General Education Annual Course Assessment Form

Course Number/Title _______ARTH 193A_________   GE Area _____V_____________________

Results reported for AY ___2016-17_____  # of sections ___4_______  # of instructors ___2_______

Course Coordinator: ____Anthony Raynsford_________________  E-mail: _Anthony.Raynsford@sjsu.edu_

Department Chair: _______Anthony Raynsford_____________  College: ___Humanities and the Arts___

Instructions: Each year, the department will prepare a brief (two page maximum) report that documents the assessment of the course during the year. This report will be electronically submitted to <curriculum@sjsu.edu>, by the department chair, to the Office of Undergraduate Studies, with an electronic copy to the home college by October 1 of the following academic year.

Part 1

To be completed by the course coordinator:

(1) What GELO(s) were assessed for the course during the AY?

SLO 1: Students shall be able to compare systematically the ideas, values, images, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S.

SLO 2: Students shall be able to identify the historical context of ideas and cultural traditions outside the U.S. and how they have influenced American culture.

SLO 3: Students shall be able to explain how a culture outside the U.S. has changed in response to internal and external pressures.

(2) What were the results of the assessment of this course? What were the lessons learned from the assessment?

ARTH193A was originally developed and taught by Dr. Marilyn Wyman, who retired in 2014. The course has since been taught by Patricia Albers, an experienced lecturer in the Art History and Visual Culture program, and Dr. Josine Smits, also a lecturer in the Art History and Visual Culture program. Dr. Smits used the syllabus redesigned by Ms. Albers in 2015, which had been “organized as a series of case studies.” The syllabus further explains that the course will: alternate between contemporary work and work of the past. Contemporary art and design are indebted to the artistic
and cultural heritages of many societies. By putting our own image-, object-, and space-making practices in a larger context we hope to gain a better perspective on our own culture as well as a deeper understanding of what it means to be human.

Comparisons between contemporary art and global art history heritage include: aboriginal art vs. contemporary globalized art market for aboriginal art; Mughal miniature painting vs. Shahzia Sikander; Ai Wei Wei’s Han Dynasty vases vs. the Cultural Revolution; and José Bedia/Palo Monte vs. Plains Indian tipis. Using the lens of spirituality, the course examines the Chavín, the Nazca, the Inca, colonial Peru, and modern Peru, ending with Javier Silva Meinel’s photographs (which are subjective re-elaborations of various indigenous spiritual beliefs).

Both instructors have begun to emphasize several basic ideas that surface throughout the semester, both in the readings and the lectures, e.g., “Every culture is always in transition.” These basic ideas are intended to emphasize the way every image, object, or built space is shaped by the values and practices of the culture in which it is created, and it, in turn, helps shape the values and practices of that culture. Another possible tenant is “Contemporary art is indebted to the art of the past.”

SLO 1 is fulfilled by in-class quizzes, one-minute papers, and individual and group assignments. SLO 1 is also satisfied by a compare and contrast paper: This paper required that students compare and contrast similar works of art from two different cultures.

SLO 2 is fulfilled by the in-class quizzes, one-minute papers, and individual and group assignments.

SLO 3 is fulfilled by a presentation and paper about a selected image, object, or built space. Regarding the student presentations, Albers writes that, “I work one-on-one with the individual students, and the presentations vary quite a lot. Some want to do a Powerpoint, some prepare a talk, others speak informally. I try to guide them to aspects of the art and culture that relate to what we’ve discussed in class. We always follow with a Q&A session. Of course, some discussions have been lively, and others have fallen flat.” This paper required that students research the creation, use, and shifting meanings of a selected image, object, or building from a culture outside the U.S. from the time it was created to the present.

(3) What modifications to the course, or its assessment activities or schedule, are planned for the upcoming year? (If no modifications are planned, the course coordinator should indicate this.)

None planned.

Part 2

To be completed by the department chair (with input from course coordinator as appropriate):

(4) Are all sections of the course still aligned with the area Goals, Student Learning Objectives (GELOs), Content, Support, and Assessment? If they are not, what actions are planned?

Yes.
(5) If this course is in a GE Area with a stated enrollment limit (Areas A1, A2, A3, C2, D1, R, S, V, & Z), please indicate how oral presentations will be evaluated with larger sections (Area A1), or how practice and revisions in writing will be addressed with larger sections, particularly how students are receiving thorough feedback on the writing which accounts for the minimum word count in this GE category (Areas A2, A3, C2, D1, R, S, V, & Z) and, for the writing intensive courses (A2, A3, and Z), documentation that the students are meeting the GE GELOs for writing.

Explanation of Practices Used in Teaching Section(s) of ARTH 193A/B Exceeding GE Enrollment Cap Limits, Response to Memo sent out to Chairs.

Date: November 4, 2015 From: Anne Simonson, Chair, Department of Art and Art History

The Department of Art & Art History teaches two courses approved for Area V--ARTH 193A and ARTH 193B. Since these courses were first certified for GE, we have essentially taught two sections of 193A and one section of 193B each semester; for many years both courses regularly enrolled 50 although more recently (as described in the GE enrollment spreadsheet), 193B has enrolled fewer students and did not make the list. Reasons/justification for the teaching of ARTH 193A with an enrollment of 50: 1. Not a justification but a reason and a context: The department controls one 70-seat lecture room and one 50-seat lecture room and has a long-established practice/policy of scheduling classes to room capacity. 2. Although the discipline of art history is focused on the production of and instruction in writing, art historians have long been expected to teach large lecture classes. There's no pedagogical reason for this situation (in fact, quite the reverse) and virtually no use of multiple-choice or similar tests in any art history classes, regardless of size. But, as a result of the overall expectation for the art history program to deliver SFR, art historians at SJSU are accustomed to teaching classes of 70 and regularly reading essays and exams for such classes. For us, an assignment of ARTH 193A or B means "teaching in the smaller room." Again, I realize that context is not the same as justification, but the faculty who teach art history at SJSU all have extensive teaching experience and, more specifically, such experience in teaching writing to large classes. 3. To ensure that all writing in GE classes receives appropriate attention, the department hires art history MA students as graduate assistants (readers) for all of our C-1 and V courses. Application for these positions is competitive, and graduate assistants are trained both by the program coordinator and by the individual instructors for whom they read. 4. Both ARTH 193A and 193B require two papers, a midterm, a final, and short quizzes. Our practice in art history classes certified for GE permits graduate assistants to read and provide feedback on quizzes and on shorter, factual essays (possibly including help on the midterm and final) and then asks faculty to provide more detailed feedback on the two interpretive papers. Writing is the professional product of our discipline and what we teach in art history classes; instruction in ARTH 193A is not compromised in classes of 50.