 17FA; continues in many art history classes.
	<ul style="list-style-type: none"> • We plan to continue to find ways to help students transfer skills they learned in the art history classroom into their studio classes. 	<ul style="list-style-type: none"> • In several advanced courses, students are required to apply their skills from art history courses in analyzing and accurately citing works of art in Chicago. • Some studio classes require students to make paintings that are directly informed by art historical movements and/or specific artists whose work is taught in art history classes. • We are planning further steps this year; see below.
<p>Effectively present and exhibit portfolio-quality work.</p>	<ul style="list-style-type: none"> • Focus on strategies to improve group critiques & oral communication. 	<ul style="list-style-type: none"> • Students participate in weekly group critiques in studio classes at all levels. They present their work using professional terminology and are

Outcome	Planned Improvement	Update
		required to provide feedback to other students' presentations.
	<ul style="list-style-type: none"> Emphasize writing about art across the entire curriculum. 	<ul style="list-style-type: none"> Already in place in Art History Many studio classes require that students write essays in which they analyze works of art (most of them seen on class field trips) and relate them to their own work as aspiring artists. Written guidelines and in-class instruction are provided. We are targeting writing in studio for the next assessment plan.

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

Comment:

You might consider defining what is meant by the criteria in each rubric -- what is above average, average, below average -- to ensure that faculty are evaluating projects in the different class levels using the same interpretation.

Response:

We do have a shared assessment rubric that is used for each project, but it is only used consistently in the 100-level foundation classes.

We are planning a complete revision of our rubrics as a result of this year' assessment, including different scales and clear distinctions of criteria for each level of the scale.

Outcomes Assessment 2018-2019

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

Outcome Measures Explain how student learning will be measured and indicate whether it is direct or indirect.	Performance Standard Define the acceptable level of student performance.	Data Collection <i>Discuss the process for collecting this data: who conducted the assessment, when, and how?</i>	Result <i>Did you meet your target? What was the result?</i>
Review of projects in multiple sections of FA 395, FA 396, FA 422, and FA 427, assessing achievement in 8 studio skills (direct measure)	75% of students should meet or exceed the rating of "average" as defined by the assessment committee. This is the benchmark used in previous assessments.	Assessed by faculty of record for each class.	Benchmark met.

Interpretation of Results

Analysis and Implications:

What does this result tell you about the extent to which your students achieved this outcome? What are the strengths and weaknesses that this result highlights, and what are the implications for your curriculum or your program?

Strengths

- The direct measure benchmark was met in every class and by a wide margin: in every studio skill, 90% or more of the students performed at an average or above average level.
- Skill in using the figure was also quite strong; this had been a target area from past assessments.
- The line and gesture category was also strong

Weaknesses

- We noted the high percentage of students whose performance was assessed as average in a range of categories, which was the case in previous years. We also noted that the number of students assessed as average was inconsistent across the different advanced classes even though it is often the same sample of students.
- The Graduating Student Survey does not have questions that are directly linked to this learning outcome.

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

In past years we have implemented steps to improve what we perceived as student mediocrity; this year we are focusing on how we conduct the assessment.

- Rewrite the assessment rubrics into a 5-point scale and clarify the levels in writing. This will allow faculty to use the assessment rubric more seamlessly with classroom grading, more consistency in assessment across different faculty, and easier comparison with data from the Graduating Student Survey.
- Review the GSS and include a section with questions that relate more directly to the skills we are assessing in the classroom.
- Use the rubrics to identify students whose skills need work and advise them to take additional studio classes as university electives (studio majors have 27 elective credits).

Learning Outcome 2: Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical contexts.

