Claire, Lenny, and I each came up with very different examples of SLO assessment.

I was impressed with Claire's examples, which involved a systematic, step-by-step approach that guides each student to form insights and thoughtful analysis of artistic techniques.

Lenny's examples were concert reports of his Jazz ensemble; students were asked to report on this live performance. I, too, require concert reports of live classical music performances, so I understand very well the value of these assignments.

Mine was a quantifiable assessment of the students' ability to distinguish between Baroque and Classical styles. The music that was used were very short excerpts of the following:

1. a Chambonieres harpsichord piece
2. a minuet from a Mozart serenade
3. a movement from a Bach Brandenburg Concerto
4. a movement from a Mozart piano sonata

While these represent diverse methods, each was successful in accurately measuring student learning outcomes.
Hi Tom,

Claire Brees, Lenny Carlson and I met yesterday for our third SLO meeting.

We reviewed and discussed the methods we used to assess the SLOs in the areas of "demonstration of aesthetic understanding" and "making informed value judgments" (#2 and #3 from your list of learning outcomes). Our discussion reinforced our awareness that these two criteria are both inseparable and integral to art and music education.

We found that our assessment tools accurately measured our intended learning outcomes, and we look forward to using these and other, similar methods.

Please let us know if you have any questions.

Sincerely,

Pamela Kamatani
For the SLO project for my Music 27A, Music Appreciation classes, I focused on one narrow area that can be objectively measured: the students' ability to hear the stylistic differences among compositions from different historical periods.

The first exam, given during the fourth and fifth weeks of the semester, asked students to distinguish between Baroque and Classical styles. To do this, I played four short excerpts of music that we had not studied in class, and asked them to determine whether each was composed in the Baroque or the Classical period. Students had to focus very quickly on typical stylistic characteristics, since none of the excerpts exceeded one minute in length.

The following were the results from each of my three sections:

Section 2
- No error: 21
- 1 error: 2
- 2 errors: 1

Section 6
- No error: 22
- 1 error: 3

Section 7
- No error: 12
- 1 error: 2
- 2 errors: 1

The second assessment was conducted as part of the final exam. The students again heard four short excerpts of pieces that we did not study in class. They were now asked to identify each as from the Renaissance, Baroque, Classical, Romantic period, or the 20-21st century. Again, none of the excerpts exceeded one minute. The results were as follows:

Section 2
- No error: 14
- 1 error: 5
- 2 errors: 2

Section 6
- No error: 16
- 1 error: 5

Section 7
- No error: 11
- 1 error: 3
Although this comprised only a small portion of the final exam that consisted of forty-seven objective questions and two essays, I believe it was a successful assessment of how well the vast majority of the students were able to assimilate the broad stylistic differences of music from various historical periods. I plan to continue using this particular assessment method without changes.

Thank you for the opportunity to participate in this pilot study!
I take to mean "assessing aesthetic understanding" and "informed value judgement" as demonstrating an understanding of visual literacy and how visual elements, individually and in concert with other elements, relate both formally and express and communicate meaning.

This is essentially the premise of Art 125, Basic Design. Specifically, each element is first examined separately (line, shape, form, value, texture, color, etc) in terms of its visual/formal characteristics and as projects become incrementally more complex, in the orchestration of these elements to define a unified composition.

Attached are some examples of basic assignments which ask students to look at something ordinary and familiar (text, texture, line) aiming towards a deeper visual understanding of its expressive content (aesthetic understanding) and to reflect on why they communicate content (informed value judgement):

An example of line: (first day assignment)
An example of text: (simple homework)
An example of critical questions: (following a complex text project)
An example of texture: midterm assignment

In Art 140A, Beginning Painting, students learn basic painting techniques as well as an understanding of color, design, (and learn/review basic drawing skills).

Prior to each critique, they are given a number of critical questions to reflect on, so that they may look at their own work (as well as others) in a more analytical mode:

Sample critique questions:

How have you achieved visual unity?
How have you achieved visual movement?
How have you introduced contrast?
How have you made the negative space active?
What determined your choice of colors? What do these colors express?
What determined your choice of surface texture? What does it express?
What consideration have you given to size, shape, and format of your painting?
ART 125
Claire Brees, Instructor
Fall 2011

LINE

Terminology:
Contour line
Outline
Curvilinear
Expressive line
Gestural line
Broken line
Implied line

Homework assignment:
A) **Make a list of ten lines** that you notice in your environment. Look for less obvious types of lines; instead try to find those that you may not have noticed before, for example, the trail that a snail leaves...or a tennis ball in motion (PLEASE DON"T USE THESE EXAMPLES!). Aim for as wide a variety as possible.

B) After you have made a list, **find one or two words** for each that describe the character or quality of the line: for example, the trail that a snail leaves might be described as "slow" "meandering" "wandering" "organic (irregular)"...the line a tennis ball makes might be described as "fast" "strong" "powerful" etc. Use **descriptive adjectives** to qualities of speed, emotion, state of being, etc.

