Department of Art & Architecture
Unit-Level Assessment Liaison Report
Art 131 Beginning Drawing

Assessment Administered Spring 2017

Report prepared by Paul Wandless, Spring 2018

I. Department Buy-In and Outcome Definition

a. background and purpose *(Pilot created SP13)*

Hands-on assessments are needed to measure the ***observational and technical skills*** covered in the Art 131, Beginning Drawing course. The purpose of the Observational Drawing assessment is to measure the level of command students have with specific *observational skills* and *technical skills* introduced during the course of the semester. Since these are skills introduced and reinforced throughout the semester, the assessment is administered week 14. This allows for all skills to be covered and utilized as part of class before the assessment is administered. The assessment rubric will identify students' *knowledge*, *comprehension* and *application* of these skills

A variety of individual *observational* and *technical skills* are introduced in class throughout the course of the semester. This is done through a mix of live demonstrations, digital presentations and hands-on exercises. These activities build and reinforce command and comprehension of the introduced skills. These skills are then incorporated into drawings that require the appropriate technical application of them along with additional aesthetic, conceptual and material considerations. If a student hasn't developed a solid knowledge, comprehension and command of the introduced *observational skills* and *technical skills*, they will be unable to successfully apply and demonstrate them in a drawing.

When making an observational drawing, the student must also be able to;
1) show their knowledge and comprehension of observational skills in making decisions while making the observational drawing,
2) demonstrate their level of command with the materials and supplies used when executing the technical skills. While some of these skills could be assessed at a cognitive level through quizzes, tests and written work to measure their general understanding and comprehension, they must ultimately be assessed through hands-on (haptic) tasks for the most effective measurement of these skills.

The observational skills and technical skills are assessed to measure the stated objectives and SLO's within the A.F.A Studio Degree and Art 131 course syllabus. The direct connection between the Objectives and associated SLO's is that they are competencies that can be quantitatively measured through an observational drawing.

Since this was the first time of choosing an appropriate assessment tool, research was conducted to identify best practices, national standards and national guidelines from such organizations as CAA (College Art Association) and the National Association of Schools of Art and Design (NASAD). This research is on-going and has been instrumental in assuring the level of quality and relevancy of the objectives and SLO's.

b. Stated Objectives/SLOs in A.F.A in Studio Art Degree ***(unofficial draft language)***
Degree Objective ***(observational and technical)***
Develop technical competence in a broad range of skills and tools for the manipulation of materials and mediums within the fine arts disciplines.

Degree Student Learning Outcome ***(observational and technical)***
Demonstrate competence in the application of a broad range of technical skills for the fine arts disciplines with appropriate tools, materials and mediums.

c. Stated Objectives/SLOs in the current Art 131 Syllabus
Course Objective ***(technical)***
The current syllabus has no current objectives, yet this will soon be corrected.

Course Student Learning Outcomes ***(observational and technical)***
Upon successful completion of this course, students will demonstrate their practical, visual understanding of the craft of drawing, including:
- A well-proportioned representation of observed objects.
- Shapes that are considered for the orientation of their surface, edge and surrounding area.
- Line as both an expressive and descriptive tool.
- The illusion of depth on a flat surface using one and two point perspective.
- The dynamics of light falling on objects and in the surrounding environment.
- Composition of the page, including but not limited to movement, balance and emphasis.
- Observation as a point of departure for abstracted imagery.
- The ability to verbalize and write a constructive response to observed artwork, including pertinent vocabulary based on the visual elements and principles of design.
- A general understanding of drawing in a historical context.
- The use and/or potential of the craft of drawing to communicate concepts and emotions.

II Assessment Research and Design

This assessment tool focuses on particular sets of *technical skills* our students learn during the course of the semester. The tool measures a sub-set of tasks that cumulate

into the overall technical skill set. For example, the 1-point and 2-point perspective sub-set tasks are drawing a rectilinear shape, drawing a receding opening, and demonstrating craftsmanship with materials. The rubric scores each one of these tasks individually to ascertain the student's level of command. This allows for measurement of the overall skill and the individual tasks performed within it as well.

