

2023 Working Artistically (WA) GE Assessment Report

Submitted by: Felicia Song (GE Committee member)

September 15, 2023

In 2022-2023, the GE Committee facilitated the assessment of the Working Artistically GE area. This was the first year of assessing this GE in this newly revised form. Previously, when this GE was last assessed in AY 2014-2015, the GE was called “Performing and Interpreting the Arts” (PIA).

1. The Working Artistically GE SLO is: *Students will demonstrate artistic processes and interpretive understanding in an artistic production.*

This SLO was revised during the previous 2015 assessment. Efforts had been made to broaden the SLO and certification criteria to better encompass the various disciplines represented in the WA area (art, music, theatre arts) and also strived to emphasize artistic production, while including interpretive critiques.

On October 28, 2022, members of the Art, Music and Theatre Arts departments gathered to determine the assessment plan. After review of current language from the WA section in the GE Combined Document, *it was agreed that no further revisions were necessary.*

2. Syllabus Review

In the fall 2022, the General Education Committee conducted an audit of the following WA GE course syllabi: ART-001 (2 sections), ART-010, ART-015, ART-121, ENG-06WA, MU-020, MU-120, TA-001, TA-010, TA-35. The audit found that seven courses needed minor updates (e.g., align syllabus with online template criteria). GE Committee Chair Steve Hodson reached out to respective faculty and department chairs regarding necessary revisions.

3. Direct Assessment

- a) Goal: To assess student ability to work artistically in college courses that satisfy the Working Artistically GE requirement.
- b) Design and Implementation:
 - Assessment tools included the WA GE rubric, which was revised during the last 2015 assessment to include both interpretive and productive components. Each instructor would choose prompts appropriate to their course and specific department. Each department would determine what counted as “strong competency” in their respective disciplines.
 - Because the 2015 assessment process involved different departments and courses using different rubrics, the proposal to work from a common rubric that could then be “translated” appropriately for each department (and for each course) was discussed and agreed upon.
 - Instructors were expected to embed in their course design and syllabus an assignment that could be used for WA GE assessment purposes. Each instructor was expected to evaluate the assessment assignment according to the same Working Artistically rubric and submit their results at the end of the academic year.

- The following courses were included in the sample:
 - ART-010: 2-D Design (Stirling)
 - ART-015: Drawing I (Huff)
 - MUS-020: Survey of Western Music (Hodson)
 - MUS-123: History of Western Music I (Reichwald)
 - TA-001: Great Literature of the Stage (Blondell)
 - TA-051: Acting the Song (Thomas)
- In May 2023, student assessment results were sent to Tatiana Nazarenko for analysis. Analysis involved disaggregating by gender, race/ethnicity, first-generation status, major, lower/upper division courses, class standing, and transfer status.
- Overall, 109 student works were collected and assessed, which represents 53.3% (n=204) of students enrolled in the courses fulfilling the Working Artistically requirement in Spring 2023 or 27% (n=405) of all students who completed this requirement in the 2023-2203 academic year (Fall 2022, n=191, Spring 2023, n=204, Mayterm 2023, n=10).

c) Methods and tools: All student work was assessed using the rubric below. The prompts for the assessment activities in each course are appended to the report.

	HIGHLY DEVELOPED (4)	DEVELOPED (3)	EMERGING (2)	INITIAL (1)
ARTISTIC	The production demonstrates strong competency of skills and methods appropriate to the discipline.	The production demonstrates satisfactory competency of skills and methods appropriate to the discipline.	The production demonstrates passable competency of skills and methods appropriate to the discipline.	The production demonstrates nascent competency of skills and methods appropriate to the discipline.
INTERPRETIVE	Excellent understanding and contextualization of the material and concept.	Good understanding and contextualization of the material and concept.	Sufficient understanding and contextualization of the materials and concept.	Weak understanding and contextualization of the material and concept.

d) Results and interpretation:

Overall, while most students demonstrated a “developed” capacity in their learning, the interpretive average score was slightly higher in general than was demonstrated in the

artistic score. Instructors largely felt the results reflected what they saw in their courses and were satisfied with student performance. It was noted that most of these GE classes include wide ranges of majors and non-majors, thus demonstrating a wide range of aptitude and motivation. Also, while most students were assessed for end-of-semester assignments, some courses (ART-010, ART-015 and TA-001) involved assessments based on whole-semester critiques.

