

Student Learning Outcome #1

Materials, Tool Use and Fabrication Skills

Students will:

- Make objects and alter spaces using a variety of materials, tools and processes (traditional and/or contemporary.)
- Invent new processes for the fabrication of objects and alteration of spaces.
- Engage in effective problem-solving in terms of the construction and presentation of any given “spatial art” project.

RECORD OF ASSESSMENT

Begin generating a record of assessment for this Student Learning Outcome in which you record the following areas of assessment activity. Start each entry with the semester in which the activity(s) occurred followed by a description of the activity(s). These dates and activities should correspond with the “Schedule of Assessment Activities” on the first page of this report.

I. Data Collection:

- a. [SEMESTER/YEAR] – *For this assessment cycle, how were the data collected and what were the results?*

Spring 2008. Data were collected by faculty meeting and discussion.

II. What have you learn about this Student Learning Outcome?

- [SEMESTER/YEAR] – *Based on the results in part I., briefly summarize the discussion surrounding this outcome, i.e., what does the faculty conclude about student learning for this SLO?*

This SLO is the easiest of the SLOs to assess, because it is the most objective one. Students prioritize technical skill acquisition over all the other SLOs, and therefore the student success rate is high. Overcrowded facilities in the Central Shops are the main concern for continued student achievement of this SLO. Students spend precious class time lined up to use equipment.

III. Action Item(s) (if necessary):

- [SEMESTER/YEAR] – *Based on the discussion in part II., what actions will the department take to improve student learning, e.g., program changes, changes in pedagogy, process changes, resources requests, etc?*

Student learning could be improved by expanding the Central Shops, which are currently characterized by long lines to check out tools and a dangerous level of overcrowding.

Student Learning Outcome #2

Form Generation, Form Visualization and Effective Use of Space

Students will:

- Create consistent or coherent languages of form through effective combinations of materials, use of connective systems, and use of three-dimensional visual principles such as repetition, balance, and positive and negative space.
- Communicate sculptural ideas effectively through drawing

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I. Data Collection:

[SEMESTER/YEAR] – *For this assessment cycle, how were the data collected and what were the results?*

Spring 2008. Faculty meeting and discussion.

II. What have you learn about this Student Learning Outcome?

[SEMESTER/YEAR] – *Based on the results in part I., briefly summarize the discussion surrounding this outcome, i.e., what does the faculty conclude about student learning for this SLO?*

This SLO is acquired in the Foundation program and carried through all projects in subsequent studio classes. We have determined that as many as 75% of Fine Art students enter the program having acquired their foundation credits at community colleges. These students acquire many SLOs in their time here but tend to lack basic skills in form generation, form visualization and space use.

III. Action Item(s) (if necessary):

[SEMESTER/YEAR] – *Based on the discussion in part II., what actions will the department take to improve student learning, e.g., program changes, changes in pedagogy, process changes, resources requests, etc?*

Industrial Design has recently solved the same problem by eliminating a foundations class as preparation for the major, and instating a similar course specific to Industrial Design. Since we do not have the option to break articulation agreements, we will need to start actively repeating or reinforcing Foundation lessons in upper-division classes. Furthermore, an observed lack of visualization skills in Spatial majors (effectively drawing planned sculptural objects) suggests that we should introduce the ID course, Visualization 1, into the Spatial Arts curriculum.

Student Learning Outcome #3

Stylistic Literacy/ Art Historical Literacy

Students will:

- Make objects that demonstrate an understanding of the nuances that exist along the scale from “representational” to “nonrepresentational,” as well as an understanding of the processes of abstraction and stylization.
- Make objects or spatial interventions that respond to (or indicate a consciousness of) a wide range of historical precedents in addition to current trends in style, content and presentation of artwork.
- Make work that demonstrates a consciousness of how new technologies (including photography) have affected the meaning of representation as well as the meaning of “fabrication”.
- Recognize that visual “style” can function as a language and a tool for communication of ideas.

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I. Data Collection:

[SEMESTER/YEAR] – *For this assessment cycle, how were the data collected and what were the results?*

Spring 2008. Faculty meeting and discussion.

II. What have you learn about this Student Learning Outcome?

[SEMESTER/YEAR] – *Based on the results in part I., briefly summarize the discussion surrounding this outcome, i.e., what does the faculty conclude about student learning for this SLO?*

Faculty have different approaches to addressing this SLO. Most often, discussions of style occur in group critiques and one-on-one discussions of students’ work. Art historical literacy will be chiefly acquired in art history courses.

III. Action Item(s) (if necessary):

[SEMESTER/YEAR] – *Based on the discussion in part II., what actions will the department take to improve student learning, e.g., program changes, changes in pedagogy, process changes, resources requests, etc?*

Stylistic literacy can be improved by increasing the number of slide/ Powerpoint lectures (within studio classes) on the work of individual artists, or themes in art. The recent addition of Art History 11 (Intro to Contemporary Art) to the BA Spatial curriculum should start to show positive results for this SLO soon.