Pilot Assessment Tools and Processes

Students create an observational drawing of a still life over the course of two class periods (6 hours total). Completing the still life in this time frame was mutually agreed upon as sufficient time to demonstrate the skills being assessed to the best of their abilities. To meet the SLO requirements, the chosen still life items included 3 white geometric shapes, 3 organic forms and 3 textured objects as part of the overall still life. This was done to ensure that all students would address examples of specific forms and surfaces in the resulting drawing.

A common rubric was developed with input from all the Art 131 instructors, based on the outcomes stated in the current Art 131 syllabus. All instructors and scorers were able to review, ask questions and make comments on the rubric.

Overall results, impressions, recommendations and data from the assessment will be shared with all the Art 131 instructors, the scorers and art department. If weaknesses are found in a majority of the drawings, recommendations and strategies will be developed for improvements to the curriculum. Strengths found in a majority of the drawings can be used as touchstones or benchmarks to maintain going forward. Instructors and objective scorers will have the opportunity to share thoughts about the overall results in the recommendation.

III. Administer Specific Assessment

The assessment is administered in week 13 or 14, depending on the semester calendar. This allows time for the drawings to be scored and returned to the instructors. This also gives the instructors time to give students letter grades, if they choose, and return the work to the students. This time frame also leaves 2 - 3 weeks at the end of the semester for instructors to adjust to the results of the assessment by introducing a final assignment with adequate time to complete before the semester ends.

Two still lifes are created from still life items in the classroom, and the light stands are used to create a range of values and to cast shadows and reflected light on the objects. All classes work from the same still lifes and lighting set up to ensure continuity across the sections.

No input or instruction is provided by instructors during the assessment. A true measure of what the student has learned over the course of the semester cannot be assessed if there is any instructor assistance or guidance. The students need to create the observational drawing, making their own decisions applying what they learned during the semester.

Drawings for each class are collected by their instructors at the end of the 6 hours (2 classes) allotted for completion. All student names are covered with tape to help eliminate any scorer bias and keep the students anonymous during the process. The drawings for each class are then placed in class portfolios and turned in to the Departmental Assessment Liaison for scoring.

The assessment is scored by three objective scorers who are vetted to teach Art 131 and have taught drawing in the past. In order to avoid bias, an instructors may not score students in their own classes. Each drawing is scored by all three scorers. When the scoring rubrics are completed by the three objective scorers, all drawings are returned to the instructors so they can return them to their respective students before the end of the semester.

IV. Data Analysis

Findings from Data Analysis

The overall scores of all 10 outcomes from the SP17 assessment were down from the SP15 and SP14 assessments. The total number of students assessed in SP15 and SP14 are statistically the same. SP17 has 4 sections with 46 students, SP15 had 3 sections with 43 students and SP14 had 3 sections with 44 students, so the data is comparable for analysis. To simplify the scoring, the score of “Exceeds” was removed. “Met the outcome,” “proficient,” “room for growth,” and “did not meet the outcome” are the four scoring options. The word “proficient” here means that students showed understanding but not full understanding. These categories will remain this way for future assessments.

Data Analysis of SP17

The table below adds together the scores of *met* and *proficient* to get a sense of how many students total are achieving the expected outcomes. The table below also adds together the scores *room for growth* and *did not meet* to get a sense of how many students are not achieving the expected outcomes.

Using the number of 23 to represent 50% of the total score, we can get a sense of what these scores represent. A trend is showing that each year all the outcome scores get a little lower**.**There could be many reasons for this, including simply that the student body fluctuates each semester. Compositional outcomes score the highest, while outcomes addressing perspective, light and value continue to not be met each year.