Noteworthy results and discussion included:

- Even though male students scored lower than female students, this result is unsurprising as it reflects broader trends in the college.
- While first generation students scored slightly lower than non-first gen students—the marked difference was in the “highly developed” (4) category. It is worth noting that the sample size for first-gen students was only 11 students. One question was raised about whether instructors can receive information about students’ first-gen status in order to be more proactive in providing support in the classroom?
- Regarding race/ethnicity, there was more parity among students in the interpretive skills and less parity in the artistic. One instructor wondered if, while emphasis might be placed on being more mindful about adequate representation of racial/ethnic diversity in classroom examples, would it be worth considering how assignment prompts might prime or be more accessible to certain students over others?
- While lower scores were not surprising among the “undeclared majors” (more likely first-year students), the question of whether there is also a “COVID effect” being captured was discussed, wondering if this lower score might be different in 6-7 years when high school preparation for college presumably normalizes?
- One last note regarding analysis of upper- and lower-division class levels: the only department that offers upper-div courses in this GE is the music department.
- A brief inquiry and discussion was had about the impact of introducing choir and orchestra into the WA GE on the enrollment in non-music department WA GE courses.

The results of the assessment activities were as follows:

Summary statistics for the group as a whole, disaggregated by course

	n	Average Interpretive Score	Average Artistic Score
ART-010	32	2.969	3.375
ART-015	15	3.333	3.200
MU-020	11	2.455	2.000
MU-123	20	3.050	2.950
TA-001	27	3.556	3.407
TA-051	4	3.750	3.250
TOTAL	109	3.156	3.138

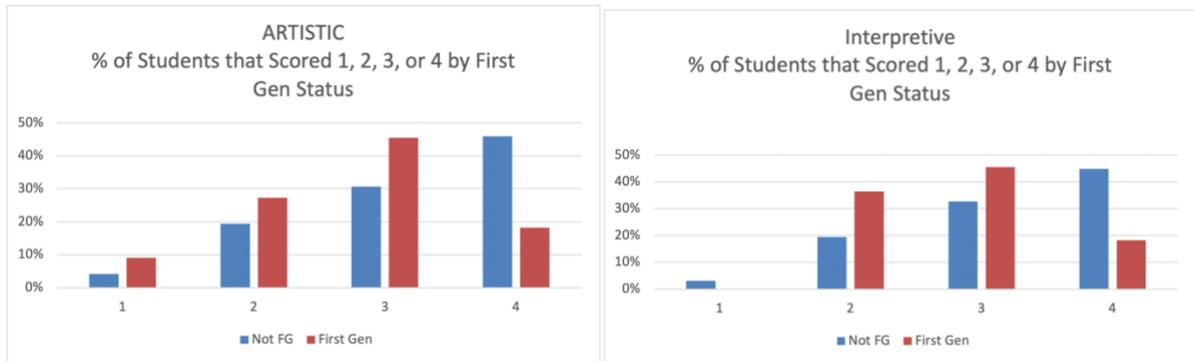
GENDER

	Interpretive Score	Artistic Score	n
Female	3.261	3.246	69
Male	2.975	2.950	40



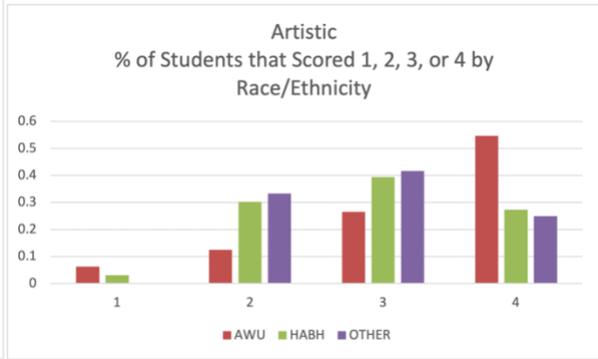
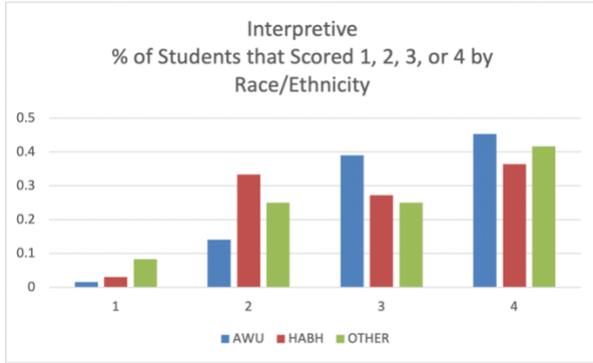
FIRST GENERATION

