General Education Annual Course Assessment Form

Course Number/Title _____ARTH 193A_____________ GE Area ______V_____________________

Results reported for AY ___2018-19_____  # of sections ___4_______  # of instructors ____1_______

Course Coordinator: ____Dore Bowen_________________ E-mail: _Dore.Bowen@sjsu.edu_

Department Chair: ________Anthony Raynsford____________ College: ___Humanities and the Arts____

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

Part 1

To be completed by the course coordinator:

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

All.

GELO 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.

GELO 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.

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

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

ARTH193A has been regularly taught by Dr. Josine Smits, a lecturer in the Art History and Visual Culture program. Dr. Smits used the syllabus redesigned by Ms. Albers in 2015, which had been “organized as a series of case studies.” Albers retired in 2017, and since that time Dr. Smits has further refined the course to revolve
around environmental themes. As she writes in her syllabus: “This course is devoted to the theme of Earth Life Art. Illustrated lectures will introduce students to historical and global perspectives on the relationship between nature and humankind. They will discover the interconnectedness between culture and the natural environment by studying such wide-ranging topics as the indigenous arts of Australia and North America; the landscape painting of medieval China and Japan; the Zen garden and the tea ceremony. They will witness the growth of an ecological awareness among the landscape painters of the Romantic era in Germany, England and France, who shared common fields of interest with the scientists of their time. Hands-on projects and group discussions will allow students to delve deeply into the environmental concerns, innovative strategies, and creative responses of artists working today.” During the course of the semester students complete a midterm, final, and two essays.

GELO 1 is fulfilled by the essay assignments. Essay #1 involves a museum visit, and essay #2 is a research paper on contemporary environmental art. The midterm and final also involve short essay questions which, as the GELO demands, call for a comparison of “the ideas, values, images, cultural artifacts, economic structures, technological developments, or attitudes of people from more than one culture outside the U.S.”

GELO 2 is also fulfilled by the essay assignments and the essay questions in the midterm and final. Of particular relevance to this GELO, which demands attention to cultural traditions outside the U.S., for the first paper students are to “select 2 works of non-western art from the museum collection which are related in a meaningful way to each other and to the natural environment.”

GELO 3 is fulfilled by essay #2 and a linked group presentation, where students explain a contemporary environmental artwork. As well, active participation in classroom workshop activities, class discussions, and group presentations contribute 10% to the final grade.

Of the eight assignments assessed for ARTH 193A, eight were found to have met GELO 1, and seven were found to have met GELO 2 and GELO 3.

Part 2
To be completed by the department chair (with input from course coordinator as appropriate):
(4) Are all sections of the course still aligned with the area Goals, Student Learning Objectives (GELOs), Content, Support, and Assessment? If they are not, what actions are planned?

Yes.

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

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

Previous Memorandum Dated: November 4, 2015 From: Anne Simonson, Chair, Department of Art and Art History (still applicable)

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