	Outcomes	Met + Proficient	Room for Growth + Did Not Meet
		SP17	**SP17**
1	A well-proportioned representation of observed still life objects is produced.	21	25
2	Surface characteristics of shapes are accurately described.	18	31
3	Edges of shapes accurately describe form.	15	31
4	Shapes effectively relate to their surrounding area.	4	42
5	Use of line as an expressive tool is demonstrated.	14	31
6	Use of line as a descriptive tool is demonstrated.	19	27
7	The illusion of depth on a flat surface, employing perspective is demonstrated.	18	28
8	The dynamics of light and value are used to describe the surrounding environment.	1	45
9	The dynamics of light and value are applied to the still life objects.	9	38
10	An image is composed that effectively utilizes the entire page.	8	38

Data Analysis of SP15, SP14

To give historical context to this study, here is some analysis on older data from 2014 and 2015. The table below adds scores that exceeded or met together to get a sense of how many students total are at least meeting the expected outcomes. The table below also adds scores together for partially met (this category later became “proficient”), room for growth and did not meet to get a sense of how many students total are not meeting the expected outcomes.
The scores from SP15 vs SP14 are side-by-side in the cells for easy comparison. Using the number of 65 to approximately represent 50% percent of the total score, we can get a sense of what these scores represent.

Questions 1 & 10 - more than half of students meet or exceed these outcomes in both years

Questions 2, 3, 4, 5 & 6 - students went from meeting or exceeding outcomes in SP14 to falling below outcomes in SP15

Questions 7, 8 & 9 - more than half of students did not meet outcomes in both years

	Outcomes	Exceeded + Met	Partially Met + Room for Growth + Did Not Meet
		SP15 - SP14	**SP15 - SP14**
1	A well-proportioned representation of observed still life objects is produced.	76 - 96	53 - 36
2	Surface characteristics of shapes are accurately described.	44 - 70	85 - 62
3	Edges of shapes accurately describe form.	63 - 85	66 - 47
4	Shapes effectively relate to their surrounding area.	57 - 75	77 - 57
5	Use of line as an expressive tool is demonstrated.	48 - 65	81 - 67
6	Use of line as a descriptive tool is demonstrated.	52 - 79	77 - 53

7	The illusion of depth on a flat surface, employing perspective is demonstrated.	37 - 52	92 - 80
8	The dynamics of light and value are used to describe the surrounding environment.	20 - 38	109 - 94
9	The dynamics of light and value are applied to the still life objects.	32 - 47	107 - 85
10	An image is composed that effectively utilizes the entire page.	82 - 97	47 - 35

Summary of above SP15/SP14 data table reveals the following

(1) Compositional outcomes (in green) are being regularly met each year.
(2) The outcomes of perspective, light, value (in red) are regularly not being met each year.
(3) The outcomes of surface, shape and use of line have gone from being met in SP14 to not being met in SP15.

VI. Supporting Evidence-Based Change

(Use of Findings from Past Assessments)

a. Tool Updates

The essence of the tool has not changed, but it has been slighted modified for better continuity. Two still lifes are used now instead of one, each with the same general characteristics. One is on each side of the room and allows for better sight lines for students when drawing. They are still set up using existing items from the class and are lit to ensure light falls on the objects to create different types of shading opportunities. Objects consisted of forms with smooth surfaces, textured surfaces, variety of size, organic forms, rectilinear forms, curvilinear forms, and objects with a variety of edge qualities. All sections draw one of the same two still lifes, so the tool is the same for all students. Instructors who teach the class set up the still lifes, and the liaison sometimes makes some modifications if there needs to be specific objects included so all the rubric areas are represented. Each class is provided with the18" x 24" paper for the observational drawing so all students have the same paper size and brightness of surface.

b. Rubric Updates

The fiirst change was that the hard copy (paper) scoring sheets given to the scorers were replaced with excel sheets that could be filled out digitally. Scorers bring laptops with them to score all the drawings in one session. The scoring sheets and descriptive rubrics are emailed to the scorers in advance of seeing the drawings. I created digital

scoring sheets so it would be easier to combine the results from the individual scores. This is a more efficient way to review and analyze the data going forward. The scorers also like this process better. Additionally, it saves on paper and takes advantage of digital resources.

The second change has to do with how the drawings are divided among the scorers. In the past, all three scorers reviewed all the drawings, and the liaison then used the average scores to use as data. Since there was little if any discrepancy in the scores, this was no longer a needed method. Now all the drawings are divided among the scorers and there is no redundancy. This worked well and also helped with the turnaround to get them completed. We will periodically check this with norming sessions to make sure the scoring is still consistent.