	Interpretive Score	Artistic Score	n
First Gen	2.818	2.727	11
Not	3.194	3.184	98



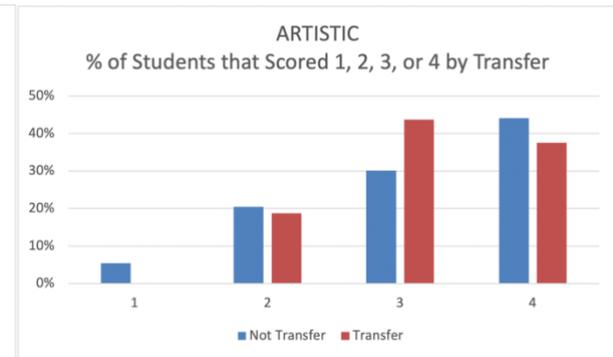
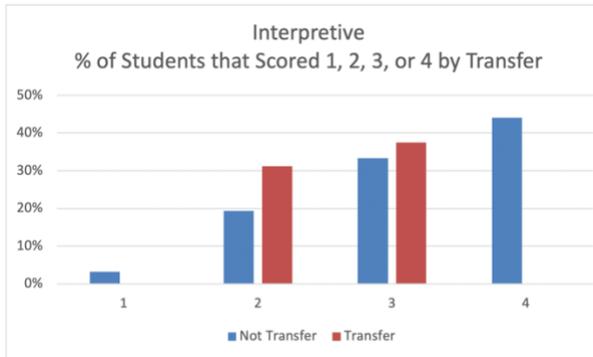
RACE/ETHNICITY (HABH, AWU, OTHER)

	Interpretive Score	Artistic Score	n
AWU	3.281	3.297	64
HABH	2.970	2.909	33
OTHER	3.000	2.917	12



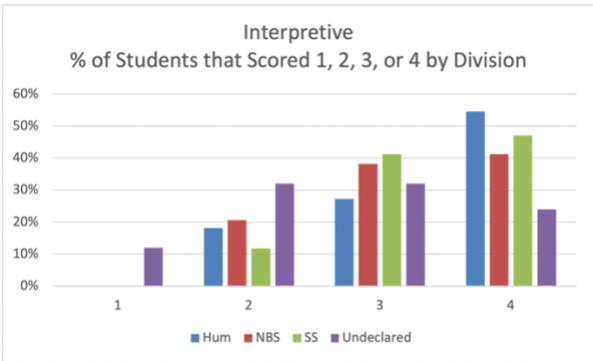
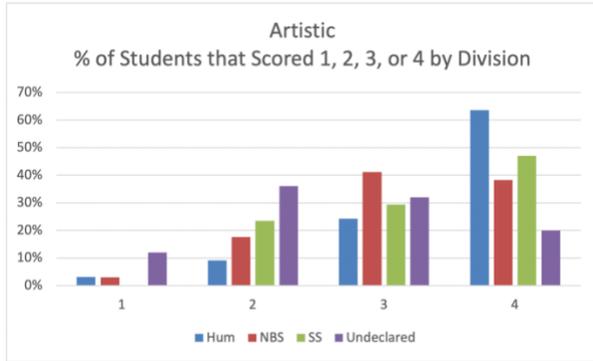
TRANSFER