Outcome Measures <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	Performance Standard <i>Define the acceptable level of student performance.</i>	Data Collection <i>Discuss the process for collecting this data: who conducted the assessment, when, and how?</i>	Result <i>Did you meet your target? What was the result?</i>
Review of studio projects, writings, critiques, or exams in multiple sections of FA 380, FA 395, FA 396, FA 410, and FA 422, focusing on research and analytic skills, plus communication (direct measure)	75% of students should meet or exceed the rating of “average” as defined by the assessment committee. This is the benchmark used in previous assessments.	Assessed by faculty of record for each class.	Benchmark met.
Review of selected responses from Graduating Student Survey, from a/y 2016-17 through 2018-19 (indirect measure)	60% of students should identify as good or excellent in the relevant category	Survey provided by PIE.	Benchmark met.

Interpretation of Results

Analysis and Implications:

What does this result tell you about the extent to which your students achieved this outcome? What are the strengths and weaknesses that this result highlights, and what are the implications for your curriculum or your program?

Strengths

- The benchmark was met in every class and by a wide margin: in every skill area, 90% or more of the students performed at an average or above average level.
- Students were particularly strong in being able to analyze meanings in works of art, and could use their own works to communicate a message.
- Graduating students identified having strengths in conducting research to support a position (71% good/excellent).

Weaknesses

- We would like to see stronger research skills in both studio and art history classes: 62% were above average in research, but only 51% were above average in documenting their work. Students, on the other hand, think they are much better at it: 71% of students identified as having good or excellent research skills, 86% said they were good or excellent in to finding appropriate information, and 71% said they were good or excellent in evaluating that information.
- We would also like to see students improve their abilities to analyze connections between works of art and their contexts (59% above average).
- Some of the things we assess are again not on the GSS.

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

In addition to continuing the large-scale revision of our assessment rubrics that were discussed in Outcome 1, we will also be taking direct steps to connect the work that students do in art history classes with their studio art experiences.

- Revise rubrics for consistency in all classes, both studio and art history.
- Create set of instructions for conducting research that will be used consistently across studio and art history courses.
- Invite the Fine Arts reference librarian to make similar presentations in all classes.
- Integrate art history more closely with studio: give students in art history the option to work on topics that relate directly to their studio work, and ask students in studio classes to reflect more directly on what they learned in art history as they work on their projects.
- Revise sections of the GSS to reflect what is being assessed directly.

Learning Outcome 4: Effectively present and exhibit portfolio-quality work

Outcome Measures <i>Explain how student learning will be measured and indicate whether it is direct or indirect.</i>	Performance Standard <i>Define the acceptable level of student performance.</i>	Data Collection <i>Discuss the process for collecting this data: who conducted the assessment, when, and how?</i>	Result <i>Did you meet your target? What was the result?</i>
Review of studio projects in multiple sections of FA 395, FA 396, FA 422, and FA 427.(direct measure)	75% of students should meet or exceed the rating of “average” as defined by the assessment committee. This is the benchmark used in previous assessments.	Assessed by faculty of record for each class.	Benchmark met.
Review of selected responses from Graduating Student Survey, from a/y 2016-17 through 2018-19 (indirect measure)	60% of students should identify as good or excellent in the relevant category	Survey provided by PIE.	Benchmark met.

Interpretation of Results

Analysis and Implications:

What does this result tell you about the extent to which your students achieved this outcome? What are the strengths and weaknesses that this result highlights, and what are the implications for your curriculum or your program?

Strengths:

- The benchmark was met in every class and by a wide margin: in every skill area, 90% or more of the students performed at an average or above average level.
- Indeed very, very few students performed at a “below average” level: 25 students were assessed across 7 skills for 155 rankings, with only 5 instances of below average performance.

Weaknesses:

- Clear communication in writing was assessed as the area needing the most attention, with only 48% of the advanced students performing at an above-average level. 71% of the students, however, identified as good or excellent in their ability to develop a coherent written argument, and 86% said they were good or excellent when it came to delivering a coherent argument. This makes it clear that they do not know what we want.
- The ability to meet deadlines also has room to improve, Half of all the “below average” scores for Outcome 4 were in this category, even though 71% of students identified as good or excellent in managing time effectively.

