

**Art Department**  
**2016 Annual Assessment Report**

**Department: Art**  
**Date: September 15, 2016**  
**Department Chair: Lisa DeBoer**

**I. Program Learning Outcome (PLO) assessment**

<b>Program Learning Outcome</b>	<b>Core Sensibility 1: Students will evaluate the relationship between art and various social, political and cultural contexts.</b>									
<b>Who is in Charge</b>	Scott & Department									
<b>Direct Assessment Methods</b>	<p>Scott, Nathan, Meagan and Lisa reviewed the work submitted for our last three Senior Exhibitions and evaluated each student’s work for its critical engagement with social, political and cultural contexts. We easily came to agreement on which students had effectively tackled “external issues,” in their art.</p> <table style="margin-left: 40px;"> <tr> <td>2013</td> <td>41%</td> <td>5 of 12</td> </tr> <tr> <td>2104</td> <td>25%</td> <td>4 of 16</td> </tr> <tr> <td>2015</td> <td>15%</td> <td>2 of 13</td> </tr> </table>	2013	41%	5 of 12	2104	25%	4 of 16	2015	15%	2 of 13
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<b>Indirect Assessment Methods</b>	None									
<b>Major Findings</b>	For 2013-2015 as a whole 27% (11 out of 41) of our majors engaged themes that went beyond the self, or beyond aesthetic or media-driven explorations. There seems to be a decline over the last few years in the amount of work being developed for the Senior Exhibition that focuses on external themes or issues.									
<b>Discussion</b>	<p>We were somewhat surprised and discomfited by these results. We noted not only the shrinking number of student works oriented to external themes (which may or may not be a long-term trend), but also the consistent prevalence of introspective, identity-driven work in our Senior Exhibitions.</p> <ul style="list-style-type: none"> <li>• We noted that, to some extent, it’s logical for 22-year olds to be thinking of identity issues. Nonetheless, we would hope that our majors are also able to apply their artistic skills and energies to issues beyond themselves.</li> <li>• Meagan noted that at the University of Colorado, Denver, student work regularly engaged external themes.</li> </ul>									

	<ul style="list-style-type: none"> <li>• We discussed the fact that for students to successfully and deeply engage externally oriented themes, it's often necessary to have a stable, clear sense of artistic identity. (Note that not all of the students listed above, who took on an "external issue," did it well.) And some of the identity driven pieces were among our most sophisticated. One needs to "push through" the identity questions in order to successfully engage the world. One can't just set them aside in favor of more externally oriented engagement</li> <li>• We noted that trends in our culture at large encourage (perhaps excessive?) self-oriented thinking.</li> <li>• We discussed our resistance to creating a benchmark for this departmental outcome. It is not up to us to determine the direction these young artists take. However, it is up to us to provide models, pointers, and support for the direction they choose. We are disappointed in the relative lack of external engagement we see in the senior projects in these last three graduating classes and will revisit this question regularly.</li> </ul> <p>We concluded that in some sense, what we are dealing with here is maturity—a process to which we can contribute, but not one we can pre-determine.</p>
<p><b>Closing the Loop Activities</b></p>	<p>There is no one class responsible for inculcating externally oriented artistic engagement. It's not the burden of Senior Seminar, for example, to increase the number of students gravitating toward such themes. Seeds have to be sown earlier. We decided on one faculty activity, one dispersed classroom approach to drawing students' attention beyond themselves, and one targeted classroom activity.</p> <p><b>Faculty Activity:</b>  During the 2016-17 school year, we will use a department meeting, or a ½ day Friday retreat to share syllabi and inventory the full range of studio assignments given. We may be inadvertently reinforcing inward-directed work by assigning things like self-portraits, or personal symbolism exercises in several classes, while thinking we are the only ones doing this. Depending on what we find, we'll make adjustments as we see fit.</p> <p><b>Dispersed Strategy:</b>  We will devise assignments or lectures in our media-specific courses to connect projects to social/cultural/political themes.</p> <p><b>Targeted classroom strategy:</b>  The Sophomore/Sr. Project is a natural place to plant seeds and look for harvest. In past years, we've noted strong continuity between the themes students tackled in their Sophomore Projects, and those they developed for their Sr. Exhibition.</p> <ul style="list-style-type: none"> <li>• We will begin to choose themes for the Sophomore Project that point students beyond themselves</li> <li>• We will show students in both Sophomore Project and Senior Seminar this data and ask them to think about it with us: <ul style="list-style-type: none"> <li>--This is one of our departmental objectives.</li> <li>--We do not seem to have all that many students interested in pursuing that objective.</li> <li>--What do they think of that?</li> </ul> </li> </ul>