	Interpretive Score	Artistic Score	n
Transfer	3.000	3.188	16
Not	3.183	3.129	93



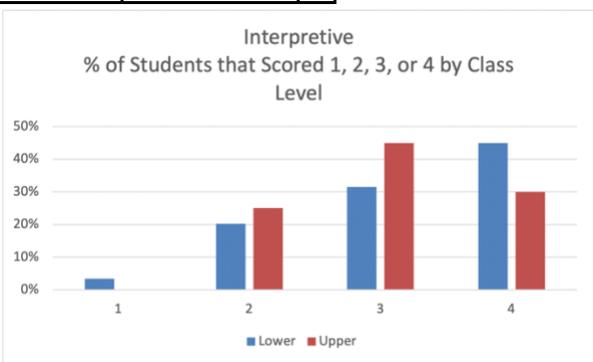
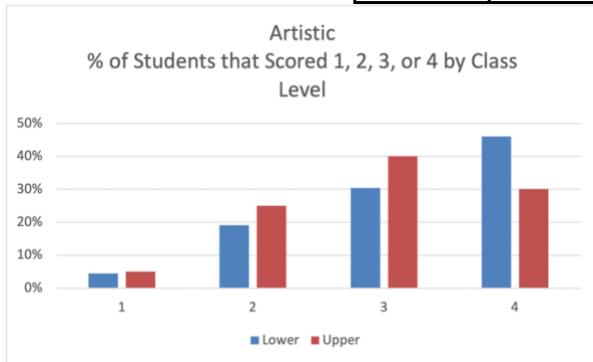
DIVISION

	Interpretive Score	Artistic Score	n
H	3.364	3.485	33
NBS	3.206	3.147	34
SS	3.353	3.235	17
UM	2.680	2.600	25



UPPER/LOWER

	Interpretive Score	Artistic Score	n
Upper Div	3.050	2.950	20
Lower Div	3.180	3.180	89



CLASS STANDING

	Interpretive Score	Artistic Score	n
1	2.750	3.000	20
2	3.000	2.846	26
3	3.241	3.207	29
4	3.441	3.382	34



e) Conclusions and recommendations: Much of the hard work invested during the previous assessment paid off. Instructors from all departments were satisfied with how the shift to Working Artistically was a clear improvement over the earlier iteration of this GE. Instructors felt that the new rubric was flexible, not onerous, and functioned as an ample measurement tool for student learning. No new language for the rubric, certification criteria or SLO was requested or discussed.

4. Final recommendation for closing the loop activities:

Given the satisfaction about how the new WA GE emphasizes the value of making/performing (not just appreciation or critique), one remaining question concerned the one Working Artistically GE course that falls outside the art, music and theatre arts department: ENG006 taught by Dr. Delaney. Concerns were raised about whether the course (which had been approved under the PIA GE) is now able to adequately meet the criteria for the WA GE. Questions concerning this course included: How much performance is required by students? What kind of performance teaching/learning takes place in that course? It was determined that more information was needed. In particular, it was recommended that requests be made to Dr. Delaney for the course syllabus, relevant assignment prompts, and a brief discussion of how the course fulfills the new WA GE. It was noted that this iteration of ENG006 was approved at a time when there were significantly fewer courses in this GE being offered. *[Sept 18 Update: Because Dr. Delaney will be retiring at the end of AY2023-2024, his section of ENG006 will be delisted from the WA GE and no further inquiries will be necessary.]*

Overall, the results of the assessment were consistent with expectations from instructors and departments are content with the new rubric and the course assignments used for the assessment. When seeking to identify categories of students who are struggling, it was recommended that there may be wisdom in having the departments in this GE be patient in order to observe if/how the possible effects of COVID on student skill level, discipline, and research skills wear off or linger.

APPENDIX
ASSIGNMENT PROMPTS OR SUMMARIES OF ASSESSMENT PROCESS*

1. ART-010: 2-D Design (Stirling)

Otomi Inspired Print

For this project, we'll be using a relief printing method using pieces of linoleum. You will carve the design in the linoleum and print your design in a repeated pattern. You must make at least three designs that are incorporated into the final repeated pattern.

Why are we doing this?

- Learn basic relief printmaking skills
- Demonstrate the use of repetition using the same visual element or effect over and over
- Develop a visual vocabulary via practicing critique/discussion/reflection
- Practice technical craftsmanship skills through the creation of artworks

Materials Needed

- Sketchbook and pencil
- (2) Linoleum squares
- Carving tools
- Stamp pad
- Printmaking paper

Process

1. You want to begin by doing some research on Otomi Embroidery to find visual inspiration. Based on your research, draw a variety of animal and plant shapes in your sketchbook that you could use for your Otomi inspired print. These shapes will function as stamps. Keep in mind, the animals and plants from traditional Otomi textiles are often simplified or even abstracted, so feel free to incorporate this style into your own designs.

