**General Education Annual Course Assessment Form**

Course Number/Title  ____ARTH 15_______  GE Area  ____C-1______

Results reported for AY  ____2013-2014____  # of sections  ____1____  # of instructor  ____1____

Course Coordinator:  ____Dore Bowen______  mail:  dore.bowen@sjsu.edu

Department Chair:  ____Anne Simonson____  College:  ____Humanities & 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**, by the department chair, to the Office of Undergraduate Studies, with an electronic copy to the home college by September 1 of the following academic year.

**Part 1**

To be completed by the course coordinator:

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

   All. From the SJSU General Education Guidelines:

   1. recognize aesthetic qualities and processes that characterize works of the human intellect and imagination;
   2. respond to works of art both analytically (in writing) and affectively (in writing or through other forms of personal and artistic expression); and
   3. write clearly and effectively.”

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

This course was taught for the first time in Fall 2009 in order to introduce a broad array of students with varied backgrounds and majors to Visual Culture and simultaneously operate as a feeder class for the AHVC program. It was to be taught by various lecturers in the Art History and Visual Culture Program. In 2014-15 ARTH15 was taught by Patricia Albers. Ms. Albers created her own syllabus for the course. It was designed to introduce students to basic concepts in art form and content, and to teach basic writing skills. Assignments included short exams, a formal analysis paper, a research paper, and a group presentation. As a textbook Ms. Albers assigned Henry M. Sayre, *A World of Art*, custom version of 7th edition, including the MyArtsLab online materials.

Ms. Albers writes that she eventually adapted the course to the students, particularly to supplement the lack of “studenting skills”. She explains, “Many took few and/or bad notes, did not seem to grasp the main points of the reading assignments and lectures, etc.
Finally in December I went to the faculty development center and had a really good one-on-one session.

One of the tricks I took from that session was handing out NCR (carbonless carbon) paper and asking students to turn in one page of notes from a particular lecture. At the beginning of second semester I devoted part of one period to explaining how to take notes. I did occasionally hand out the NCR paper and ask them to turn in their copies I then made comments on each person’s notes. When I returned the copies I also showed them what good notes for that lecture segment might look like. I think this helped some.

Of the assignments she writes, “In general they did well on the formal analysis paper. Two students wrote papers that went into my ‘keepers’ file. By the way, the most popular choice of work was Ashutosh Bhardwaj’s *Induced Epidemic* at SJMA. After I returned the papers I put it up, and we all looked it again, by which time people had a lot of say about it. Their collective observations were quite astute!

The other major writing assignment was an individual research paper and group presentation devoted to a selected work of public art on campus or in downtown San Jose. Students had to research the person, issue, or bit of local history addressed by the work and relate that to its site. They enjoyed this assignment, and several told me it opened their eyes to art in the community, something they had never really noticed. If I did it again, I would enlist Rebecca and focus more on research techniques.

Throughout the course I gave them study sheets with questions on which I based the test questions. I urged them to use those questions to practice for the tests, but I'd guess most of them studied by re-reading their notes.”

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.).

In her assessment Ms. Albers emphasizes the need for skill building. She writes, “I think that at this level they need enforced practice at retrieval and writing as a way of locking in the material.”

Based on these comments the course has been modified for Fall 2014 to include weekly writing exercises based upon the weekly theme and a featured artist. In addition, a class has been scheduled with the library liaison, Rebecca Kohn, to teach students research skills, which will also be a required component of the take-home exam. It is hoped that through these assignments students will gain basic skills in writing, note-taking, and research (SLO 3), which they lack when entering the course, in order to recognize aesthetic qualities in art (SLO 1) and respond analytically and affectively (SLO 2).

In addition, the AHVC program will also need a template syllabus, which can then be used (and modified as necessary) by the various instructors who teach the course in the future.
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 (SLOs), Content, Support, and Assessment? If they are not, what actions are planned?