completing its Core

courses to have acquired?)

Core studio art courses were discussed in length by full-time studio faculty during the most recent department self study that was completed in 2011. Since that time, a smaller group has continued to discuss Core learning goals. Although learning objectives vary and are specific to each class (painting, drawing, design, etc.), the following drawn from the syllabus of a Drawing 1 core

Develop familiarity with basic drawing terminology, tools, media and techniques. Develop the critical observational skills used for translating observed reality to 2 dimensions.

Utilize basic principles for the articulation of space on a 2-D surface Develop the skills to research both historical innovations and contemporary approaches to image making through drawing

Understand the cultural contexts in which art works are created.

Develop the reflective ability and technical skills that enable a joining of conceptualization and expression.

Develop the written, and verbal skills necessary for describing and evaluating works of art and, more broadly, all visual experience for themselves as individuals and in dialogue with a group

Recognize and manipulate shapes, line, value, texture, and space to create dynamic compositions.

Use drawi

-has the student cultivated the habit of revision and refinement of ideas and pay attention to issues of presentation?

In all core studio art classes students are assessed on the above skills and habits of mind in the following manners:

Review of sketchbooks, observation of students drawing in class and their participation in group critiques, graded written assignments, presentation of final projects and and final portfolio reviews ts ortant to not that v ry stu nt na cor stu o class r v ws all of th r work fro th class na on -on-on t ng w th th nstructor ur ng which stu nts ar ask to r fliction thin skill vilo nt an x r nc of art-aking uring this stir

expected learning outcomes for its Core courses accessible: on the web, in the catalog, or in your department handouts?)

Course objectives, specific measurement processes, and assessment goals are part of each core class syllabus, which is handed out at the beginning of the semester. Most can be downloaded on e-syllabus, and are on file in the Fine Arts Department office.

A general description of the goals of the Art Core can be found on www.bc.edu/core.

Specific core learning outcomes in Studio Art are as of June 2018 not listed on the department website, but should be added this summer.

3) Other than GPA, what data/evidence is used to determine whether students have achieved the stated outcomes for the Core requirement? (What evidence and analytical approaches do you use to assess which of the student learning outcomes have been achieved more or less well?)

Professors Gallagher and Austen and Chong oversee Drawing, and Professor Alston Conley oversees Painting; each have developed a quiz that tests fundamental knowledge in each area. These quizzes are given during the first class and again during the last class of the semester. The answers from the beginning to the end can be compared to see what background knowledge is brought to the class and how much information is acquired and retained during the semester. That said, the quizzes on some

terminology and their ability to recall important figures from art history, not their actual ability to draw, generate ideas or reflect on their experiences as creative makers. For this reason, perhaps the greatest evidence of whether positive learning outcomes have been achieved is the public display of artworks in the hallways during the semester. Many faculty mount class exhibitions of projects where the work of all of the students in a given core class is displayed and publically critiqued.

4. Who interprets the evidence? What is the process? (Who in the department is responsible for interpreting the data and making recommendations for curriculum or assignment changes if appropriate? When does this occur?)

There are many different part-time and full-time faculty members teaching introductory core classes in Studio Art. Gallagher, Austen, Conley and Chong all teach core classes and each is responsible for end of the semester evaluations of the classes they teach and oversee. In addition, each faculty member teaching core assigns the same written project, a visual analysis of a work of art which they are responsible for evaluating. At the end of the academic year, the full-time drawing and painting faculty get together to discuss learning outcomes and make recommendations for curriculum changes. Next Fall (2018) we are planning on having a meeting perhaps a retreat at Cohasset- of all faculty (full and part-time) to discuss our recommendations for best achieving our stated learning goals.

4) What were the assessment results and what changes have been made as a result of using this data/evidence? (What were the major assessment findings? Have there been any recent changes to your curriculum or program? How did the assessment data contribute to those changes?

Over the past few years it has become apparent that most students bring a familiarity of v ry few artists or art movements to the core studio classes, and many students have not had a basic drawing or painting class since middle school. Consequently, many core studio classes are happening at what is essentially a remedial level to compensate for deficiencies in American secondary school education. This is complicated by the increasing number of international students we have from Asian countries who often have better foundational level technical drawing skills than their American counterparts, but little or no cultural familiarity with western art historical tradition or contemporary artists in Asia. While most students usually know one or two Impressionists, basic familiarity with the artistic tradition of humanity is very limited. To increase student knowledge of artists and periods we have increased the emphasis given in the introductory slide lectures; some teachers have begun to incorporate more material from Asia.

Attached at the end of this document is a review of the Assessment program of the Drawing 1 class by Michael Mulhern, which was written in 2016.

6 (Your latest comprehensive departmental self-study and external review.)

Self-Study and External Review completed in February 2011.

Observations and Responses from Assessing Core Drawing Classes

Submitted by Michael W. Mulhern, Spring 2016

reformulating (giving emphasis to a selection); questioning and constructing responses to the world they see and internally experience.

Response: The a roach to rawing stull into a roach allows for the west ossible introduction to the basic transformation of the worl