Course Assessment

1. Number and name of the course being assessed:

Art 107A and B

2. List all the Course SLOs from the Course Outline of Record:

   1. The student will: Create observational drawings from the live figure model in a wide range of drawing media that demonstrate successful development, application, and understanding of:
      - Anatomy and structure of the human body,
      - Proportion, sighting, measurement, and foreshortening,
      - Gesture drawing and massing of form,
      - Uses of line and value in describing the human figure,
      - Application of the concept of volume and space to the human figure,
      - Structural and planar analysis of the figure,
      - Development of composition using the human figure;
   2. Develop expressive content through manipulation of line, form, value, composition posture, and anatomical proportions;
   3. Evaluate and critique class projects using relevant terminology in oral or written formats;
   4. Examine and describe the major historical, contemporary, and critical trends in figure drawing.

3. If you have had any dialogue about the Course SLOs amongst faculty who teach this course, please describe it here (leave blank if there has been no specific dialogue):

All of the professors who have taught figure drawing have kept in touch very much over the last 5 to 7 years. We often have lunch together and often separately in which we discussed teaching and our professional careers has artists. For all of us the 2 are very closely linked.

It appears there are numerous meetings that we all support the SLO’s that have been laid out above and in general have a very similar teaching method that involves what is referred to often as an “academic approach to figure drawing.” The SLO’s listed above all seem to use stress structural ways of seeing and understanding the anatomy of the human figure which is an approach all of us are in agreement on and in fact we often share methods and have developed new methods for teaching components such as measuring units that make up the components of the human body. The program as a whole we believe is more successful than most because although each one of us agree on fundamental ideas we have different methods for teaching the students these kinds of things. We all encourage to each other and to the students the idea that it’s important to learn and share and demonstrate all 3 techniques that each of us represent.

4. List the SLO(s) you are assessing in this particular instance:

We’re discussing here 3 components which are a subset of SLO 1. Here are the 3 components;

   - Anatomy and structure of the human body,
   - Proportion, sighting, measurement, and foreshortening,
   - Gesture drawing and massing of form,

Fundamental to all of our teaching approaches to all of our teaching approaches is the underlying idea that the body is a type of machine and has some standard components and ways of measuring those components.

   - These 2 components;
Anatomy and structure of the human body,
Proportion, sighting, measurement, and foreshortening,

According to each of our training we keep slightly different proportional systems in different anatomical systems. However we also all teach more than one approach in our classes and often these approaches overlap.

One subcomponent that we all do but have varying levels of belief in and success with is the following;

- Gesture drawing and massing of form,

In our discussions about gesture drawing massing the forms, almost all of us exclusively believe that gesture drawing has a place in the process of learning how to draw the figure but that often it is over emphasized at some schools. We still feel it is important to teach it we just don’t stress it is much as other teachers do.

5. Describe the assessment strategy or tool that addresses the SLO(s):

The strategy to assess SLO number three is an empirical testing tool available through blackboard courses. Prof. Mencher tests almost exclusively in blackboard and uses several different kinds of assessment tools the most important one being essay writing. In general the students have been very successful and the scores have been high and consistent between all the classes using some of the test questions we use and some of the multiple-choice questions. However, students seem to have a little bit of problem or trouble with using specific vocabulary in essay writing as well as including many facts in writing.

NOTE: Try to use assessment strategies you are already using to evaluate student work as part of your grading system. Examples: Rubrics for Evaluating Projects or Assignments, Portfolio Evaluation, Culminating Projects, Final Exams, Writing Assignments, Performance Assessment, Department Testing, Pre and Post Tests, Vendor or Industry Certification Examinations, Indirect Assessments (Student Surveys, Focus Group Discussions, Interviews), or others….

6. Describe how the criteria or standards in this assessment tool link to the SLO(s) being assessed:

All of us use a variety of methods in which to judge the students were fairly consistent. The 1st assessment tool that we use and all have in common is the use of rubrics. The style of rubric design varies from teacher to teacher but they all contain student learning outcomes for each of the lessons.

For example, one rubric by Professor Mencher might contain
1) anatomy and proportions
2) shading and chiaroscuro/rendering
3) composition and design

The 2nd most popular system or means of assessment to see if students are meeting the student learning outcomes is to have group critiques in class in which students comment on each other’s work and decide how accurately the proportion, anatomy, composition, and rendering are.

The 3rd system that we all seem to have in common is keeping sketchbooks and having a portfolio that is kept during the course of the semester and assessed at the end of the semester. Often included with this portfolio is a capstone assignment such as a completed drawing that must be completed at home or from some other reference material.

7. By looking holistically at the results from all students, describe your findings:

The annual student show at the end of the school year provides all of us with an example of all the classes works involved in drawing the human figure. In general, we are all really proud of each other and the things that we’ve
been able to accomplish with our students. In all of our opinions, based on our own personal context and experiences, we all feel the program is very successful in teaching students how to draw the human figure. In fact, all of us have met people from outside of Fremont who have met students who have attended our program and have been very favorably impressed. This also means that often we get in the classroom students who clearly communicate to us that they chose to come to Ohlone because we have a 1st rate art department and that they are here to study with one of the professors who is very well known such as James Wu and or Christian Fagerlund.

In fact, both of these teachers are adjunct faculty for in such great demand that they teach privately and also at other prestigious institutions. They choose to stay at Ohlone because we are all on the same page in terms of our philosophy in teaching art.

8. Describe faculty dialogue (if any) involved in the assessment process:

Most of our dialogue concerning teaching figure drawing has happened as we visited each other’s classrooms and presented each other’s students works by hanging them in the classrooms and in the hallway. Often James, Kenney, and Christian, leave notes for each other and also even email each other about the things that we see coming out of each other’s classrooms. Kenney Mencher has often commented that he likes to pick the brains of his colleagues.

9. Based on an analysis of your findings and dialogue, describe revisions (if any) in curriculum or teaching strategies to be implemented to promote student success:

If anything we all feel that there are no revisions to the curriculum that are needed since it is so transcendent to four-year schools and other art institutes. We have all received positive feedback from students who transfer to other schools including San Jose’s animation program, the art Institute, and the College of arts and crafts.

10. After the improvements are implemented, describe the results: