

Assessment: Course Four Column

Fall 2017



El Camino: Course SLOs (FA) - Art

ECC: ART 146 :Designing for the World Wide Web

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 HTML code - Students will be able to demonstrate correct use of HTML code, industry-standard web authoring software and Cascading Style Sheets (CSS) to create well-organized, interactive websites.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2017-18 (Fall 2017)</p> <p>Input Date: 12/16/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Project - Students will demonstrate the ability to create web pages using industry-standard languages HTML5 and CSS3. Students were tasked with hand-coding web pages using Adobe Brackets and converting Photoshop layouts in the appropriate format for web publishing. On the final project, they were asked to create fully functional, mobile-responsive 3-page website and publish it online.</p> <p>Standard and Target for Success:</p> <p>Students will be assessed on whether they adequately meet requirements of the assignment as stipulated in the SLO. Evaluation points will be based on the following criteria:</p> <p>0 points - Student did not turn in project; 1-5 points - Student did not successfully accomplish SLO objective; 6-10 points - Student adequately met SLO objective. It is expected that 85% of students will score 100% on this SLO.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2017-18 (Fall 2017)</p> <p>Standard Met? : Standard Met</p> <p>Excluding the student who did not attend/did not turn in the project, 100% of the students met or exceeded the expectations.</p> <p>Week 13 Assignment 2 (Website Template): Based on the current rubric, 14 student projects (86.7%) met the expectations, and 1 student (6.7%) did not turn in the project.</p> <p>The overall success rate was 90% or higher.</p> <p>3 students – 100% (10 points) 1 student – 99% (9.9 points) 1 student – 98% (9.8 points) 6 students – 90% (9 points) 3 students – 95% (9.5 points)</p> <p>I'm planning to require students to validate the files via HTML/CSS validator, to enhance their coding skills and learning experience. (04/05/2018)</p> <p>% of Success for this SLO: 100</p> <p>Faculty Assessment Leader: Anya Zinoveva</p> <p>Faculty Contributing to Assessment:</p>	<p>Action: Require peer reviews through Canvas, to encourage learning through collaboration. This will allow students to self-correct their mistakes. (12/05/2018)</p> <p>Action Category: Teaching Strategies</p> <hr/> <p>Action: Send assignment reminders through Canvas to the students who did not submit on time. (12/05/2018)</p> <p>Action Category: Teaching Strategies</p> <hr/> <p>Action: Require students to validate the files via HTML/CSS validator, to enhance their coding skills and learning experience. (12/05/2018)</p> <p>Action Category: Teaching Strategies</p>

ECC: ART 147 :Motion Graphics

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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SLO #1 Keyframing - Students will be able to apply keyframing to manipulate audio and visual effects to still images and footage in an industry standard motion graphics software program.

Course SLO Status: Active

Course SLO Assessment Cycle: 2017-18 (Fall 2017)

Input Date: 12/16/2013

Inactive Date:

Comments::