The third change is that the rubric was updated and is now a descriptive rubric as opposed to being a chart that was filled in with a score. Now each box has a description that provides rationale for why that score should be marked. This has also reinforced continuity of scoring the work and norming the process. Feedback from scorers is taken after each semester about the rubric for any potential updates.

The fourth change was going from 5 scoring categories to 4 in the rubric. The score of "Exceeds" was removed. Met, proficient, room for growth and did not meet are the 4 scoring options now. It will remain this way for future assessments so it can be used for comparative data going forward.

VII. Success Factors

Overall, the Art 131 assessment has been very successful and several factors have contributed to its improvement.

1 - A culture of assessment in Art 131 has been created over the last 5 years.
This end-of-semester, observational drawing assessment has been run consistently since Spring 2013. Instructors know it is a regular part of class and have all been very willing to be involved and give critical feedback to make it more effective and a better tool.

2 - Good communication with instructors has been established and has made the entire process smoother. This continued sharing of ideas will be encouraged going forward.

3 - Department support has been very helpful in the success of the assessment. The support of the chair enables assessment to be done with the backing of the chair, which empowers the process even more.

4 **-** Each year, updates and adjustments are made to the assessment based off feedback from instructors, students and DAA faculty.

5. The dates for the assessment are given to the instructors before the semester begins. This gives them plenty of time to plan how they will cover in their usual teaching methods the skills from the SLOs that will be assessed. The instructors put the dates in their syllabi so students are aware of the assessment and when it happens as well. It also allows plenty of time for conversation with instructors to clarify any questions about the assessment well before it is administered.

6 - Sharing the results of prior semesters' assessments with instructors has been very valuable.This serves as a wonderful learning tool for instructors to see not only the current results, but also the prior results and up-to-date comparative data results. This enables instructors to see what is happening across all sections and gives a sense of camaraderie. It has also fostered more open communication as well.

Recommendations

New

1. A shared vocabulary list of core terms relevant to the assessment will be created. This will be done with input and consultation form both current and past, full-time and part-time Art 131 instructors This will ensure a consistent use and understanding of core terms that students should fully understand and be able to recognize and apply during the assessment. Having a shared vocabulary will have a positive impact on the scores of future assessments if students understand the vocabulary better. Instructors will be encouraged to integrate these terms in a manner they feel will allow students to not only learn the skills, but reinforce the associated vocabulary for a deeper understanding.

Continuing

1. The tool (still life) can be even more strategized to best serve the goal of the assessment. Specific objects can be acquired that can be more appropriate to represent specific outcomes better for scoring purposes. For instance, specific geometric forms & natural forms with a variety of surfaces & edges should be acquired for the still lifes. Not all the currently available still life objects align directly with the SLOs under investigation.

2. Reinforce parameters of assessment to all the instructors several times a semester. Since there are no full-time drawing faculty, all the beginning drawing courses are taught by adjunct instructors. Each semester, the instructors can change, so continuity of instruction is a challenge in the drawing area.

3. There should be a 2-hour norming session during the local FDW with all the assigned Art 131 instructors and scorers to go over observational drawing assessment information, as well as the rubric and recommendations. This is an ongoing recommendation from the past and has proven challenging to accomplish. This will be attempted to organize again in the future. Teaching strategies can also be discussed to address the areas that have room for growth in all the sections.

4 - Significant improvement is still needed with student knowledge and command of light and shadow and how it is used to define shape, volume and spatial relationships within acomposition. Concepts of cast shadows, core shadows, reflected light on objects and their surrounding environment must be significantly reinforced through the semester. These were the concepts that were weakest across all sections. This is partially a result of Art 144 not being a prerequisite where this basic information is introduced and reinforced.

5 - Significant improvement is still needed with use of depth, proportion, and perspective, and composition (how objects are arranged) could use more reinforcement. While most students have average command of these spatial relationships and organizational skills, an almost equal number were below average as well. This is also partially a result of Art 144 not being a prerequisite where this basic information is introduced and reinforced.