

ASSESSMENT RESULTS FOR QCC EDUCATIONAL OUTCOME #10 – AR 261 – PAINTING I

Fall 2013

| GEN ED#10 - APPLY AESTHETIC AND INTELLECTUAL CRITERIA IN THE EVALUATION OR CREATION OF WORKS IN THE HUMANITIES OR THE ARTS | |
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| QCC Example Outcomes: | Common Core Outcomes: |
| <ul style="list-style-type: none"> a. Analyze and evaluate literary works b. Analyze and evaluate works of art c. Perform or create artistic works | <p>Flexible Core: II.C – Creative Expression (1– 3 are in QCC 4 and 5 above)</p> <p>4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater.</p> <p>5. Analyze how arts from diverse cultures of the past serve as a foundation for those of the present, and describe the significance of works of art in the societies that created them.</p> <p>6. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed.</p> <p>7. Demonstrate knowledge of the skills involved in the creative process.</p> <p>8. Use appropriate technologies to conduct research and to communicate.</p> |
| GEN ED OUTCOMES ADDRESSED IN ASSESSMENT: | <p>QCC 10.</p> <ul style="list-style-type: none"> b. Analyze and evaluate works of art c. Perform or create artistic works <p>Flexible Core II.C.</p> <ul style="list-style-type: none"> 4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater. 1. Articulate how meaning is created in the arts or communications and how experience is interpreted and conveyed. 2. Demonstrate knowledge of the skills involved in the creative process. |
| <p>EVIDENCE/ MEASURABLE DATA</p> <p>• GROUP SIZE: No. of students __43__ No. of sections _____</p> | Rubric scores from assessments of paintings ranging from still life, figure painting, portraiture or landscape |
| FINDINGS | <p>The majority of the 43 projects were rated as good or excellent based on the following criteria:</p> <ul style="list-style-type: none"> • Demonstrates an understanding of the materials of painting and methods of applying paint and medium (86%) • Demonstrates an ability to observe and measure placement, proportion, scale, and perspective (88%) • Demonstrates an ability to distinguish between color and value in a given subject (88%) • Demonstrates an understanding of chiaroscuro as evidenced by the ability to create the illusion of three-dimensional form (72%) • Demonstrates an understanding of color theory with regard to complementary and analogous color usage (86%) • Demonstrates an ability to distinguish between warm and cool color, and an ability to use them with artistic intention (88%) • Demonstrates an ability to work with layers of paint or glazing to achieve color and lighting effects (81%) • Employs a method of paint application appropriate to individual artistic and aesthetic intentions (72%) • Demonstrates competence in composition as evidenced by balance or expressive choices in the use of positive or negative space, patterns, rhythm and/or visual paths, through the arrangement of all elements on the canvas (86%) • Demonstrates an understanding of the work of masters of the discipline and integrates this knowledge in his or her work (72%) |

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| | <ul style="list-style-type: none">• Demonstrates an ability to analyze the formal elements of a painting to formulate objective criticism (79%)• Demonstrates an ability to evaluate objective criticism and to revise a painting to clarify artistic intentions (79%)• Demonstrates an ability to deviate from, exaggerate or otherwise transcend perceived reality in order to achieve greater artistic expression (83%) |
| ACTION PLAN* | <ul style="list-style-type: none">• Introduce painting projects early in the semester that will allow students to focus on creating the appearance of three-dimensional form.• Through books, videos, PowerPoint presentation and/or gallery and museum visits, increase the number of presentations about the work of past and contemporary artists.• Increase the frequency of critiques to encourage students to discuss their work using the terminology of painting.• Schedule group critiques so that students will have the opportunity to alter their works-in-progress in response to objective criticism that they deem to be relevant |

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| GEN ED OUTCOMES ADDRESSED IN ASSESSMENT: | QCC 10. d. Analyze and evaluate works of art Flexible Core II.C. (1– 3 are in QCC 4 and 5 above) 4. Identify and apply the fundamental concepts and methods of a discipline or interdisciplinary field exploring creative expression, including, but not limited to, arts, communications, creative writing, media arts, music, and theater. |
| EVIDENCE/ MEASURABLE DATA • GROUP SIZE: No. of students _____ No. of sections _____ | This assessment addressed the following student learning outcomes: Learning Outcome 1 - Identify music of the 20th Century by composer, date, title and style Learning Outcome 2 - Define and identify the musical characteristics of key movements and musical works of the 20 th Century Learning Outcome 3 - Define and identify the historical events that shaped the development of 20th Century music Learning Outcome 4 - Write about the music of the 20th Century using appropriate terminology The students were allowed to prepare a sheet with the composers, titles and dates for 10 compositions. After having matched the title of the work to the composer and the date, an excerpt of each composition was played and the student was to identify the excerpt by title. Additionally, they were to select the best description of the work (described either by its style, musical characteristics, or historical importance) from multiple choices. The activity addresses student learning outcomes 1, 2 and 3. |
| FINDINGS | 72% correctly matched the composer with the piece. 22% had 2-3 errors in matching composer to piece. 6% had 5 or more errors in matching composer to piece. 38% correctly matched the date with the piece. 22% had 1-2 errors in matching the date with the piece. 40% had 4 or more errors matching the date with the piece. 28% correctly identified all of the excerpts. 33% had 2-3 errors in identifying the excerpts. 39% had 4 or more errors in identifying the excerpts. 22% correctly identified the best description of the work. 17% had 1 error in identifying the best description of the work. 28% had 2-3 errors in identifying the best description of the work. 33% had 5 or more errors in identifying the best description of the work. Overall score breakdown: 28% were in the 90-100% range. 17% were in the 80-89% range. 17% were in the 70-79% range. 23% were in the 60-69% range. 17% were below 60%. Analyzing the data showed that the 40% who failed to match the dates were the same 40% who scored below 69%, suggesting that more focus should be given to the importance of knowing when a composition was written (learning outcome 1). Also, nine students performed better identifying the piece rather than identifying the style/historical content, meaning that they could recognize the piece but not the context (learning outcomes 2-3), but this discrepancy was minimal (most being a differential of 1). However, four students performed better identifying the style/historical content rather than the piece and by a wider differential (most common 2-4) meaning they could identify musical characteristics of the excerpt but didn't know which piece they were listening to (they could not match learning outcomes 2-3 to learning outcome 1). |

