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

ART 100W Course coordinator Dr. Christy Junkerman is thorough and has assessed all SLO areas (SLO 1, 2 and 3)

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

Our ART 100W remains a strong SJSU Studies offering and benefits from its excellent instructors. Course material and pedagogy remains consistent in quality and scope.

(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.)

Modifications to meet the New SLOs from University Policy S14-5 will be implemented in all sections for Spring 2015.

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?
(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 SLOs for writing.
COORDINATOR SUMMARY
General Education Course Assessment Sheet
Advanced General Education Area Z: WRITTEN COMMUNICATION II

Course Summary Information

Course Prefix and Number  ART 100W  Course Title: Fine Arts Writing Workshop

Results reported for:  2013-2014

Number of sections offered during reported semester(s):  Seven

Summary includes data from instructors' reports for the following number of sections:  Seven

Course Coordinator:  Christy Junkerman  Email: christy.junkerman@sjsu.edu

Course Certification

Were any issues or concerns identified when the course last received certification or continuing certification (see letter from AVP of Undergraduate Studies)?
No

If yes, briefly summarize course modifications that have been implemented to address issues or concerns identified in the course certification letter.

N/A

Students Learning Objectives

Based on the assessment summaries submitted by course instructors, please answer the following questions: (If this is a multi-section course, please provide examples from several sections for the following questions or indicate that the activity/assignment is being used in more than one section)

Learning Objective 1: Students shall be able to refine the competencies established in Written Communication IA and IB as summarized below:

IA Student Learning:

- Students should be able to perform effectively the essential steps in the writing process (prewriting, organizing, composing, revising, and editing).
- Students should be able to express (explain, analyze, develop, and criticize) ideas effectively.
- Students should be able to use correct grammar (syntax, mechanics, and citation of sources) at a college level of sophistication.
- Students should be able to write for different audiences (both specialized and general)

IB Student Learning:

- Students should be able to use (locate, analyze, and evaluate) supporting materials, including independent library research.
• **Students should be able to synthesize ideas encountered in multiple readings.**
• **Students should be able to construct effective arguments.**

Out of approximately _____ students assessed, approximately what percentage _________ of students met this GE Student Learning Objective?

State how you obtained this percentage and briefly summarize 2 or 3 examples of activities/assignments that have been successful in helping students meet GE Student Learning Objective 1.

We are all experienced and confident teachers and writers and know SJSU students quite well. Our percentages are based on careful reading of student work, both formal essays and in-class exercises, and our best effort to assess their language skills. In determining these percentages we have weighed heavily on the word "refine" and have looked for improvement starting from where the students were, and not based on absolute standards. As one respondent wrote on the questionnaire I gave the instructors, "This seems to be asking whether or not students made any progress." This has seemed to us to be the most useful way to understand the task of gauging student competence, and our numbers reflect real improvement toward these competencies.

We have many techniques for helping students achieve these competencies and look for ways to add variety without resorting to too many workbook exercises. Here are just a few examples:

• Groups of students are asked to present grammar issues to each other (i.e. teach each other a grammar issue, on the theory that nothing makes one understand something like the responsibility of explaining it to one's peers).
• A particular issue, like wordiness, is taught through a worksheet created from sentences drawn anonymously from each student in the latest group of papers. Students work on editing the sentences in small groups, and then the whole class compares results and discusses strategies for eliminating wordiness.
• One instructor uses car names to discuss issues of connotation and denotation and then has students work in pairs to create a new automobile name and present it to the class, explaining the connotations and denotations.

Briefly summarize 1 or 2 examples of activities/assignments in which students have used scholarly sources and performed independent library research.

We assign research papers and annotated bibliographies and ask students to use one of the major documentation styles for footnotes and bibliography.

• We all depend on our excellent art reference librarian to give our students a hands-on session in the library computer cluster about using library reference tools--the catalogue and especially the electronic databases for art to which the library subscribes. She has lots of tips to share about things like locating artists' statements. She has also helped us with ideas for teaching students about plagiarism and has developed an effective exercise for us to use that is available on her website.
Some of us follow that session with another library session of our own devising that sends the students into the library to perform tasks that are related to their various majors (finding an art education periodical in the basement stacks; finding the latest issue of *Cartoonist Profiles*; locating the folio section on the 8th floor; guessing the number of shelves of books about pottery on the 7th floor and then finding the appropriate shelves and actually counting them--they are amazed). Some students have never been to the library before these sessions; others have never been to the 7th floor.

Students are given a paragraph from a research paper written by an anonymous student who clearly wrote without really understanding the subject s/he was writing about. The class sorts out the problems in the paragraph and discusses what kinds of additional sources could be used to develop a real understanding of the material and what kinds of sources yield what sorts of information. After discussion and more information, students try rewriting the topic sentence to focus the paragraph.

Briefly summarize 1 or 2 examples of activities/assignments in which students have synthesized ideas encountered in readings.

We all assign some form of visual analysis paper, requiring the students to study actual works of art and design (in galleries, museums, in class, on the street for architecture) and then write papers that ask them to synthesize ideas that were presented in class or in readings. We all try to respond to what is happening in the museums and galleries, so our assignments change from one semester to the next. We also occasionally use shows in the student galleries or have students bring their own work to class.

A gallery trip might be coordinated with something in the course reader, or with a xeroxed newspaper article or review, or with an internet site.

A chapter about the arts and crafts movement prepares them to write about actual objects brought to the classroom from the instructor's own collection. Their essays require them to cite passages in the reading to make connections clear.

Students have been asked to write papers on the new library; the new Richard Meier Civic Center will surely provide interesting paper topics.

Public monuments, both local and national, have been the focus of assignments for several instructors--they provide an excellent opportunity for visual analysis, synthetic thinking and analysis of controversy, and awareness of issues of diversity. There is excellent material for students to read and watch on film in preparation for writing about public monuments, and of course, the newspapers provide ongoing coverage.
Learning Objective 2: Students shall be able to express (explain, analyze, develop, and criticize) ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse.

Out of approximately _______ students assessed, approximately what percentage _________ of students met this GE Student Learning Objective?

State how you obtained this percentage and briefly summarize 2 or 3 examples of activities/assignments that have been successful in helping students meet GE Student Learning Objective 2.

We address this objective through the research papers, group presentations, visual analysis papers, letters to the editor, and through discussion of and written response to the course readings. It is in this area that many of us feel less than confident about our percentages. It is hard to gauge just how effective as writers the students actually will be in their careers—and obviously, "effective" is not a standard that lends itself easily to quantification. When they come to us, many of our students are simply not well-prepared to express ideas effectively. Many of them seem to have had little practice and have not developed college-level skill in this area. It is difficult for us to know where to concentrate our efforts in the face of fundamental shortcomings, and at the same time, it seems essential to maintain the course at a high enough level to engage the best students. It is quite clear to us that many students are simply not capable readers. Many of them have poor vocabularies and experience difficulty in understanding college-level writing. They also are often impatient with difficult reading and intolerant of sophisticated language.