ECC: ART 152:Rendering

Course SLOs	Assessment Method Description	Results	Actions																		
<p>SLO #3 Draw Ellipses - Students will be able to demonstrate the ability to draw ellipses on forms, by appropriately applying a fundamental understanding of core lines, test ellipses and angle follow through on various forms.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2017-18 (Fall 2017)</p> <p>Input Date: 12/16/2013</p> <p>Inactive Date:</p> <p>Comments:: Has become a Fall-only class per Walter Cox's 03.08.2017 and Russell Serr's 03.13.2017 e-mails.</p>	<p>Project - Students were given 2 hours and 45 minutes to use recently acquired analytical skills to solve a complex orthographic layout correctly, and render it in 3-point perspective in partial fulfillment of the required analytical core competencies for this class. Ellipse-angle application was also incorporated into the criterion to fully demonstrate their understanding of the articulation of form(s). --This particular assessment focuses on correct ellipse-angle analysis, placement follow-through and degree assessment.</p> <p>Standard and Target for Success: It is expected that 85% of students will score: 75% (satisfactory) or above on this SLO</p> <p>Additional Information: Rubric for SLO assessment ~~~ART 152 Rendering</p> <p>These are the criteria that are used to determine a successful assessment for Art 152:</p> <ol style="list-style-type: none">1. Ellipse set-up process (ability to correctly set up origin points, core lines and test ellipses in order to divine the appropriate ellipse angle needed for the form/object)2. Ellipse angle follow-through (ability to effect an accurate follow-through from the test ellipse angle to the form's ellipse angle)3. Ellipse degree assessment	<p>Semester and Year Assessment Conducted: 2017-18 (Fall 2017)</p> <p>Standard Met? : Standard Met</p> <table><tr><td>Ellipse set-up process</td><td>3= 22</td></tr><tr><td>2= 1</td><td>1= 0</td></tr><tr><td>0= 1</td><td></td></tr><tr><td>Ellipse angle follow-through</td><td>3= 20</td></tr><tr><td>2= 3</td><td>1= 0</td></tr><tr><td>0= 1</td><td></td></tr><tr><td>Ellipse degree assessment & appl.</td><td>3= 20</td></tr><tr><td>2= 2</td><td>1= 1</td></tr><tr><td>0= 1</td><td></td></tr></table> <p>Observable Patterns:</p> <p>A) In this midterm appraisal, students on the whole demonstrated a very strong competence with regards to the three rendering skills assessed: Ellipse set-up process, Ellipse angle follow-through and Ellipse degree assessment & application</p> <p>B) The Ellipse set-up process showed a wider range in competence than in the other two skill sets. However, the range of difference is negligible, nearly all students were successful in setting up and finalizing their ellipses.</p> <p>C) One student was completely lost as shown in the '0' category, this student may have some sort of learning disabilities and although I am not wholly qualified to assess such.</p> <p>D) The amount of time allotted the midterm was sufficient as all assignments were turned in in a timely fashion. (09/27/2017)</p> <p>% of Success for this SLO:</p> <p>Faculty Assessment Leader: Richard Ewing</p> <p>Faculty Contributing to Assessment: Richard Ewing</p>	Ellipse set-up process	3= 22	2= 1	1= 0	0= 1		Ellipse angle follow-through	3= 20	2= 3	1= 0	0= 1		Ellipse degree assessment & appl.	3= 20	2= 2	1= 1	0= 1		<p>Action: More practice would be the most effective change, this would best be done as added homework quantity to the sketchbook assignments, however this particular SLO was the most successful of the 3 assessed for this class, and seems to be on course. As mentioned above, in past semesters, any lacking in skill with ellipses is ameliorated by the end of the semester due to repetition and application as the class moves forward. I found this to be the case in with this specific group of students as well. (12/14/2018)</p> <p>Action Category: Teaching Strategies</p> <hr/> <p>Action: The return of a semester-long 3-unit Linear Perspective class, made available to students on a drawing trajectory, would be a boon to all drawing-based classes and would allow for more time spent in the Rendering class on other vital competencies. Students in drawing intensive majors such as Industrial Design, Animation, Game Art design, Interior design, Illustration, and Drawing and Painting would all benefit.</p> <p>As well, an overview of assessment consistency from one instructor to another in the prerequisite Fundamental Drawing</p>
Ellipse set-up process	3= 22																				
2= 1	1= 0																				
0= 1																					
Ellipse angle follow-through	3= 20																				
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<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	& application (ability to believably situate the ellipse degree in cohesion with the perspective angle of the form represented)		<p>classes would bring uniformity to the fore amongst the incoming students. (12/14/2018)</p> <p>Action Category: Program/College Support</p>