C) On a piece of drawing paper, draw a line for each of the **descriptions** — **do NOT draw** a picture of a tennis ball or a snail's trail, but use the **qualities** from Part B) that were **inspired** by Part A) to generate 10 lines; for example, if a tennis ball in motion suggests a "strong, powerful, fast line", then **draw** a strong, powerful, fast line - and forget about the tennis ball! Feel the qualities of the line itself as you draw. Be sure to label each line with the descriptive adjectives.

Try to physically sense the qualities as you draw your lines. A good way to do this is to draw with your eyes closed! Use any combination of pencils or pens to depict your lines - but do NOT use color. If "strong, fast, powerful" suggests a thick pen line rather than a pencil, use that - or vice versa. Explore the differences in your graphite pencils; some are hard, some are soft. Use whichever tool best suits the description of the line.

Clearly label your drawn lines with the descriptive words. Turn in Parts A) and B) **typed or very clearly written**...and don't forget to label lines on Part C). Cover your drawing with a piece of tracing paper, with two hinges at the top, as shown in class. Please write your name on the tracing paper.

DUE DATE________________________________________
HOMEWORK: Text as Shape, Line, Expression

Look around your environment for examples of text. The text should be from printed matter - magazines, newspapers, handwritten, advertisements, etc - not downloaded from the internet.

Collect at least five examples of different text that you find visually appealing. (They may be in any language.) Look for as much variation as possible.

Do not use complete words or sentences, only fragments. You should be responding to the look of the text, not the meaning of the words.

Cut and paste your favorite examples with a brief explanation attached as to why you chose them. What do the shapes, lines, value, etc of the letters suggest to you? Why? For example, a fat, curved set of letters may suggest "happy, jolly, playful..."

Be prepared to discuss why you chose the examples you did.

This assignment will be due on Monday, September 19 at the beginning of class.
Text Project: Critical Questions

What attracted you to the text you chose to use for this project, and why?

In what way did you manipulate the original material?

How did you create figure and ground movement?

How did you create visual unity?

How did you create contrast?

What do you consider the most successful aspects of your finished piece? (Be specific!)

Are there any aspects that you consider to be unsuccessful? (Be specific!)
TACTILE TEXTURE: Oppositions

Using the following list (or your own examples) you will choose at least 10 sets of adjectives and express them through the use of tactile texture (actual texture).

Start with a brainstorming exercise: Pick one set of adjectives. Start by listing physical or visual qualities that you associate with them (soft, hard, smooth, wrinkled, gooey, inflexible, etc), and then begin looking in your environment** for textures that communicate these qualities.

You may manipulate found materials to create and add texture through any number of means: folding, cutting, gluing, sewing, stapling, twisting, shaving, scraping, combining....textures do not need to be recognizable as their original source - only in terms of what they communicate.

Stay away from color as much as possible (try to use neutrals) as that will add a strong expressive impact. Attempt instead to communicate your words through actual texture only. You may use approximately same size amounts but do consider other qualities such as edges, mass, transparency, opacity, thickness etc:

Consider the following:
- how does a regular edge compare to irregular one?
- a torn edge as opposed to a cut edge?
- a gooey ‘blob’ of something as opposed to a surface that has been scraped and sanded?

On your bristol paper, delineate two adjoining squares (or other neutral shape) for each pair - these will act as a frame or container for your textures. Number each set of squares, but do not label with the adjectives.

Turn in a (typed) paper listing the names of adjectives according to their number, as well as your reasons for choosing these materials:

- How do they communicate their given adjective?
- Why? What are your associations with that texture?
- How and why did you manipulate your texture(s) to deepen its meaning?

**Resources for textures: nature, 99c Store, Hardware Store, Produce Market/Asian/Ethnic Food store, fabric store, things lying around in the street, things lying around in your apartment, things lying around in your medicine cabinet, anywhere and everywhere...use your imagination!

See second page for pairs of descriptive adjectives - or come up with your own!

DUE DATE_________________________

PROJECT WILL BE EVALUATED ACCORDING TO THE FOLLOWING CRITERIA:
On Time Completion of Work
Understanding and Expression of Concept
Creative Interpretation
Written Descriptions and Rationale
Craft and Presentation
wet/dry
alluring/repulsive
cold/warm
weak/strong
whispering/shouting
nervous/confident
stompy/tidy
wealthy/poor
unusual/traditional
undesirable/desirable
depressed/upbeat
upright/relaxed
vague/clear
threatening/nurturing
sincere/insincere
silly/serious
rural/urban
peaceful/agitated
pleasant/unpleasant
painstaking/messy
optimistic/pessimistic
old/young
old/new
obedient/disobedient
friendly/unfriendly
lonely/social
loved/unloved
acoustic/electric
afraid/brave
magical/mundane
exciting/boring
lucky/unlucky
rude/polite
vulgar/refined
cheap/expensive
fun/tedious
work/play
predictable/unpredictable
secure/insecure
got it together/out of control
noisy/quiet
friends/enemies