Again, we have many activities. Here are just a few:
• We all emphasize vocabulary and try to make students recognize this as a life-long pursuit. They are asked to develop vocabulary lists of words they don’t know in a reading assignment and to write the definitions out by hand. We work on developing a vocabulary specific to their research topics or to the discussion of art objects. One instructor varies the atmosphere of the class by playing the "Dictionary Game" during one session.
• Students are assigned to write summaries of articles they use for the research papers with in-class sessions about how to summarize and paraphrase.
• Students are asked to compare and critique internet sources.
• Students read articles that present two sides of an argument and are asked to articulate the issues and respond in short out-of-class essays. One of our instructors has shared an excellent pair of articles that take different sides about the role of glamour in industrial design which she uses as the basis for this kind of exercise.
• Another instructor devised a series of exercises around two fairly demanding theoretical readings and worked with the students through worksheets, discussion questions and out-of-class essays until they mastered the ideas. She described the process as "time- and labor-intensive, but rewarding."
• A session on transitional expressions with emphasis on writing for an audience highlights the way these important terms can aid in the articulation of complex ideas and guide the reader more smoothly through a piece of writing.
Learning Objective 3: Students shall be able to organize and develop essays and documents for both professional and general audiences, including appropriate editorial standards for citing primary and secondary sources.

Out of approximately _____ students assessed, approximately what percentage ________ of students met this GE Student Learning Objective?

State how you obtained this percentage and briefly summarize 2 or 3 examples of activities/assignments that have been successful in helping students meet GE Student Learning Objective 3.

Again the research assignments (both research papers and oral presentations) provide the arena where these objectives are addressed. The visual analysis papers are also useful here, as are reviews that students are asked to write. Here are a couple of other examples of relevant activities:

- Most of us include resume writing in our courses and get help from the Placement Center. Although we do this at different times in the semester, it makes a nice summary exercise because the emphasis on audience, technical perfection, conciseness and constant revision of a living document reiterates some of the underlying themes of the course and links them to the workplace.
- One instructor has students write a proposal for a project based on their major--for a business, a gallery exhibit, a design change. She uses Robert Moulthrop's "The Written Proposal: What Matters, What Doesn't" as preparation and also requires appropriate research as the proposals are prepared.

  One instructor invites professionals in the field of art to the classroom and has students interview them and then write an article based on the interview.

Assessment Activity Summary

Briefly summarize areas where assessment activities have indicated that students have had difficulty in meeting the GE Learning Objectives.

Vocabulary lists of the words students felt they needed to look up in an assigned reading provide a very good indication of the level of student vocabularies (the results are sometimes a little shocking). Paraphrasing and summarizing exercises are both valuable practice for students and provide a clear indication of how well they read and understand. It is hard for students to put things in their own words and often they summarize by copying down sentences in the passage they are working on. Research papers and longer essays make it clear to us how hard it is for many students to organize their ideas in clear paragraphs, no matter how hard we work on paragraph structure. One instructor gives students a paragraph to summarize in pairs and has
them write their one-sentence summaries on the board for everyone to assess.
Finally, of course, everything we do becomes an assessment activity. We read student writing carefully; we are attentive when they discuss issues in class; we circulate as they do group activities looking for ways to intervene and redirect, clarify, expand the group activity (this often provides us with the most satisfying teaching experiences). Based on all of this, we are all constantly tinkering with our courses and improving our aim to the students. We share successful ideas regularly in formal meetings each semester, in occasional emails and in one-on-one discussions or appeals for help. The activities we use as assessment devices are usually good learning experiences for the students in the first place. Sometimes we also give quizzes.

Briefly summarize course modifications that are planned or have been implemented to address any difficulties in meeting GE Learning Objectives that were summarized in the previous question.

We are constantly looking for ways to improve our aim to students and to develop exercises that work well to provide a challenge for the best students and a learning experience for the less-prepared. The university might want to develop some workshops that can help us with that difficult task.

Inclusion of Content Objectives for Area Z Courses:

In light of what you have learned from your assessment activities, please give some examples of activities/assignments that have been particularly effective in incorporating issues of diversity into the course.

This is an area in which our department is particularly strong. There is a wonderful wealth of material available to us to meet this objective, and we all are committed to it. Our course readers and anthologies all include the contributions of people from diverse backgrounds, and the museums and galleries around us provide excellent examples of work by diverse individuals. Many of us take our students to the San Jose Museum of Art where the collection is very diverse. Our art faculty is diverse, and some of us invite art professors into the classroom for students to interview. There are many works of art we can use to raise issues of diversity, from the Viet Nam Memorial by Maya Lin, which makes a very effective case study, to the work of the local artist Enrique Chagoya, to name just two of endless possibilities. Here is an example of an instructor's specific lesson in her own words:

• "[After an exercise involving real-world examples of artists' statements] I ask the class to look at the statement by Bernice Bing (a Chinese-American artist) in particular. We discuss artistic genealogy, cultural heritage, extra-artistic influences, 'mentors, muses, and totems,' etc. Working in class, students write first drafts of their own genealogies as artists or designers." This is later revised and peer-edited.
Briefly summarize the focus of 2 or 3 assignments that are particularly effective in meeting the writing goals of the course (include both in-class and out-of-class examples).

Many examples have already been given in this report. The previous example of an artist's statement meets several of the course goals. Visual analysis exercises both in class and in formal papers are important for art students and allow us to teach them to write better and to think more effectively about art at the same time. There are many ways to improve their skills:

Observation exercises, both in and out of class, are useful in slowing students down and making them look more carefully, again with the goal of raising issues for them to write about. For example, after a discussion of the elements of design, a student in one class who is a shoe collector and plans to be a shoe designer brought two pairs of basketball shoes from his extensive collection. Students worked in groups to make detailed observation notes (and we developed an interesting little vocabulary list) and then each student wrote a paragraph analyzing the design.

We prepare worksheets for students to bring to museums and galleries to help them brainstorm and develop an understanding of issues, so they develop good ideas to write about.

We work hard to develop good assignments (and avoid silly prompts) that are interesting to students and, when possible, are flexible enough to allow them to adapt the topic to their own field within art--our classes include students with a wide range of interests from cartooning to graphic and industrial design, fine arts, interior design and illustration. Our projects and presentations are aimed to engage the variety of student interests.

Briefly summarize the most valuable strategies for giving students "practice and feedback" on their writing throughout the semester.