ECC: ART 208H:Honors History of American Art

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Comprehend and Critique - Students will be able to demonstrate the ability to comprehend and critique American artworks in terms of form, medium, and style.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2017-18 (Fall 2017) Input Date: 09/13/2017 Inactive Date: Comments::</p>	<p>Project - Students researched and presented a virtual exhibition on a topic of American 20th-century art. The final presentation should include discussion of form, media, and style of the chosen artworks within their historical context. Each student will be graded on a 3-point scale (1=poor, 2=average, 3=good)</p> <p>Standard and Target for Success: 90% of students will achieve a 2 or higher.</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2017-18 (Fall 2017) Standard Met? : Standard Met</p> <p>This assessment looked at the results of 26 student projects (part written/part presentation) for understanding of form, medium, and style. They were ranked (1) poor, (2) average, (3) good depending on their comprehension.</p> <p>Form: 3- 30%, 2 - 62%, 1 - 8% Medium: 3 - 62%, 2 - 34%, 1 - 4% Style: 3 - 92%, 2 - 8%, 1 - 0%</p> <p>While the 90% standard was met across the board, Form was lower than other areas. Style and Media are contextually important to the changing styles and new use of media in the 20th century, and the students relayed that information well. This is also an honors class and would have typically higher results than most other art history sections. Form is probably understood, but would be better conveyed through a different assessment OR in reminding students of the formal vocabulary as part of presentation preparation.</p> <p>An averaged success rate for all three traits is below. (12/04/2017) % of Success for this SLO: 96 Faculty Assessment Leader: Karen Whitney Faculty Contributing to Assessment: Karen Whitney</p>	<p>Action: Create general assessment for all art history classes for this assessment. It should be based on a four-point scale to align with recent direction in PLO assessment. (02/01/2019) Action Category: SLO/PLO Assessment Process</p>

ECC: ART 219:Watercolor Painting I

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #3 Unified Composition - Upon successful completion of this course, students will be able to integrate color harmonies into unified compositional structures.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2017-18 (Fall 2017) Input Date: 12/16/2013 Inactive Date: Comments::</p>	<p>Project - As a culminating final project for the semester, students were asked to create a watercolor painting on 18" x 13.5" stretched watercolor paper. The painting was supposed to depict a narrative of some kind and reflect student acquisition of a range of technical, formal, and conceptual skills. Among other things, students were specifically instructed to use color in a thoughtful way that advanced their narrative while integrating color harmonies into larger compositional structure. Integrated color harmonies were meant to support the content, mood, or narrative of their painting in some way. Completed paintings, as well as accompanying written reflections are used for assessment.</p> <p>Standard and Target for Success: The target for success would be 85% of students scoring a 2 or better on 4-point rubric. Rubric is as follows:</p> <p>4 = Excellent use of color harmony to support mood, content, or narrative in painting. Not only does student demonstrate understanding of color harmony, but they have demonstrated their understanding with a complex and nuanced approach to color mixing, saturation, and color values to deftly integrated the color harmony into the composition.</p> <p>3= Good use of color harmony to</p>	<p>Semester and Year Assessment Conducted: 2017-18 (Fall 2017) Standard Met? : Standard Met The assessment data shows a high degree of student success. Perhaps scores would be improved if wording on assignment sheet gave better examples of how color harmonies could be integrated into final painting. Despite all of the assessments apparent success (even with minor adjustments needed), a bigger concern has emerged that will affect student success in this course: through a combination of the elimination of repeatability and the reduction offerings of Art 219 and Art 220 to only once per year as part of budget reductions, the enrollment has dropped dramatically, despite being a popular class that many students eagerly await taking. A student would have to wait one year after taking Art 219 before they can take Art 220. This eliminates continuity from Watercolor Painting I to Watercolor Painting II and reduces student incentive to enroll. These courses need to be restored to their former offering of once per semester. (02/27/2018) % of Success for this SLO: 100 Faculty Assessment Leader: Joe Hardesty Faculty Contributing to Assessment: Joe Hardesty</p>	<p>Action: Offer Art 219 and Art 220 once per semester instead of once per year. Refine assignment sheet for final project to improve wording and examples for color harmonies. (02/27/2019) Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>support mood, content, or narrative in painting. While student hasn't achieved excellent standard, they are still integrating the color harmony into their overall composition in a way that reflects thoughtfulness and some level of visual sophistication</p> <p>2 = satisfactory use of color harmony to support mood, content, or narrative in painting. While student hasn't achieved good or excellent standard, they still integrate color harmony into overall composition with minimum amount of fluency and thoughtfulness. Room for improvement.</p> <p>1= unsatisfactory use of color harmony to support mood, content, or narrative. Student does not successfully integrate color harmony into overall composition.</p> <p>0 = failing</p> <p>24 students were assessed. Their scores broke down as follows:</p> <p>Excellent: 13/24 (54%) Good: 8/24 (33%) Satisfactory 3/24 (13%)</p> <p>Additional Information:</p>		

