1) Have formal learning outcomes for the department’s Core courses been developed? What are they? (What specific sets of skills and knowledge does the department expect students completing its Core courses to have acquired?)

Assessment for the core courses was discussed during the most recent department self study that was completed in 2011. Although the assessment goals vary, and are specific to each class the following from the Drawing 1 class is presented as an example.

**COURSE OBJECTIVES:** The goal for each student should be to increase their sophistication in visual observation and artistic skills, and to understand how these fit into historical developments and contemporary practice. Specifically, we expect the student to:

1. Develop observational drawing skills by recognizing and finely recording the visual and expressive attributes of objects and images found in both natural and built worlds.

2. Develop the critical observational verbal and written skills in evaluating and making works of art.

3. Develop the ability to utilize various spatial and perspectival systems such as linear perspective, atmospheric perspective, occlusion, conceptual and layered space and their related proportional systems.

4. Develop the skills to actively research both historical innovations and contemporary approaches to image making through drawing.

5. Develop the ability to think, reflect and utilize time effectively in drawing to generate fully realized drawings.

6. Develop the ability to utilize drawing materials inventively and to their full potential.

7. Develop the skill to use drawing to generate ideas.

**Specific Measurement Process:** There are three primary areas for assessment of students in the drawing core. Students must demonstrate the ability to make:

1. Clear and insightful written reflections and analysis of observed spaces and works of art.
   - has the student developed the habit of drawn visual reflection?
   - is the student able to develop insightful questions as to the context, content and impact of what they are viewing?
   - is the student able to see how point of view may limit or expand meaning?

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2. Clearly recognizable and finely recorded accurate observations in drawings
   - is the student able to do a measured drawing that maintains appropriate proportions?
   - does the student have a mastery of basic drawing practice and its ability to inform?
   - does the student understand how clear expression in drawing informs all aspects of art and design?

3. Fully realized drawings on a researched theme.
   - has the student developed the habit of researching visual ideas and their authors?
   -- has the student cultivated the habit of divergent thinking in expanding the scope and range of ideas?
   -- has the student cultivated the habit of visual revision and refinement of ideas?

**Assessment:** Based on sketchbooks, drawing portfolios, written assignments and final projects in ARTS1101 Drawing I: Foundations

Rated on a scale of 1-5 with 1 being the lowest and 5 being the highest

1. Has the student developed the habit of drawn visual reflection?
2. Has the student developed credible hypotheses from their observations and research?
3. Has the student demonstrated a mastery of basic contemporary drawing practice?
4. Has the student demonstrated the ability to make accurate measured and proportional drawings?
5. Has the student demonstrated the ability to research, revise and refine a drawn idea?

2) **Where are these learning outcomes published? Be specific.** (Where are the department’s expected learning outcomes for its Core courses accessible: on the web, in the catalog, or in your department handouts?)

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

Professor Michael Mulhern oversees 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. 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.

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 a full time faculty member teaching and overseeing the introductory Core classes. Mulhern oversees the Drawing 1 classes, Conley oversees the Painting 1 classes, (and also teaches additional core classes; Painting Plus Collage and Drawing from the Venetian Masters). Each is responsible for the end of the semester evaluation in the classes they teach and oversee. Each recommends and implements changes in the class assignments. This reflection and evaluation occurs each year.

Observations and Responses from Assessing Core Drawing Classes over the past three years.

Submitted by Michael W. Mulhern

1. Basic visual competence – that is the ability of an individual student to visualize (draw) and clearly explain the structure, arrangement and content of their drawings in clear terms is “limited” or “displays no knowledge” upon entering the class.

   **Response:** *I have restructured this class almost every time I have taught it. The basic grounding is in drawing as observation as a metaphorical means to develop visual equivalents for our experiences in the world we inhabit. I have done this for 40 years without have quantitative information to back up my evaluation of teaching. Assessment has begun to given me the quantitative grounding. Visual competence is not something our students are neither taught nor tested on prior to coming to Boston College.*

2. The vast majority of students entering into the course have no competence in developing effective strategies in organizing and presenting visual information in order to communicate an idea, memory or concept. The approaches they do use frequently “mimic” pre-existing poorly conceived of ideas and are unable to ascertain whether their approach will generate information or simply illustrate a fixed literal idea.
Response: As noted above the vast majority of students are neither taught nor tested on any form of visual expressive competence. Those who do have some training have limited knowledge as to explaining or developing strategies to effectively develop work that can generate ideas and not illustrate pre-existent concepts that are uncritically accepted as still workable.

3. Foundational drawings concepts of the western tradition such as perspective and chiaroscuro may have limited expressive understanding (students may be able to draw using these approaches in a limited manner). Clear verbal explanations of these drawing principles are almost totally lacking.

Response: The historical foundations of clear observational drawing are now central to this course. Formal Compositional approaches are integrated into each week. Sketchbook and the written assignments further re-enforce this approach.

4. The vast majority of students see Art as solely a form of “personal” expression and not a visual form given specific structures or approaches used to communicate ideas, memories, or concepts. From their previous experience Art/Drawing should be rewarded with the highest grade no matter what the quality or ability of the work to communicate to another viewer.

Response: This factor is by far the most difficult to overcome. Frequently it is not. Studio Art as an expressive form that reflects on us as witnesses, narrators and researchers using visual forms to communicate our insights, troubles with, and reflections on the worlds we experience, inhabit and imagine is an invitation not a necessity. If accepted in the 21st century, audience must be considered.

5. Students generally believe upon entering the class that all problems have discreet answers that can be solved through one effort. They learn to develop persistence and begin to see drawing (as with all forms of expression – writing, music, etc.) as a serial process of finding (seeing/observing); refining and reformulating (giving emphasis to a selection); questioning and constructing responses to the world they see and internally experience.

Response: The approach to drawing students are introduced to in the class is drawing as process. This approach allows for the widest possible introduction to the basic traditions of drawing. The emphasis is on “know the rules so you can use or break them”. Expression or personal interpretation of the world filtered through one’s social and cultural grounding is current state of the discipline.