• For an assignment in which all the students are writing about a similar topic, they are asked to email their thesis statements in advance so the instructor can put these together in a handout. Students then work on the theses in small groups and are asked to imagine what kind of support would be needed in a paper that argues each of the theses. The whole class compares their ideas in the last part of the class. This exercise takes place before the papers are due so students can assess and revise their own thesis statements.

• Some of us have developed editing checklists to be used as cover sheets that can be modified for individual problem areas.

• Students write revisions for most or all of their papers. We all include a stage of peer-editing, usually with some specific goals or issues for the peer-editors to consider. Most student papers thus go through three stages of writing and revision.
Coordination

If this is a multiple section course or if different faculty teach this course during different semesters, please summarize how you coordinate the sections and the effectiveness of coordination activities in helping all sections meet GE Student Learning Objectives and implement the assessment plan. (N/A if not applicable)

This department offers many sections of 100W each semester, most of which are taught by art historians (and thus, appropriately, by people whose primary medium is language). We are a wonderfully cohesive group (rare enough in academia!) and coordination has been productive and even pleasant. We meet nearly every semester and have had many very useful meetings that generate lots of ideas. The meetings are summarized in memos for everyone, including those unable to attend. As coordinator, I have also attended university-wide workshops (like one last semester sponsored by the IRC on teaching to non-native speakers) on behalf of the group and shared what I learned through memos. I have also been able to share ideas and teaching materials with new teachers as they are hired. We continue to work on compiling resource binders.

We have had many discussions about the on-going problem of plagiarism and about strategies and ideas for teaching non-native speakers.

Have faculty teaching this course had a dialog regarding measurement or grading of the accomplishment of GE Student Learning Outcomes? If so, describe any successes you have had in terms of developing rubrics or measurement tools that can be used across sections. (N/A if only one professor for this course)

We have had some dialogue about this issue in our meetings--especially one session in which we graded a student paper that one of us provided. We were pleased to find that we gave it similar grades. We also found that we wrote quite similar comments on the paper. The effort was both reassuring and interesting.
We have also had discussions about using rubrics and those who were already using them provided examples. More of us now use rubrics than initially, and all our greensheets are now clearer about the standards on which we base our grades.

Evaluation of the Assessment Activities

Are the assessment activities you are using unchanged from the plan submitted with the GE certification request? ________ Yes ________ No

In terms of the original assessment plan submitted with the course certification, the assessment plan
___________ met our needs and continues to be used
___________ requires/required some modification
___________ requires/required major changes to be useful
Please explain your response to the above, and include a summary of modifications that have been made or that you intend to make to your assessment activities

We worked very hard during the last round of the certification process to bring our courses into compliance (and have worked hard to maintain that in the intervening semesters). No major modifications are planned.

Additional Comments

Please include any additional comments you have here.

Our faculty maintains a high level of commitment both to our students in general and to this course, which is certainly a time-consuming and difficult one to teach. The commitment is fueled, I think, by our shared sense of the importance of writing and by our awareness of the substantial room for improvement our students display as writers. The tightening of standards a few years ago when students were required to pass the WST even after they had taken the LLD courses was welcome. It is important that these standards be maintained--waivers of the requirements, which we run across now and then, make our tasks much more difficult. We are also frustrated by students who come to us (this occurs not infrequently) with extremely poor writing skills who understand themselves as honor students or who are on the Dean's List.

We all, to a person, remain quite dismayed by the level of skill that many students bring to this course. The idea of turning them in 15 weeks into writers who exhibit competence sufficient for a professional audience can seem absurd at times. We do see improvement, sometimes a satisfying level of improvement, but there is much more to be done than can usually be achieved in one semester to make a large percentage of our students truly effective writers for a professional audience, judging them, that is to say, by the standards we require for ourselves.

Data Collection

Please attach a copy of the report format or form you used to collect data from instructors teaching this course.

Date Submitted: ________________________________

Area Z 9
COORDINATOR SUMMARY
General Education Course Assessment Sheet
Advanced General Education Area Z: WRITTEN COMMUNICATION II

Course Summary Information

Course Prefix and Number  ART 100W Course Title: Fine Arts Writing Workshop

Results reported for: 2013-2014

Number of sections offered during reported semester(s): Seven

Summary includes data from instructors' reports for the following number of sections: Seven

Course Coordinator: Christy Junkerman Email: christy.junkerman@sjsu.edu

Course Certification

Were any issues or concerns identified when the course last received certification or continuing certification (see letter from AVP of Undergraduate Studies)?

No

If yes, briefly summarize course modifications that have been implemented to address issues or concerns identified in the course certification letter.

N/A

Students Learning Objectives

Based on the assessment summaries submitted by course instructors, please answer the following questions: (If this is a multi-section course, please provide examples from several sections for the following questions or indicate that the activity/assignment is being used in more than one section)

Learning Objective 1: Students shall be able to refine the competencies established in Written Communication IA and IB as summarized below:

IA Student Learning:
- Students should be able to perform effectively the essential steps in the writing process (prewriting, organizing, composing, revising, and editing).
- Students should be able to express (explain, analyze, develop, and criticize) ideas effectively.
- Students should be able to use correct grammar (syntax, mechanics, and citation of sources) at a college level of sophistication.
- Students should be able to write for different audiences (both specialized and general)

IB Student Learning:
- Students should be able to use (locate, analyze, and evaluate) supporting materials, including independent library research.
• Students should be able to synthesize ideas encountered in multiple readings.
• Students should be able to construct effective arguments.

Out of approximately _____ students assessed, approximately what percentage ________ of students met this GE Student Learning Objective?

State how you obtained this percentage and briefly summarize 2 or 3 examples of activities/assignments that have been successful in helping students meet GE Student Learning Objective 1.

We are all experienced and confident teachers and writers and know SJSU students quite well. Our percentages are based on careful reading of student work, both formal essays and in-class exercises, and our best effort to assess their language skills. In determining these percentages we have weighed heavily on the word "refine" and have looked for improvement starting from where the students were, and not based on absolute standards. As one respondent wrote on the questionnaire I gave the instructors, "This seems to be asking whether or not students made any progress." This has seemed to us to be the most useful way to understand the task of gauging student competence, and our numbers reflect real improvement toward these competencies.

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• Groups of students are asked to present grammar issues to each other (i.e. teach each other a grammar issue, on the theory that nothing makes one understand something like the responsibility of explaining it to one's peers).

• A particular issue, like wordiness, is taught through a worksheet created from sentences drawn anonymously from each student in the latest group of papers. Students work on editing the sentences in small groups, and then the whole class compares results and discusses strategies for eliminating wordiness.

• One instructor uses car names to discuss issues of connotation and denotation and then has students work in pairs to create a new automobile name and present it to the class, explaining the connotations and denotations.

Briefly summarize 1 or 2 examples of activities/assignments in which students have used scholarly sources and performed independent library research.