ECC: ART 220 :Watercolor Painting II

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #3 Unified Composition - Upon successful completion of this course, students will be able to unify compositions through the mingling and sequencing of values/colors and the integration of balance, rhythm, and focal point.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2017-18 (Fall 2017)</p> <p>Input Date: 12/16/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Portfolio - Students were asked to submit a portfolio of 5 paintings based on a theme of their choosing. All paintings were supposed to reflect thoughtful solutions to unifying compositional elements, with special attention paid to the mingling and sequencing of value/color. Students were expected to manipulate color/value choices in some fashion with emphasis placed on achieving either balance, rhythm, or focal point in all 5 of their paintings. Completed paintings, as well as accompanying written reflections are used for assessment.</p> <p>Standard and Target for Success: Students were asked to submit a portfolio of 5 paintings based on a theme of their choosing. All paintings were supposed to reflect thoughtful solutions to unifying compositional elements, with special attention paid to the mingling and sequencing of value/color. Students were expected to manipulate color/value choices in some fashion with emphasis placed on achieving either balance, rhythm, or focal point in all 5 of their paintings. Completed paintings, as well as accompanying written reflections are used for assessment.</p> <p>Standard and Target for Success: The target for success would be 85% of students scoring a 2 or better on</p>	<p>Semester and Year Assessment Conducted: 2017-18 (Fall 2017)</p> <p>Standard Met? : Standard Met</p> <p>The assessment data shows a high degree of student success. Through a combination of the elimination of repeatability and reducing the offering of Art 220 to only once per year as part of budget reductions, the enrollment has dropped dramatically. A student would have to wait one year after taking Art 219 before they can take Art 220. This eliminates continuity from Watercolor Painting I to Watercolor Painting II. Since one student is statistically insignificant for serious analysis, I will not comment further. (02/27/2018)</p> <p>% of Success for this SLO: 100</p> <p>Faculty Assessment Leader: Joe Hardesty</p> <p>Faculty Contributing to Assessment: Joe Hardesty</p>	<p>Action: Offer Art 219 and Art 220 once per semester instead of once per year. (02/27/2019)</p> <p>Action Category: Program/College Support</p>

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4-point rubric. Rubric is as follows:

4 = Excellent

3= good

2 = satisfactory

1= unsatisfactory

0 = failing

1 student was assessed. Their scores broke down as follows:

Excellent: 1/1

Additional Information:

ECC: ART 274 :Jewelry Fabrication

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Synthesis of Design Principles - Students will be able to synthesize, and apply the principles of jewelry design fabrication and appropriate intermediate-level practices to create an original finished jewelry object. Course SLO Status: Active Course SLO Assessment Cycle: 2013-14 (Fall 2013), 2017-18 (Fall 2017), 2020-21 (Fall 2020) Input Date: 12/16/2013 Inactive Date: Comments::</p>	<p>Project - The student will use specific design principles and tools to create a wearable jewelry object Standard and Target for Success: It is expected 85% of the students projects will be assessed at "very good" or "average". Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2017-18 (Fall 2017) Standard Met? : Standard Met</p> <p>2017-18 (fall 2017) Standard Met 11/9/2018</p> <p>These are the assessment criteria that used: Design and Visual Quality (application of proportion and balance) Fit (ability to size the ring within a specific tolerance of one quarter size) Finish (quality and consistency of selected surface type) 87and above=Excellent, 77-86=Good, 76-67=Satisfactory, 66 or less =Poor 13 students from 3 sections were assessed. Design and Visual Quality: Excellent 30.7% Good 46.1% Satisfactory 23% Poor 7% Fit: Excellent 46.1% Good 46.1% Satisfactory 7% Poor 0% Finish: Excellent 46.1% Good 46.1% Satisfactory 7% Poor 0%</p> <p>The data indicates that overall 92% of the students achieved 75% or greater for this SLO. 40.9% performed at the Excellent level, 46% at the Good level, 12% at the Satisfactory level and 7% at the Poor level. With 92% of the students achieving a 75% or higher score, the results show that most students are able to comprehend and apply the skill and design challenges of the assessment instrument. However the assessment data identifies the area of visual quality as having the most students in the lowest assessment scores of Satisfactory and Poor. Perhaps this can be attributed to student exposure to basic design. Strategies can be developed to increase knowledge and exposure through research assignments. (03/04/2018)</p>	<p>Action: Incorporate more specific design assignments focusing on basic design vocabulary into homework and sketchbook. (03/04/2019) Action Category: Teaching Strategies</p>