2. Trace your designs on your linoleum using a pencil. And, then cut out your shapes using your relief cutting tools. You can even cut out the shapes/designs from your sketchbook to trace exactly onto the linoleum if that is easier.

*Note that everything you carve needs to be down in reverse. Your stamp will be a mirror image of the linocut.

3. Once you've finished carving your design, make some test prints (in your sketchbook) using the stamp pad to ink the lino stamp. Experiment with what a repeated design will look

* *Note: The prompt used for TA-001 is not included due to instructor's semester leave.*

like in your sketchbook and then make a plan for how you'll go about printing the repeated design onto printmaking paper.

4. Print the repeated design on a sheet of printmaking paper. Make three identical copies of the design (this is called an edition of 3).

2. ART-015: Drawing I (Huff)

ART-015-1, Fall 2023

Instructor: Huff

A Sense of Place – Landscape and Ink

What? This project is a multi-piece exploration of india ink and mark making strategies on watercolor paper.

The finished ICP #5 project will include submission of 2 Items.

1. drawing (or several) on non-traditionally shaped rectangular paper (circles, ovals, rhombi...) These will feature species from the [Westmont Biodiversity Website](#)[Links to an external site.](#)

2. a small folded book.

- Create a large wet-into-wet india ink abstraction on a full sheet of paper. It can be color or black and white. Keep the values fairly light so that you'll be able to draw on top of it.
- From your observations in the landscape, Draw with a range of continuous line drawings over the surface of the entire paper. Consider different ways of making marks and developing a visual vocabulary of textures.
- After that is dry, fold the paper using one of the single page book-folding templates demonstrated in class.
- Go back into each page of your book, adding drawings, pulling out shapes, inventing new ideas. You can include text if you like, but are not required to do so. Consider each page and the experience of flipping to the next one. You may use any media (white pens, charcoal, ink, brush, copix markers, collage...) What visual elements and principles are you using in the book. Does it have a narrative or visual flow? Does your book tell a story? Is it a collection of similar images or shapes? Enjoy discovery and your own sense of play in this project!

3. a [1-2 page written reflection on the act of drawing as embodying presence and prayer](#). How might the act of observing and drawing bring you closer to your deepest held beliefs? Think a bit about your body as you are drawing, how does the embodied movement of drawing (and translation of what you see through your eyes, mind, and hand)

change your sense of self in relation to what you are seeing. Which if any of the activities and/or projects that we've done in this class invited you to think about your own spiritual journey?

3. MUS-020: Survey of Western Music (Hodson)

SUMMARY: Students learned a hymn and sang it in parts. Evaluation was based on performance both in terms of success in learning the notes to sing in parts and success in singing well as a small choir.

- For the Artistic dimension, success levels in singing pitches accurately in parts were assessed.
- For Interpretive dimension, understanding of three elements of choral singing, vowels, balance, and blend were assessed.

The hymn tune is known as Tallis' Canon. It is sung as a round to create parts. This hymn tune has been paired with multiple rhymed and metered hymn poems over the years. Two sets of lyrics were used: "All praise to Thee, my God, this night," and "O God who gives to humankind."

All praise to Thee, my God, this night

All praise to Thee, my God, this night
For all the blessings of the light!
Keep me, O keep me, King of kings
Beneath Thine own almighty wings

Forgive me, Lord, for Thy dear Son
The ill that I this day have done
That with the world, myself, and Thee
I, ere I sleep, at peace may be

O may my soul on Thee repose
And with sweet sleep mine eyelids close
Sleep that may me more vigorous make
To serve my God when I awake

Teach me to live, that I may dread
The grave as little as my bed
Teach me to die, that so I may
Rise glorious at the judgment day

Praise God, from Whom all blessings flow
Praise Him, all creatures here below
Praise Him above, ye heavenly host
Praise Father, Son, and Holy Ghost

Teach me to live, that I may dread
The grave as little as my bed.
Teach me to die, that so I may
Rise glorious at the judgment day.

When in the night I sleepless lie,
My soul with heavenly thoughts supply;
Let no ill dreams disturb my rest,
No powers of darkness me molest.

O God, who gives to humankind

Verse 1

O God, who gives to humankind
a searching heart and questing mind,
grant us to find your truth and laws,
and wisdom to perceive their cause.

Verse 2

In all our learning give us grace
to bow ourselves before your face;
as knowledge grows, Lord, keep us free
from self-destructive vanity.

