**General Education Annual Course Assessment Form**

**Course Number/Title**: ARTH 70A  
GE Area: C1

**Results reported for AY**: 2018-19  
# of sections: 2  
# of instructors: 2

**Course Coordinator**: Anthony Raynsford  
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**Department Chair**: Anthony Raynsford  
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 GELO(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.

GELO 1 (recognition) is assessed by quizzes and tests, based on study guides, study images, vocabulary lists, classroom activities. GELO 2 (affective and analytical response) is measured by in-class and take-home essays, papers, and homework assignments. GELO 3 (writing) is measured by evaluation of the quality of written assignments collected for GELO2. 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. 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.

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 or religious understandings of history. Students from fundamentalist traditions, for example, are likely to take their familiar religious texts as truth and to be resistant to 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. As in previous years, this course used the textbook Marilyn Stokstad and Michael Cothren, Art History, Vol. I, with supplemental readings that are constantly revised and updated.

ARTH 70A was taught in fall 2018 by Dr. Isabelle Pafford and in spring 2019 by Dr. Christy Junkerman, both experienced lecturers in Art History and Visual Culture. Students were assessed on a series of short papers and in-class presentations. Out of 38 student essays assessed in fall 2018, 35 were found to have met the threshold learning objectives for ARTH 70A. Out of 34 student essays assessed in spring 2019, 32 were found to have met the threshold learning objectives for ARTH 70A.

(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 (GEOs), Content, Support, and Assessment? If they are not, what actions are planned?

Yes.

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

N/A (Area C1)