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% of Success for this SLO: 92
Faculty Assessment Leader: Irene Mori
Faculty Contributing to Assessment:

ECC: ART 282 :Life Sculpture

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Terminology and Processes - Students will be able to understand and explain the terminology, processes, and historical and contemporary concepts related to the creation of figurative sculpture works at an intermediate level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2013-14 (Fall 2013), 2014-15 (Fall 2014), 2017-18 (Fall 2017), 2020-21 (Fall 2020)</p> <p>Input Date: 12/16/2013</p> <p>Inactive Date:</p> <p>Comments::</p>	<p>Project - Through assessed demonstrations, students will show competency, at an intermediate level, in the terminology and processes as it relates to life sculpture.</p> <p>The assessment tools will be: Armature design and construction Application of construction materials, clay, to build the basic form. Modeling Techniques, including: Gesture, proportion, surface details.</p> <p>Standard and Target for Success: There will be Three areas of assessment: Armature Design and Construction Application of construction materials Modeling Techniques Each student is assessed on a scale from 1. Poor 2. Average 3. Good 4. Exceptional The sculpture must use all 3 aspects to compose a work that integrates the 3 criteria into a Life Sculpture of Visual Quality. The Target outcome is for 80% of the students to score in the 3 to 4 point range</p> <p>Additional Information:</p>	<p>Semester and Year Assessment Conducted: 2017-18 (Fall 2017)</p> <p>Standard Met? : Standard Met</p> <p>Assessment tools for this project have been modified, do to the conclusion that the early focus on techniques does not accurately evaluate all the goals stated for this assessment. A greater focus on the critique end of the assignment, were a quality of construction and craft is examined, but a greater focus on the under standing and improved mastery of the subject matter, but in terms of concepts, but also in terms of creation of the artwork are discussed and examined at length.</p> <p>Data: Out of 16 students: 10 students received a grade of 4. Or 62.5% 5 students received a grade of 3. Or 31.25% 1 student received a grade of 2 or less. 6.25%</p> <p>Surprisingly, the modified expectations of this assessment match very closely with the actual results. One will note that these results are somewhat lower at the top scores that when construction techniques were the majority of the grading's focus.</p> <p>With the shift to higher level of focus, development and successful expression of subject matter,the curve bent about 20% toward the score of 3 or B.</p> <p>The bottom of the chart remained relatively the same, within the 5%-10% range.</p> <p>These lower scores continue to primarily due to poor attendance.</p> <p>Since this is a studio course, a great majority of the work is done within the classroom. (02/27/2018)</p> <p>% of Success for this SLO: 60</p> <p>Faculty Assessment Leader: Russell McMillin</p> <p>Faculty Contributing to Assessment: None</p>	<p>Action: Although the modifying the evaluation rubric to focus more on discussion, research and development of subject matter, both in concept and in finished form, results in a lower numeric score at the highest level, the number of fours, it results in a better evaluation of the student's progression toward gaining intermediate level mastery of their artistic voice, and their ability to successfully express to an audience.</p> <p>It also focus's the student's work into greater individual expression. This is an area that I have been discussing at length with the many Art College Recruiters that have been coming to evaluate or students for possible scholarships. One of their key considerations is that a student's portfolio look like their own work, and not like a class assignment.</p> <p>Since this course is a 200 level and focus's mostly on second year plus students of on intermediate level, that is exactly the group that should be targeted for this focus. So, the ACTION for the next year is to develop better or more refined teaching strategies to use to aid students in the development of these higher end skills.</p> <p>As a starter, I will strive for greater individual dialog between myself</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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and every student.
 10-15 minutes per week of one on one discussions about their work in progress, plus development of a body of work, or an over arching theme to their work. (02/27/2019)
Action Category: Teaching Strategies