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

In addition to revising all of our rubrics (see Outcome 1) and the GSS questions, we need to make clearer to students what is expected of them, and implement greater penalties for their lack of responsibility.

- Create a clear set of writing instructions and grading rubrics that will be used consistently in all studio and art history classes; include more class sessions where the expectations are made clear to students.
- Investigate including more writing about art in the advanced studio classes; profit from the experience of one faculty member (MFA writing; previous EN classes) to weave this into the curriculum.
- Investigate stronger penalties for missed deadlines.

APPENDICES (please only include items that will help reviewers understand your process – for example, test questions, rubrics, survey questions, more detailed description of assessment measures, summary tables of survey results, etc.)

Outcome 1 (studio only)

Skillfully differentiate, select, and apply visual arts media, techniques, and processes.

Assessment Criteria:

- Skill in using LINE & GESTURE
- Skill in using SHAPE & FORM
- Skillful use of CONTOUR
- Skillful use of TONE
- Skill in using TEXTURE
- Ability to create SPACE and apply the rules of PERSPECTIVE
- Ability to render the FIGURE

Outcome 2 (studio and art history)

Differentiate and interpret meaning in the visual arts from past to present by researching cultural and historical contexts

Assessment Criteria:

- Thoughtfully ANALYZES THE MEANINGS suggested by visual forms
- Competently RESEARCHES historical or contemporary art
- Interprets INTERCONNECTIONS BETWEEN ART, CULTURE, AND HISTORY
- Properly DOCUMENTS sources
- Skillfully COMMUNICATES A MESSAGE through original artwork (studio only)
- Considers ART HISTORICAL PRECEDENTS and their effects on meaning in the student's work (studio only)
- Understands and uses historical or contemporary ARTISTIC TECHNIQUES (studio only)

Outcome 4 (studio only)

Effectively present and exhibit portfolio-quality work

Assessment Criteria:

- Produces a COHERENT BODY OF WORK
- Integrates RESEARCH into artistic work
- Communicate ideas clearly in WORKS OF ART
- Communicates ideas clearly in SPEAKING
- Participates in GROUP CRITIQUE
- Communicate ideas clearly in WRITING
- Meets DEADLINES
- Skillfully PRESENTS WORK DIGITALLY (FA 427 only)

Outcome 1 results

1	outcome 1	FA 395/MP/2				FA395/SH/3				FA 396/JH/2				FA 422/SH/2				TOTALS				PERCENTAGES			
2		abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a
3	LINE & GESTURE	5	1			6	1				2		2	4	2			15	6		2	71	29		
4	SHAPE & FORM	5	1			6	1				4			4	2			15	8			65	35		
5	CONTOUR	5		1		5	2				2		2	4	2			14	6	1	2	66	29	5	
6	TONE	5	1			5	2				2		2	4	2			14	7		2	66	33		
7	TEXTURE	5	1			6	1				4			4	2			15	8			65	35		
8	SPACE and PERSPECTIVE	3	2	1		2	5				2		2	4	2			9	11	1	2	43	52	5	
9	FIGURE	2	2		3	5	1		1	2			2			4		11	3		10	79	21		
10																									
11	non-majors																								
12	LINE & GESTURE	2				1	2				1			1				4	3			71	29		
13	SHAPE & FORM	2				1	2				1			1				4	3			71	29		
14	CONTOUR	2				1	2				1			1				4	3			71	29		
15	TONE	2				1	2				1			1				4	3			71	29		
16	TEXTURE	2				1	2				1			1				4	3			71	29		
17	SPACE and PERSPECTIVE	1			1	1	2				1			1				3	3		1	50	50		
18	FIGURE	1			1	1	1		1		1			1				3	2		2	60	40		
19																									