We assign research papers and annotated bibliographies and ask students to use one of the major documentation styles for footnotes and bibliography.

• We all depend on our excellent art reference librarian to give our students a hands-on session in the library computer cluster about using library reference tools--the catalogue and especially the electronic databases for art to which the library subscribes. She has lots of tips to share about things like locating artists' statements. She has also helped us with ideas for teaching students about plagiarism and has developed an effective exercise for us to use that is available on her website.
• Some of us follow that session with another library session of our own devising that sends the students into the library to perform tasks that are related to their various majors (finding an art education periodical in the basement stacks; finding the latest issue of Cartoonist Profiles; locating the folio section on the 8th floor; guessing the number of shelves of books about pottery on the 7th floor and then finding the appropriate shelves and actually counting them--they are amazed). Some students have never been to the library before these sessions; others have never been to the 7th floor.

• Students are given a paragraph from a research paper written by an anonymous student who clearly wrote without really understanding the subject s/he was writing about. The class sorts out the problems in the paragraph and discusses what kinds of additional sources could be used to develop a real understanding of the material and what kinds of sources yield what sorts of information. After discussion and more information, students try rewriting the topic sentence to focus the paragraph.

Briefly summarize 1 or 2 examples of activities/assignments in which students have synthesized ideas encountered in readings.

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• A gallery trip might be coordinated with something in the course reader, or with a xeroxed newspaper article or review, or with an internet site.

• A chapter about the arts and crafts movement prepares them to write about actual objects brought to the classroom from the instructor's own collection. Their essays require them to cite passages in the reading to make connections clear.

• Students have been asked to write papers on the new library; the new Richard Meier Civic Center will surely provide interesting paper topics.

• Public monuments, both local and national, have been the focus of assignments for several instructors--they provide an excellent opportunity for visual analysis, synthetic thinking and analysis of controversy, and awareness of issues of diversity. There is excellent material for students to read and watch on film in preparation for writing about public monuments, and of course, the newspapers provide ongoing coverage.
Learning Objective 2: Students shall be able to express (explain, analyze, develop, and criticize) ideas effectively, including ideas encountered in multiple readings and expressed in different forms of discourse.

Out of approximately _____ students assessed, approximately what percentage ________ of students met this GE Student Learning Objective?

State how you obtained this percentage and briefly summarize 2 or 3 examples of activities/assignments that have been successful in helping students meet GE Student Learning Objective 2.

We address this objective through the research papers, group presentations, visual analysis papers, letters to the editor, and through discussion of and written response to the course readings. It is in this area that many of us feel less than confident about our percentages. It is hard to gauge just how effective as writers the students actually will be in their careers--and obviously, "effective" is not a standard that lends itself easily to quantification. When they come to us, many of our students are simply not well-prepared to express ideas effectively. Many of them seem to have had little practice and have not developed college-level skill in this area. It is difficult for us to know where to concentrate our efforts in the face of fundamental shortcomings, and at the same time, it seems essential to maintain the course at a high enough level to engage the best students. It is quite clear to us that many students are simply not capable readers. Many of them have poor vocabularies and experience difficulty in understanding college-level writing. They also are often impatient with difficult reading and intolerant of sophisticated language.

Again, we have many activities. Here are just a few:

- We all emphasize vocabulary and try to make students recognize this as a life-long pursuit. They are asked to develop vocabulary lists of words they don't know in a reading assignment and to write the definitions out by hand. We work on developing a vocabulary specific to their research topics or to the discussion of art objects. One instructor varies the atmosphere of the class by playing the "Dictionary Game" during one session.
  - Students are assigned to write summaries of articles they use for the research papers with in-class sessions about how to summarize and paraphrase.
  - Students are asked to compare and critique internet sources.
  - Students read articles that present two sides of an argument and are asked to articulate the issues and respond in short out-of-class essays. One of our instructors has shared an excellent pair of articles that take different sides about the role of glamour in industrial design which she uses as the basis for this kind of exercise.
- Another instructor devised a series of exercises around two fairly demanding theoretical readings and worked with the students through worksheets, discussion questions and out-of-class essays until they mastered the ideas. She described the process as "time- and labor-intensive, but rewarding."
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Learning Objective 3: Students shall be able to organize and develop essays and documents for both professional and general audiences, including appropriate editorial standards for citing primary and secondary sources.

Out of approximately _____ students assessed, approximately what percentage ________ of students met this GE Student Learning Objective?

State how you obtained this percentage and briefly summarize 2 or 3 examples of activities/assignments that have been successful in helping students meet GE Student Learning Objective 3.

Again the research assignments (both research papers and oral presentations) provide the arena where these objectives are addressed. The visual analysis papers are also useful here, as are reviews that students are asked to write. Here are a couple of other examples of relevant activities:

- Most of us include resume writing in our courses and get help from the Placement Center. Although we do this at different times in the semester, it makes a nice summary exercise because the emphasis on audience, technical perfection, conciseness and constant revision of a living document reiterates some of the underlying themes of the course and links them to the workplace.
- One instructor has students write a proposal for a project based on their major--for a business, a gallery exhibit, a design change. She uses Robert Moulthrop’s "The Written Proposal: What Matters, What Doesn't" as preparation and also requires appropriate research as the proposals are prepared.
  One instructor invites professionals in the field of art to the classroom and has students interview them and then write an article based on the interview.

Assessment Activity Summary

Briefly summarize areas where assessment activities have indicated that students have had difficulty in meeting the GE Learning Objectives.

Vocabulary lists of the words students felt they needed to look up in an assigned reading provide a very good indication of the level of student vocabularies (the results are sometimes a little shocking). Paraphrasing and summarizing exercises are both valuable practice for students and provide a clear indication of how well they read and understand. It is hard for students to put things in their own words and often they summarize by copying down sentences in the passage they are working on. Research papers and longer essays make it clear to us how hard it is for many students to organize their ideas in clear paragraphs, no matter how hard we work on paragraph structure. One instructor gives students a paragraph to summarize in pairs and has
them write their one-sentence summaries on the board for everyone to assess. Finally, of course, everything we do becomes an assessment activity. We read student writing carefully; we are attentive when they discuss issues in class; we circulate as they do group activities looking for ways to intervene and redirect, clarify, expand the group activity (this often provides us with the most satisfying teaching experiences). Based on all of this, we are all constantly tinkering with our courses and improving our aim to the students. We share successful ideas regularly in formal meetings each semester, in occasional emails and in one-on-one discussions or appeals for help. The activities we use as assessment devices are usually good learning experiences for the students in the first place. Sometimes we also give quizzes.

Briefly summarize course modifications that are planned or have been implemented to address any difficulties in meeting GE Learning Objectives that were summarized in the previous question.