Student Learning Outcome #4

Cultural Critique

Students will:

- Make work that is observant of, and responsive to, both “high” and “low” culture.
- Engage with or discuss current issues of global concern, and their role as fuel for, or content of contemporary art.

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IV. Data Collection:

[SEMESTER/YEAR] – *For this assessment cycle, how were the data collected and what were the results?*

Spring 2008. Data were collected by faculty meeting and discussion.

V. What have you learn about this Student Learning Outcome?

[SEMESTER/YEAR] – *Based on the results in part I., briefly summarize the discussion surrounding this outcome, i.e., what does the faculty conclude about student learning for this SLO?*

Students naturally gravitate to making art about “hot” issues, particularly environmental issues. Students are also inclined towards referencing street culture and pop culture. The challenge for faculty is to direct these investigations away from rote imitation and cliché, and towards thoughtful critique and synthesis of ideas.

VI. Action Item(s) (if necessary):

[SEMESTER/YEAR] – *Based on the discussion in part II., what actions will the department take to improve student learning, e.g., program changes, changes in pedagogy, process changes, resources requests, etc?*

Professor Anderson encourages his students to subscribe to the weekend edition of the New York Times to increase their general consciousness of current events as well as of current art practice. He also encourages subscription to such magazines as Artforum.

All Spatial faculty could make an effort to introduce students to projects and artist initiatives (such as San Jose’s “Climate Clock” competition) that address issues of global concern.

Student Learning Outcome #5

Verbal Articulation of Artistic Goals

Students will:

- Speak and write about the objects they make and spaces they alter, using terminology appropriate to the field of sculpture and the larger field of fine art.

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VII. Data Collection:

[SEMESTER/YEAR] – *For this assessment cycle, how were the data collected and what were the results?*

Spring 2008. Faculty meeting and discussion.

VIII. What have you learn about this Student Learning Outcome?

[SEMESTER/YEAR] – *Based on the results in part I., briefly summarize the discussion surrounding this outcome, i.e., what does the faculty conclude about student learning for this SLO?*

This SLO begins at the Foundation level, with extensive vocabulary reviews and quizzes. It continues throughout the Spatial program, but mostly in the form of technical language specific to different techniques and processes.

IX. Action Item(s) (if necessary):

[SEMESTER/YEAR] – *Based on the discussion in part II., what actions will the department take to improve student learning, e.g., program changes, changes in pedagogy, process changes, resources requests, etc?*

Students who take their Foundation courses elsewhere may miss out on the largest part of this SLO. For this reason, the Foundation vocabulary and concepts ought to be reinforced with reviews and quizzes in the upper-level courses. Furthermore, faculty need to make a concerted effort to implement the decision made last year in the School Curriculum Committee, to require a "written component" in Foundation as well as upper-level Fine Arts courses.

Student Learning Outcome #6 (BFA only)

Exhibition and Professional Preparation

Students will:

- Describe the ideas that direct their work, and contextualize their work within the larger contemporary art world, in the form of written artist's statements as well as oral presentations.
- Compile (in a professional manner) applications and proposals for gallery exhibitions, grants, residencies and graduate schools.
- Mount an exhibition of their work in a school gallery or in a format appropriate to the work.

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X. Data Collection:

[SEMESTER/YEAR] – *For this assessment cycle, how were the data collected and what were the results?*

Spring 2008. Faculty meeting and discussion

XI. What have you learn about this Student Learning Outcome?

[SEMESTER/YEAR] – *Based on the results in part I., briefly summarize the discussion surrounding this outcome, i.e., what does the faculty conclude about student learning for this SLO?*

Faculty teaching the BFA Seminar report that students have poor writing skills and lack a connection to or interest in the art world outside of school, preferring to work in isolation. Further, they report that BFA exhibitions are competent but that only moderately inventive.

XII. Action Item(s) (if necessary):

[SEMESTER/YEAR] – *Based on the discussion in part II., what actions will the department take to improve student learning, e.g., program changes, changes in pedagogy, process changes, resources requests, etc?*

This lethargic, introspective attitude is perhaps due in part to the fact that SJSU is located an hour away from an art "hub" (San Francisco) and in-class field trips to SF art exhibitions are almost impossible. Perhaps faculty can start working together to create "full-day" field trips that benefit multiple classes at once. This may be one way to show students the meaning of having a "career" as a practicing artist. Professors that travel frequently to exhibit in New York and other cities also set a positive example. Perhaps this issue needs to be addressed early on, in the Art 1 overview class. Regarding writing skills: the previously mentioned proposal that studio classes include at least one written component needs to be instituted.