Verse 3

Sometimes we think we understand
all workings of your mighty hand;
then through your Son help us to know
those truths which you alone can show.

Teach us to joy in things revealed,
to search with care all yet concealed,
as through Christ's light your truth we find
and worship you with heart and mind.

Verse 4

Tallis' Canon

1 G G 2 D G C G D G

All praise to thee, my God, this night, For all the bles-sings of the light! Keep

5 D G D G C G D G

me, O keep me, King of Kings, With - in thine own al - might - y wings.

4. MUS-123: History of Western Music (Reichwald)

Working Artistically Assignments and Final Rubric MU-123-1 Spring 2023

FROM THE SYLLABUS

Working Artistically:

Description of this category as found in the Westmont College Catalogue: Students will expand their understanding of the fine arts and performing arts, including music, visual arts, or theatre. Students will develop and expand perceptual faculties, develop physical practices integral to the art form, and explore the critical principles which guide artists in the area.

While this course focuses on the interpretation of music in the context of culture, performance of music will also be emphasized. Students will perform melodic and rhythmic exercises in class and will learn pieces from non-Western cultures. One element of the final presentation will include the evaluation of performative elements.

[Evaluation]

We will learn how to read music with emphasis on rhythmic notation, using various pieces as exercises in group settings. We will examine our progress in small-group “clapp-offs.” Your group presentations and final presentation will include the analysis of a musical work, using correct musical terms; you will also evaluate and contextualize performances representative of specific culture areas.

IMPLEMENTATION

We rehearsed *Clapping Music* by Steve Reich frequently throughout the semester. At the end of the term, students in groups of 4-5 rehearsed on their own; I then videorecorded their performance. We also videorecorded a whole-class performance. The final project included discussion of specific pieces, describing their artistic and interpretive elements. The scores for the rubric below to both assignments into account.

5. TA-001: Great Literature of the Stage (Blondell)

Great Lit Scene Template Spring 2023

As a Working Artistically course, the creation and development of a short piece of theatre is a requirement for the course. As part of this requirement, students participate in a 10-minute scene from one of the plays in the course, for which students rehearse three (3) times for one hour, and then present their scene to the class. Then, with the professor, the scene is further explored, developed, and transformed via a variety of different methods. This is the “making” part of the course, where we learn how plays sound, and how they might be staged, in an exploratory, improvisational atmosphere.

Rehearse three times for one hour in preparation of the performance.

I. First Rehearsal

- Read the scene together and discuss the *action* of the scene. What happens? What are the crucial events? What are the Events? What are the implications of the action?
- Read the scene again
- Brainstorm about ways that you can stage this scene. What kind of props, scenic elements, levels, objects will you incorporate in the scene?
- Read the scene again.
- Discuss how the scene transformed during your one hour of work, and ask some questions about your unfolding perceptions of the scene. What do you want to try next time?

II. Second Rehearsal

- Decide on a design decision for the scene. What do you want the space to look like? Decide on some easily definable costume decision – everyone in black, black/white, chartreuse shirts, etc. Some simple, doable *decision*.
- Decide on at least three turning points in the scene and rehearse the scene in relation to what happens at those turning points. How can you make those turning points special or highlighted? Do the scene.

- Decide on at least one moment in the scene that some sort of dynamic turn, change, or explosion happens. Rehearse the scene with that in mind
- Discuss how the scene transformed during your one hour of work.

III. Third Rehearsal

- Do the scene. Ask questions about how the design decisions and atmospheres could be more effective.
- Ask the question: could we incorporate music in some way? Where? How?
- Do the scene. Remind yourselves about turning events and action, turning points, and dynamic explosion. Do the scene.
- Discuss moments that people have trouble, or seem to have problems. Discuss those problem scenes. Do the scene again.

IV. Perform the scene in class on the date indicated. Collaborate with the professor on further development of the scene.

6. TA-051: Acting the Song (Thomas)

During Spring 2023, students of TA-051-1 (Acting the Song) prepared final performances that consisted of a performance of both a solo song and a duet from the musical theatre canon. For each of the selections, students completed the following:

- Two sets of written research about their character, the play, and the context for their performance
- Two in-class rehearsal performances where they received both written and oral feedback from the professor

Students were evaluated using the Working Artistically assessment rubric for their final performances.