We are constantly looking for ways to improve our aim to students and to develop exercises that work well to provide a challenge for the best students and a learning experience for the less-prepared. The university might want to develop some workshops that can help us with that difficult task.

**Inclusion of Content Objectives for Area Z Courses:**

In light of what you have learned from your assessment activities, please give some examples of activities/assignments that have been particularly effective in incorporating issues of diversity into the course.

This is an area in which our department is particularly strong. There is a wonderful wealth of material available to us to meet this objective, and we all are committed to it. Our course readers and anthologies all include the contributions of people from diverse backgrounds, and the museums and galleries around us provide excellent examples of work by diverse individuals. Many of us take our students to the San Jose Museum of Art where the collection is very diverse. Our art faculty is diverse, and some of us invite art professors into the classroom for students to interview. There are many works of art we can use to raise issues of diversity, from the Viet Nam Memorial by Maya Lin, which makes a very effective case study, to the work of the local artist Enrique Chagoya, to name just two of endless possibilities. Here is an example of an instructor's specific lesson in her own words:

- "[After an exercise involving real-world examples of artists' statements] I ask the class to look at the statement by Bernice Bing (a Chinese-American artist) in particular. We discuss artistic genealogy, cultural heritage, extra-artistic influences, 'mentors, muses, and totems,' etc. Working in class, students write first drafts of their own genealogies as artists or designers." This is later revised and peer-edited.
Briefly summarize the focus of 2 or 3 assignments that are particularly effective in meeting the writing goals of the course (include both in-class and out-of-class examples).

Many examples have already been given in this report. The previous example of an artist's statement meets several of the course goals. Visual analysis exercises both in class and in formal papers are important for art students and allow us to teach them to write better and to think more effectively about art at the same time. There are many ways to improve their skills:

Observation exercises, both in and out of class, are useful in slowing students down and making them look more carefully, again with the goal of raising issues for them to write about. For example, after a discussion of the elements of design, a student in one class who is a shoe collector and plans to be a shoe designer brought two pairs of basketball shoes from his extensive collection. Students worked in groups to make detailed observation notes (and we developed an interesting little vocabulary list) and then each student wrote a paragraph analyzing the design.

We prepare worksheets for students to bring to museums and galleries to help them brainstorm and develop an understanding of issues, so they develop good ideas to write about.

We work hard to develop good assignments (and avoid silly prompts) that are interesting to students and, when possible, are flexible enough to allow them to adapt the topic to their own field within art--our classes include students with a wide range of interests from cartooning to graphic and industrial design, fine arts, interior design and illustration. Our projects and presentations are aimed to engage the variety of student interests.

Briefly summarize the most valuable strategies for giving students "practice and feedback" on their writing throughout the semester.

• For an assignment in which all the students are writing about a similar topic, they are asked to email their thesis statements in advance so the instructor can put these together in a handout. Students then work on the theses in small groups and are asked to imagine what kind of support would be needed in a paper that argues each of the theses. The whole class compares their ideas in the last part of the class. This exercise takes place before the papers are due so students can assess and revise their own thesis statements.

• Some of us have developed editing checklists to be used as cover sheets that can be modified for individual problem areas.

• Students write revisions for most or all of their papers. We all include a stage of peer-editing, usually with some specific goals or issues for the peer-editors to consider. Most student papers thus go through three stages of writing and revision.
Coordination

If this is a multiple section course or if different faculty teach this course during different semesters, please summarize how you coordinate the sections and the effectiveness of coordination activities in helping all sections meet GE Student Learning Objectives and implement the assessment plan. (N/A if not applicable)

This department offers many sections of 100W each semester, most of which are taught by art historians (and thus, appropriately, by people whose primary medium is language). We are a wonderfully cohesive group (rare enough in academia!) and coordination has been productive and even pleasant. We meet nearly every semester and have had many very useful meetings that generate lots of ideas. The meetings are summarized in memos for everyone, including those unable to attend. As coordinator, I have also attended university-wide workshops (like one last semester sponsored by the IRC on teaching to non-native speakers) on behalf of the group and shared what I learned through memos. I have also been able to share ideas and teaching materials with new teachers as they are hired. We continue to work on compiling resource binders.

We have had many discussions about the on-going problem of plagiarism and about strategies and ideas for teaching non-native speakers.

Have faculty teaching this course had a dialog regarding measurement or grading of the accomplishment of GE Student Learning Outcomes? If so, describe any successes you have had in terms of developing rubrics or measurement tools that can be used across sections. (N/A if only one professor for this course)

We have had some dialogue about this issue in our meetings--especially one session in which we graded a student paper that one of us provided. We were pleased to find that we gave it similar grades. We also found that we wrote quite similar comments on the paper. The effort was both reassuring and interesting.

We have also had discussions about using rubrics and those who were already using them provided examples. More of us now use rubrics than initially, and all our greensheets are now clearer about the standards on which we base our grades.

Evaluation of the Assessment Activities

Are the assessment activities you are using unchanged from the plan submitted with the GE certification request? _______ Yes _______ No

In terms of the original assessment plan submitted with the course certification, the assessment plan

___________ met our needs and continues to be used

___________ requires/required some modification

___________ requires/required major changes to be useful
Please explain your response to the above, and include a summary of modifications that have been made or that you intend to make to your assessment activities

We worked very hard during the last round of the certification process to bring our courses into compliance (and have worked hard to maintain that in the intervening semesters). No major modifications are planned.

Additional Comments

Please include any additional comments you have here.

Our faculty maintains a high level of commitment both to our students in general and to this course, which is certainly a time-consuming and difficult one to teach. The commitment is fueled, I think, by our shared sense of the importance of writing and by our awareness of the substantial room for improvement our students display as writers. The tightening of standards a few years ago when students were required to pass the WST even after they had taken the LLD courses was welcome. It is important that these standards be maintained--waivers of the requirements, which we run across now and then, make our tasks much more difficult. We are also frustrated by students who come to us (this occurs not infrequently) with extremely poor writing skills who understand themselves as honor students or who are on the Dean's List.

We all, to a person, remain quite dismayed by the level of skill that many students bring to this course. The idea of turning them in 15 weeks into writers who exhibit competence sufficient for a professional audience can seem absurd at times. We do see improvement, sometimes a satisfying level of improvement, but there is much more to be done than can usually be achieved in one semester to make a large percentage of our students truly effective writers for a professional audience, judging them, that is to say, by the standards we require for ourselves.

Data Collection

Please attach a copy of the report format or form you used to collect data from instructors teaching this course.

Date Submitted: 8/20/2014
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.”

(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.).**

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?**
General Education Annual Course Assessment Form

Course Number/Title: ARTH 70A
GE Area: C-

Results reported for AY: 2013-14  # of sections: 2  # of instructors: 2

Course Coordinator: Anthony Raynsford
E-mail: anthony.raynsford@sjsu.edu

Department Chair: Anne Simonson
College: H&A

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.