**Program Learning Outcome (PLO) assessment**

<p><b>Program Learning Outcome</b></p>	<p><b>Core Sensibility #3: Students will render judgments about contemporary art informed by their learning and expressed with precision and charity</b></p>
<p><b>Who is in Charge</b></p>	<p>Lisa &amp; Department</p>
<p><b>Direct Assessment Methods</b></p>	<p><b>Art 131 Criticism Projects</b>          The first part of the semester-long Criticism Project in Art 131 asks students to investigate and analyze the criticism devoted to a contemporary artist, art form or artwork of their choice. (See the vertical axis of the rubric appended below.) In Fall of 2015, 18 Art and Art History majors took Art 131. Of those 18 all were able to identify appropriate bodies of criticism, and provide a meta-analysis of that body of criticism. <b>100% of our majors were successful in this task.</b> 89% of the majors were additionally successful in analyzing that body of critical literature with respect to a core of primary source readings in the history of art criticism in the west.</p> <p><b>Art 128 Past/Present Portfolio steps 4 &amp; 5</b>          The Past/Present Portfolio is a semester-long project that engages students with the work and career of five contemporary artists chosen from among the 100 artists featured in the most recent iteration of the Phaidon “Creamy” series. The Portfolio proceeds in five steps, each of which generates an essay. The project is intended to help students come to a position regarding their understanding of the value of the history of art (or not) with respect to contemporary practice, thus, “rendering a judgment about contemporary art informed by their learning.” Steps four and five of the Portfolio (see attached) are particularly germane to assessing Sensibility 3.</p> <p>There were 29 Art and Art History majors in Art 128 Spring 2015.</p> <ul style="list-style-type: none"> <li>• For essay #4, 27 of the students, or <b>93% of the class</b> turned in acceptable work (C or above). The average class grade for essay #4 was a B.</li> <li>• For essay #5, 28 students, or <b>96% of the class</b> turned in acceptable work (C or above). The average class grade for essay #5 was a B+.</li> </ul>
<p><b>Indirect Assessment Methods</b></p>	<p><b>Art 131 Dep’t Goals Survey</b>          Professor DeBoer surveys Art 131 every year to determine the extent to which students perceive the course as contributing to our PLOs. Art 131 is not a course on contemporary art, many discussions and some readings do engage the contemporary scene. For 2015, when asked to assess on a scale of 1 to 5 (where 1 is “not at all” and 5 is “a great deal”) the extent to which Art 131...</p> <p>“...helped you form a critical appreciation for the roles that artists and their art have played and continue to play in the world”</p> <ul style="list-style-type: none"> <li>• <b>100% of the majors</b> perceived Art 131 as enhancing their appreciation for the role of art and artists in society. 12 out of 18 (57%) chose “5” and the remainder chose “4”.</li> </ul>

	<p>“...helped you form a discerning grasp of the contours of our current art world”</p> <ul style="list-style-type: none"> <li>• <b>89% of the majors</b> experienced Art 131 as helping them understand the contours of the contemporary art world. 39% (7 of 18) chose “5”; 50% (9 of 18) chose “4” and 11% (2) chose “3”.</li> </ul>
<b>Major Findings</b>	This both direct and indirect assessment indicates current activities are successfully helping students “render judgments about contemporary art informed by their learning and expressed with precision and charity.”
<b>Discussion</b>	We will continue working along these lines, since they are effective in achieving our departmental outcomes.
<b>Closing the Loop Activities</b>	None at this time

<b>Discussion of results for both PLOs</b>	We recognize that while the work submitted for our Senior Exhibition is a logical place to look for students’ ability to engage social, political and cultural issues as artists, it’s not the only place this happens. Students demonstrate the ability to see and respond to such issues in art as was demonstrated by their interactions with contemporary art in Art 131 and Art 128. Nonetheless, our discovery of a potential trend among our majors of decreasing interest in external themes in their own work as artists is noteworthy, and we are glad this assessment activity brought it to our attention so we could think together about our departmental response.
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**II. Follow-ups from prior year’s PRC feedback**

<b>Program Learning Outcome</b>	Curriculum Review undertaken 2015-16
<b>Who is in Charge</b>	Scott and Lisa
<b>Discussion</b>	None required, other than supplying PRC with some additional information.
<b>Closing the Loop Activities</b>	See memo and additional materials sent to PRC dated 1/13/2016. These materials included the statements of our six outside critics (2011-2015), and the list of five comparison schools we used when researching our curriculum recommendations.