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| ACTION PLAN* | The results show that students have a difficult time accurately identifying specific music and linking it to the work's historical/stylistic significance with roughly only a quarter of the students being able to do so without error. I would like to achieve higher rates of success by continuing to link the historical/stylistic content to the specific pieces and composers. For example, errors such as identifying The Rite of Spring as a 12-tone composition should not happen if a student knows that the Rite of Spring was composed prior to the invention of the 12-tone system, yet often these types of mistakes are being made. I believe that focusing on the importance of dates can help. I will experiment by incorporating 'time-line' exercises into the class, where students must place key dates of important compositions and artistic movements into a time line with the dates of important historical events. |

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| EVIDENCE/ MEASURABLE DATA • GROUP SIZE: No. of students _____ No. of sections _____ | <p>The following Gen. Ed. Outcomes were assessed:</p> <p>(2) use analytical reasoning to identify issues or problems and evaluate evidence in order to make informed decisions</p> <p>(5.) integrate knowledge and skills in their program of study</p> <p>(10.) apply aesthetic and intellectual criteria in the evaluation or creation of works in the humanities or the arts</p> <p>The following course objectives were assessed:</p> <ol style="list-style-type: none"> 1. Students will demonstrate knowledge of the definitions of terms used to describe the elements of music. 2. Students will demonstrate recognition of the different elements of music in recorded examples. 3. Students will differentiate and distinguish the different uses of the elements of music by composers throughout music history. 7. Students will learn to recognize through listening the style characteristics of music composed during different art-historical periods of the history of music. 8. Students will learn to recognize through listening the individual style characteristics of selected great composers in the history of Western Music. <p>The exercise is divided into two parts. For the first part, students will hear excerpts from four different musical compositions. The four works will feature one each from the following music-historical periods: Baroque, Classical, Romantic and 20th Century. Students are asked to listen for and analyze how the different musical elements are used in each excerpt and to match that with their understanding of the stylistic elements characteristic of the four different periods. They are then asked to make a determination for each excerpt, as to during which period they believe each one was composed. (All four excerpts are performed on piano, to assist in directing their attention more closely to the elements on display.) In the second part, excerpts from five musical compositions by composers who were studied in class are performed. Again, based on their knowledge of the style characteristics of these composers (Bach, Mozart, Beethoven, Berlioz and Stravinsky), the students are to listen for and analyze the treatment of the musical elements and to match their analysis with the appropriate composer. (The musical works featured in this section were not studied in class, but they share the style characteristics of other works by the same composers, which were studied in class.)</p> |
| FINDINGS | <p>This assignment showed a slightly higher-than-expected correct response rate for section one, but a lower-than-expected correct response rate for section two. It shows that students were doing better with a more general analysis and assessment of musical style characteristics associated with the historical periods (Baroque, Classical, Romantic, 20th Century) than they were with their analysis and assessment of musical style characteristics associated with specific composers from these historical periods.</p> |

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| | I believe the assignment demonstrated that students were adequately utilizing factual, conceptual and procedural knowledge, but had difficulty evaluating this knowledge (making judgments based on criteria and standards), especially in terms of their understanding of style characteristics associated with specific great composers in the history of Western music. |
| ACTION PLAN* | I believe this assignment demonstrated the difficulty students have retaining knowledge of the style characteristics of different composers across the length of a full semester. The assignment was given at the last class meeting, long after discussions of the earlier composers studied (Bach, Mozart and Beethoven) had occurred. It might be more prudent to do two assessment assignments, one in the middle of the term and one at the end. I believe the results show that students are remembering style characteristics from broader periods (Baroque, Classical, etc.) and that they are able to apply this knowledge to music they haven't heard before. But clearly it is more difficult for them to remember the style characteristics of specific composers in a similar way. More attention should be paid during the semester to equipping the students with the tools necessary to retain this factual knowledge, and also to assisting them with the application of this knowledge, as they analyze and evaluate musical works by these composers that they haven't heard before. |

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