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

ARTH 70A is part of a two-course survey on the history of Western art and with its companion course (ARTH 70B) is widely taught in universities, colleges and AP high school classrooms in the US. ARTH 70A focuses on the art of Europe, the Near East, and North Africa from approximately 30,000 BCE to 1400 CE. It is a standard course which uses a textbook (usually packaged for two semesters) covering thousands of years of history with complex cultural and historical exchanges and transitions and with the emergence of three major world religions.

SLO 1 (recognition) is assessed by quizzes and tests, based on study guides, study images, vocabulary lists, classroom activities, presentation groups who “own” certain segments of the course material and teach it to others, and discussion of how to prioritize information. SLO 2 (affective and analytical response) is measured by in-class and take-home essays, papers, and homework assignments. SLO 3 (writing) is measured by evaluation of the quality of written assignments collected for SLO2. The relative comprehensiveness or depth of understanding of “the historical or cultural contexts in which specific works of art were created” and the “accomplishments of and issues related to women and diverse cultures reflected in such works of art” are also measured by written assignments. We have now used reading logs or other reading comprehension tools in all sections for more than six years and assign a wide variety of readings in addition to the very large and comprehensive (but well-organized and straightforward) textbook. Students are required to summarize chapters, to paraphrase sections of text, to respond to standard sets of questions about diverse cultures, to
evaluate primary and secondary source articles, to collect factual information and to analyze perspectives of different authors. Group projects and visits to local museums resulting in a museum and/or research paper required in all sections also demand the use of outside sources and familiarity with some basic art history research resources.

Instructors of ARTH 70A have worked together for many years, regularly compare notes on teaching and assessment strategies, and are part of an art history faculty that meets for a minimum of six hours/semester to discuss issues of student learning. We have come to understand that our students’ success in meeting the learning objectives of ARTH 70A has to contend with four issues:

(a) course complexity – the difficulties of acquiring the immense vocabulary to discuss the production, aesthetic values, and technical processes of art combined and associated with the widely varying social and cultural contexts for its use. As in some of the sciences, our discipline makes use of a variety of classification schema: chronological, geographical, stylistic, technical.

(b) reading comprehension – the considerable difficulties that many students have with reading and processing written information rather than just cutting and pasting it.

(c) the need to “see” in a new way and to analyze visual information,

(d) students’ general unfamiliarity with history coupled, in some cases, with an intensely personal and religious take on history. Students from a creationist background, for instance, are horrified to find the Neolithic taken seriously; students from fundamentalist traditions are likely to take their familiar religious texts as truth and to be quite willing to argue chronology, historical facts, and/or interpretations.

The strategies described above have increased student learning enormously and have made it possible for students to deal effectively with the density of the course material, to make decisions about it, and to commit to learning in ways that they didn’t anticipate. As an example, the final question in Simonson’s logs asks students to select one favorite item from the chapter and to describe both the appearance and the production of that object, and then to explain in what ways it typically functioned in the culture which produced it; regular practice with such open-ended questions enables students to succeed with all course objectives.

In 2013-14, course materials, including images, course materials and assignments were further enhanced within the digital learning environment, encompassing both the department’s Visual Resources Library and Canvas.

As in previous years, the variety of readings is constantly revised and updated, bringing the latest stylistic analyses and interpretations to the students, and maintaining the relevance of the readings to the many works of art that are currently on exhibit in local museums.
(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.)

No modifications are 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 (SLOs), Content, Support, and Assessment? If they are not, what actions are planned?
General Education Annual Course Assessment Form

Course Number/Title: ARTH 70B GE Area: C1

Results reported for AY 2013-14 # of sections 4 # of instructors 2

Course Coordinator: Anthony Raynsford E-mail: Anthony.Raynsford@sjsu.edu

Department Chair: Anne Simonson 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, 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.

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

ARTH 70B is part of a two-semester survey of Western art. ARTH 70B focuses on the art of Europe and the United States from 1400 CE to the present, traditionally ending with Contemporary art movements of the 1980s. This is a standard course usually packaged in a two-semester textbook for our discipline and taught in universities, colleges, and AP high school classrooms all over the U.S. The entire courses deals with the periodization and contextualization of artistic styles within specific cultural parameters. Each style studied reflects specific trends, activities, and changes within the history of human intellectual activity.

SLO 1 (recognition) is assessed by quizzes and tests. The course structure addressing this SLO focuses on cultural accomplishments across time and in various parts of the world. Each lecture presented a specific culture or aspect of a culture within this context. While ARTH 70B is itself taught within the Western tradition, particular attention is given to the appropriation, hybridization and/or emulation of other cultures. Examples include the artistic interpretation of the New World in Renaissance culture; cross-cultural contact during the age of colonialism; depictions of Native Americans in Early American through late-nineteenth century American art; use of the 'primitive' in nineteenth- and twentieth-century art; and the influence of African and Iberian cultural forms in the creation of Cubism. The course also addresses issues relating to women's role as artists as a recurring theme throughout the course. Reasons for the limited access to training, patronage, and opportunities available for women were discussed as a means of identifying historical obstacles faced by women as artists over time.
SLO 2 (affective and analytical response) is measured by in-class and take-home essays, papers, and homework assignments. While each section is a little different; instructors use multiple quizzes, midterms, assignments and make adjustments constantly during the course of a semester, a typical assignment is a group paper on the theme of religious difference and diversity and the resultant effect on cultural forms. For example, readings on the Reformation/Counter-Reformation are used to underscore the role of cultural factors external to art proper in determining the specific form of art in a given culture. In-class discussion groups and ‘question and answer’ exercises are used intermittently to foster student participation in this process and to gauge student comprehension of material. Other assignments meeting this requirement include papers that take advantage of Bay Area museums (which include the San Francisco Legion of Honor, SF MOMA, Oakland Museum of California, and Iris & B. Gerald Cantor Center for Visual Arts at Stanford University). Students closely examine, describe, and discuss a minimum of two works of art first through a formal description and then through a detailed analysis of the work based upon a minimum of two scholarly resources. Exam questions meet objective through such measures as four 20-minute essay questions involving describing and discussing a given image in its historical context. These essay questions are administered at regular intervals throughout the semester.

SLO 3 (writing) is measured by evaluation of the quality of written assignments collected for SLO 2. The relative comprehensiveness or depth of understanding of “the historical or cultural contexts in which specific works of art were created” and “the accomplishments of and issues related to women and diverse cultures reflected in such works of art” are also measured by written assignments.