Outcome 2 results

1	outcome 2	FA 380/MT/2			FA 410/MT/2			FA 395/MP/2			FA 395/SH/3			FA 396/2			FA 422/SH/2			TOTALS			PERCENTAGES			
2	MAJORS	abv	avg	bel	abv	avg	bel	abv	avg	bel	abv	avg	bel	abv	avg	bel										
3	Thoughtfully ANALYZES MEANINGS	7	1	1	1	3		6	1		4	3		4			6			28	8	1	76	22	2	
4	Competently RESEARCHES	5	3	1	1	3		4	2	1	4	2	1	4			5	1		23	11	3	62	30	8	
5	Interprets INTERCONNECTIONS	5	3	1	1	2	1	6	1		4	3		2	2		4	2		22	13	2	59	35	6	
6	Properly DOCUMENTS	5	3	1	1	3		4	2	1	3	3	1	2	2		4	2		19	15	3	51	41	8	
7	studio only																									
8	Skillfully COMMUNICATES A MESSAGE	n/a			n/a			6	1		6	1		4			6			22	2	0	92	8	0	
9	Considers ART HISTORICAL PRECEDENTS							4	3		3	4		4			4	2		15	9	0	63	37	0	
10	ARTISTIC TECHNIQUES							7			4	3			4		6			17	7	0	71	29	0	
11	NON MAJORS																									
12	Thoughtfully ANALYZES MEANINGS	6	9		11	5	1	1			3			1			1			23	14	1	61	37	3	
13	Competently RESEARCHES	5	10		11	3	3		1		2	1		1				1		19	16	3	50	42	8	
14	Interprets INTERCONNECTIONS	5	10		11	4	2	1			2	1		1			1			21	15	2	56	39	5	
15	Properly DOCUMENTS	5	10		11	3	3	0	1		2	1		1				1		19	16	3	50	42	8	
16	studio only																									
17	Skillfully COMMUNICATES A MESSAGE	n/a			n/a			1	0		3				1			1			5	1	0	83	17	0
18	Considers ART HISTORICAL PRECEDENTS								1			3		1			1			2	4	0	33	67	0	
19	ARTISTIC TECHNIQUES							1	0		2	1		1			1			5	1	0	83	17	0	
20																										

Outcome 4 results

1	outcome 4	FA 395/MP/2				FA395/SH/3				FA 396/JH/2				FA 422/SH/2				FA 427/SH/1				TOTALS				PERCENTAGES			
		abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a	abv	avg	bel	n/a
3	COHERENT BODY OF WORK	5	0	1		7				3	1			6	0			4				25	1	1		93	4	4	
4	RESEARCH	3	3			4	3			4				4	2			4				19	8			70	30		
5	Communicates clearly in ART	6	1			6	1			4				6				4				26	2			96	7		
6	Communicates clearly in SPEAKING	5	0	1		6	1			3	1			6				4				24	2	1		89	7	4	
7	GROUP CRITIQUE	4	1	1		3	4			4				5	1			4				20	6	1		74	22	4	
8	Communicates clearly in WRITING	3	3			4	3			1	3			3	3			2	2			13	14			48	52		
9	DEADLINES	5	1			4	2	1		2	1	1		5		1		3	1			19	5	3		70	19	11	
10	DIGITAL presentaton				6				7				4				6	4			4			23	100				
11																													
12	non-majors																												
13	COHERENT BODY OF WORK	1	1			2	1			1				1								5	2			71	29		
14	RESEARCH	1	1			3				1				1								6	1			86	14		
15	Communicates clearly in ART	1	1			3				1				1								6	1			86	14		
16	Communicates clearly in SPEAKING	1	1			3				1				1								6	1			86	14		
17	Communicates clearly in WRITING	1	1			2	1			1					1							4	3			57	43		
18	GROUP CRITIQUE	1	1			3				1				1								6	1			86	14		
19	DEADLINES	0	2			1		2		1						1						2	2	3		29	29	42	
20	DIGITAL presentaton				2				3				1				3							7					100