### III. Other assessment or program review-related projects

<b>Project</b>	Evaluation of department’s interaction with the Office of Career Development and Calling (OCDC)
<b>Who is in Charge</b>	Scott & Department
<b>Direct Assessment</b>	<p>Faculty discussion of how we make use of OCDC in our classes and advising, and discussion of our satisfaction with the results.</p> <p>Students encounter the OCDC twice, programmatically, in the art major: once in Art 093 (Sophomore Show) and again in Art 193 (Senior Seminar). Over the course of those two meetings, OCDC staff lead students in a strengths finder exercise, help them develop a personal mission statement, prepare for elevator speeches, and promote social media contacts through LinkedIn.</p> <p>All full time faculty who advise students regularly report encouraging students to visit OCDC. All of us see OCDC as a real asset to us in our task of preparing students to present themselves effectively, and use their skills well in the workplace.</p>
<b>Indirect Assessment</b>	We’ve heard positive reports from students in return. Several students noted in conversation that they considered themselves “regulars” in the office and that Celia and the team had graciously and patiently walked them through multiple conversations about directions for future careers and life goals.
<b>Discussion</b>	At this time, we are very happy with the contributions OCDC makes to helping our majors launch well. We’ll continue inviting Celia and her staff into Art 093 and Art 193
<b>Action</b>	None at this time, other than to maintain our current practice.

### IV. Appendices

- A. Art 131 Chart with rubric for S3
- B. Art 128 Assignment for S3

**Criticism Project Overall Assessment 2015**  
**(32 completed projects as of 12/18/15) 18 Art / 14 Non Art**

<b>H Axis = handling of course readings</b>	Relevant, correct, meaningful connections with the course readings	Some correct, meaningful connections to course readings; some missed opportunities	Random connections; missed opportunities, superficial application	Misunderstanding of course texts; or no connections
<b>V Axis = handling of primary critical sources</b>				
Properly selected sources with a solid meta-analysis of critical criteria	Art: //// (4) Non Art: ///// (6)	Art: /// (3) Non Art: / (1)	Art: / (1)	
Some appropriate sources with some meta-analysis	Art: / (1)	Art: ///// // (7) Non Art: / (1)	Art: / (1) Non Art: // (2)	Art: / (1) Non Art: / (1)
Poorly chosen sources; weak meta-analysis			Non Art: /// (3)	
Inappropriate sources; No meta-analysis				

23 (72%) projects in the acceptable range (89% of Art papers acceptable / 57% of Non Art papers acceptable)  
 8 (28%) students in the sub-par range (11% Art papers sub-par / 44% Non Art papers sub-par)  
 3 incompletes as of 12/12/13

**Bibliographic Accomplishment:**

	<b>Error Free</b>	<b>Minor Errors:</b> misplaced punctuation around citations, repetition of full cite for second instance, a missed bib reference	<b>Numerous Errors:</b> erratic form or mixed styles; lack of page numbers in cites, confusion of footnote/ endnote/ parenthetical form; unalphabetized bibs	<b>Unacceptable:</b> uncited paraphrases or quotations; more than one sources in notes not included in bib; bibliographic unalphabetized and with no apparent style applied;
<b>Bibliographic format</b> (without reference to quality, number or understanding of sources)	Art: ///// /// (8) Non Art: ///// //// (9)	Art: ///// (5) Non Art: / (1)	Art: /// (3) Non Art: // (2)	Art: // (2) Non Art: // (2)

23 (72%) students in the acceptable range (72% Art papers acceptable / 73% Non Art papers acceptable)  
 9 (28%) students in the sub-par range (28% Art papers sub-par / 27% Non Art papers sub-par)