The instructors who support ARTH 70B have worked together for many years, regularly compare notes on teaching and assessment strategies, and are part of an art history faculty that meets for a minimum of six hours/semester to discuss issues of student learning. What we understand about our students’ success in meeting the learning objectives of ARTH 70B is that here are four major issues to contend with:

(a) Course complexity. The difficulties of acquiring immense vocabulary required to discuss the production, aesthetic values, and technical processes of art combined and the vocabulary associated with widely varying social and cultural contexts for its use. As in some of the sciences, our discipline makes use of a variety of classification schema: chronological, geographical, stylistic, technical.

(b) Reading comprehension. There is evidence of considerable difficulties that many students have with reading and processing written information rather than just cutting and pasting it. There are other issues inherent to this course, of course, but many of those can be resolved by skillful teaching. Chiefly:

(c) Different demands of teaching visual materials. The need to “see” in a new way and to analyze visual information, and

(d) Students’ general unfamiliarity with history.

Strategies for addressing these issues increase student learning enormously, and especially those that increase reading comprehension. These make it possible for students to deal effectively with the density of the course material, to make decisions about it and to commit to learning in ways that they didn’t anticipate. As an example, one instructor requires students to maintain reading logs of weekly readings. A final question in each log asks students to select one favorite item from an assigned textbook chapter and to describe both the appearance and the production of that object and then to explain in what ways it
typically functioned in the culture which produced it; regular practice with such open-ended questions enables students to succeed with all course objectives.

In 2013-14, course materials, including images, course materials and assignments were further enhanced within the digital learning environment, encompassing both the department’s Visual Resources Library and Canvas.

As in previous years, the variety of readings is constantly revised and updated, bringing the latest stylistic analyses and interpretations to the students, and maintaining the relevance of the readings to the many works of art that are currently on exhibit in local museums.

(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.)

No modifications are 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 (SLOs), Content, Support, and Assessment? If they are not, what actions are planned?
Area Z

General Education Annual Course Assessment Form

Course Number/Title ARTH 72 GE Area C1

Results reported for AY 2013-2014 # of sections 4 # of instructors 2

Course Coordinator: Beverly Grindstaff E-mail: Beverly.Grindstaff@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.

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

Students in ARTH 72 have a wide range of backgrounds and competencies in design knowledge and writing. Per its Catalogue description, the ARTH 72 “Considers the cultural role of design in addressing human needs in shaping the environment, in providing shelter, clothing, utilitarian objects, and transportation, in visual communication for political and entertainment purposes.” To accomplish this, the course uses contextual and visual analysis of specific designed objects within their specific cultural contexts. It can be particularly challenging to students with reading comprehension problems or those with difficulties in abstract thinking.

Quizzes and examinations assessed the following learning outcomes: ability to translate visual perception into verbal communication; recognizing basic issues inherent to designed objects in general; knowledge of aesthetic qualities and social contexts; and understanding of basic themes and problems in design. Written assignments, in addition to fulfilling basic GE writing requirements, assessed the following additional learning outcomes: writing clearly and effectively using terminology appropriate to the field of design; ability to interpret designed objects from multiple points of view; learning the design characteristics of examples studied; knowledge of the issues related to and accomplishments of diverse cultures as reflected in examples of design; and understanding of how design is affected by its cultural and historical contexts.

Student success in achieving learning outcomes was assessed in two ways. First, written assignments were assessed for evidence of improvement in three areas: style, organization and content. Improvements in style and organization provided evidence that students were increasingly able to write clearly and effectively on a variety of topics. Improvements in content showed specifically that students were able to interpret designed objects using the conceptual tools and historical information learned in the

Area Z 18
course. Second, quizzes and exams were assessed for both knowledge of design issues and ability to translate visual perception into verbal communication. Students were required to know the definitions of key concepts and be able to apply these concepts meaningfully to examples of design that they might never before have seen. This application of knowledge required increasingly sophisticated skills in formal analysis in recognizing, describing and discussing.

Many students in this course are challenged because of their lack of basic skills writing and reading comprehension. Minor improvements could be found among such students, but a single course, such as this cannot make up for a missing foundation in these areas. Such students, however, were able to assimilate concepts based on key terms and learn skills in formal analysis. On this narrow basis, learning outcomes as whole were successful. On the broader, more subtle level of intellectual synthesis, the results were mixed and harder to measure.

In Spring 2014 and through the summer, ARTH 72 instructors and course coordinator met to standardize readings for the course and increase its coverage of contemporary design. The result will be published through a Textbook Alternative Project TAP) Grant awarded to the Course Coordinator in May 2014. The TAP resources will be used in all sections starting with the Spring 2015 semester. It continues cooperative efforts to ensure continuity, including a similar revision fo content undertaken in 2011-2012 to include new readings and assignments intended to reduce the total number of key concepts and terms to be learned while also intensifying the depth of study in each conceptual area. Continuity across sections for this important undergraduate course is provided by close consultation with the course coordinator, classroom visits and review of course materials. All sections used the same standard design history survey textbook, Raizman’s History of Design, 2d. ed., either as a required or recommended reading; since Fall 2013, this textbook has been required in all sections and will continue as an optional textbook. (Its key chapter will appear in the Tap textbook as permitted by copyright.) These changes have made learning outcomes easier to assess and improved assessed learning outcomes and, in the process, increased student satisfaction with the course. Difficulties with abstract thought were overcome through repeated application to concrete examples, both in class discussion and in assessed work. During the period being assessed, one instructor introduced changes that required all students to give multiple short presentations and promised increased student interaction with course material. In practice, however, these proved too brief to adequately convey knowledge or otherwise benefit the class as a while, and assignment has been discontinued.

In all sections, course materials, including images, course materials and assignments were enhanced through an optimal combination of the extensive resources of the Visual Resources Library and the Canvas instructional shell. These modifications appeared to enhance student learning and satisfaction with the learning environment.

(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.
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?

Yes.

(8/29/2014; BKG)
General Education Annual Course Assessment Form

Course Number/Title __ARTH 193A_ Worlds of Art and Culture_______ GE Area ___V_______

Results reported for AY ___2013-2014_______# of sections ___4_______ # of instructors __1__

Course Coordinator: ______Dore Bowen__________________E-mail: dore.bowen@sjsu.edu

Department Chair: ______Anne Simonson___________________ College: ________ H & A

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.

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

This was the last academic year that ARTH193A was taught by Dr. Marilyn Wyman, lecturer in the Art History and Visual Culture program. Under Dr. Wyman’s capable stewardship this course has been taught with the same thematic focus and related assignments over the past years. Dr. Wyman has taught Art History 193A around the production of sacred art and architecture within diverse cultures, starting with small scale societies and working its way up to larger, more hierarchical societies. Systems of philosophical continuity and similarity in the production and distribution of visual media are at the core of the lectures and each lecture surveys how these systems influence the world views of diverse international cultures and therefore the world views of American citizens and residents who come from these cultures (either as direct immigrants or as the progeny of immigrants).

Dr. Wyman has now retired and was not therefore available for this assessment. This assessment is thus based upon Dr. Wyman’s assessment of ARTH193a from the previous year. The information from the previous assessment has not changed significantly. The SLOs are met with the assignments described below (written assignments, journals, and class discussions that occur as much as is practical during the lecture session).

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.

This SLO is at the heart of the course, and levels of success are evident in all written work (exams, journals, papers). Paper assignment #1 is particularly apt in relation to SLO 1.

Paper #1. Compare and Contrast/Critical Thinking: Historical accounts of specific events are colored by the cultural experiences and expectations of their authors so that no single perspective is or can be absolutely accurate. Your first paper asks you to critically assess and then compare and contrast the accounts of a Spanish conquistador (Bernal Diaz), an hidalgo or nobleman (Hernan Cortes), and the defeated Aztecs. As you read, remember that both Cortes and Diaz write from the perspective of their European experiences during the period of the Inquisition; how does this
color their view of the Aztec world and of the celebrations they witnessed? How did the Aztec (writing post conquest) interpret the Spanish attacks?

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 2, as instructor Wyman points out, is addressed in a variety of ways with respect to civil religion. SLO 2 is also assessed in journal entries and in assignments such as a summary paper with an experience based essay prompt such as the following:

**Paper #2.** Active Learning/Participation: This assignment is designed to put what you have learned this semester into practice within a personal context as you critically reflect on the ideas we have discussed throughout the semester. Choose a labyrinth from the Bay Area using the following website: [http://wwll.veriditas.labyrinthsociety.org/](http://wwll.veriditas.labyrinthsociety.org/) Type in your zip code on the side and it will help you to locate a labyrinth. Describe the labyrinth you have chosen and its environment. Then walk the labyrinth. You may choose to do this more than once. Then, in an essay of about 3 pages, discuss your experience with this space? Your paper should draw on and show appropriate use of key terms and concepts and demonstrate a proficiency in their application.

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

This SLO is also addressed in a variety of ways, such as how Buddhist, Christian, and Shinto imagery changed from aniconic to iconic in response to outside influences (Buddhist because of Hellenism, Christian with the demographic shift from mostly Jews as converts to mostly non-Jews as converts, and Shinto because of the introduction of Buddhism and its image base from China via Korea), and typically assessed via exam questions.

Some students continue to struggle with the concept that neither Christianity nor the United States are the paradigms against which all other cultures should be judged rather than working through a more equitable playing field. Critical thinking and assessment remain skills that still need to be developed. This is especially obvious in the first comparison paper in which students are asked to read and assess three different perspectives on a single event (the Conquest of Mexico) - one from the perspective of a royal delegate of Spain attempting to convince the king of the merits of his mission, one from the perspective of a defeated soldier ten years after the conquest, and a third from a foot soldier written 50 years after the event who feels that his participation has been marginalized. This assignment in part reflects the need for SJSU students, as they become participants in American politics, to learn to listen and read with a critical ear to the many accounts/perspectives of American involvement in over seas conflicts or activities and make knowledgeable decisions or assessments about what they hear.

At least 50% of students confuse "summary" with "analysis." This also becomes apparent in the analytic paper, in which they summarize each position but then do not provide any analysis.

Vocabulary is important and specific visual analysis terms are interspersed with culturally specific terminology. A vocabulary quiz based on he discussion of a single image is given early in the semester to make sure that students study and become comfortable with basic terms before the semester is too far along. A midterm exam is already too late to learn that basic terms were not clearly understood, despite having the terms on the screen (ppt) and providing definitions multiple times over the course of the inter-related lectures. The instructor changes the image and the vocabulary for each class; this year she asked for a brief but thoughtful and integrated essay response to the following question:

Reverence for, a relationship with, and an understanding of the "power of place" are fundamental beliefs seen in many traditions that help to provide a sense of both
community and individual identity. On the screen is the painting *Sacred Places at Malmindjar* based on these relationships by the Australian artist David Malangi. Please write an integrated essay that briefly discusses this image using the following concepts/terms. In your response, please define each term, use the term appropriately in your discussion, and indicate the evidence within the painting that suggests its relevance in understanding this image: sacred v. secular time, liminality, totem, transformation, and covenant. In your conclusion, please discuss how these terms relate to the concept of "place identity."

According to the instructor, an on-going problem with 15%-20% of the students is a lack of attention to instructions, despite the fact that instructions, with a complete methodology, are currently on the instructor’s website for the course.

**(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.)**

In the future, this course will be taught by a new instructor. It is currently being taught by Patricia Albers, lecturer in the Visual Culture and Art History program. The next assessment will be based upon her syllabus.

**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?**
General Education Annual Course Assessment Form

Course Number/Title ARTH 193B GE Area 
Results reported for AY 2013-2014 # of sections 2 # of instructors 1

Course Coordinator: Beverly Grindstaff E-mail: Beverly.Grindstaff@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.

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

This course has long been taught by a single instructor and consistently meets all SLO areas. It introduces students to peoples, places, areas, languages, cultures, religions, historical information, and works of art of which they are completely unfamiliar. The course focuses on the connections between the East and West using the Silk Road as the connector crossing geographical regions and encountering cultures and peoples that are not household names for most American students. Through the various activities described below the course the students are successfully grasping material so that the culminating activity of group oral presentations on a Silk Road topic are eagerly anticipated and extremely well done. SLO 1 is assessed through various short quizzes on images, readings, and essays that focus on the role of “connections” through the exchange of and contact with various forms and motifs of art. The two term papers require students to read and analyze information on the Silk Road and respond to the question of the phenomenon of “globalization,” the second paper asks students to compare a work of art from a local museum that demonstrates connections with a work(s) of art that they have seen in lectures.

SLO 2 is assessed through quizzes and essays where students are required to recognize works of art that are produced in styles that demonstrate the exchange of stylistic
characteristics as they made their way to the West or vice versa. Outside reading, class discussions and a class writing assignment help students understand the “globalization” of art produced by the Silk Road.

SLO 3 is assessed through a series of class discussions, oral presentations, quizzes on powerpoint lectures, outside readings and a “slide contest” (in which students working in groups have to use their notes and identify the various motifs that represent the response to the cultural/religious/social changes brought on by the historical pressures).

The Silk Road is and was one of the most diverse areas of the ancient to modern world. The resulting syncretic cultures are representative of how diversity was accepted and celebrated, as part of the world of art, but also as a means of good business practice. Through PowerPoint lectures, outside readings, class discussions, class essays, and quizzes, students learn to recognize how cultures in these areas relied upon each other and that at their height respected each other and worked together for a common good.

(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.)

No modifications of the course are planned for at this time.

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?

All sections are aligned and no actions planned.

(8/29/2014; BKG)