1. Name / Number of Course / Sequence:
   ARCH 2600: The Art of Architecture, Place and Culture

2. SLO(s) being assessed:
   Student will understand and appreciate the arts and aesthetics as ways of knowing and engaging with the world.

3. Department:
   Architecture

4. Department Representative:
   Rebecca O'Neal Dagg, Associate Dean

5. AGSC Content Alignment:
   Area II: Humanities

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6. Assessment Method: [Explain how assessment for the measures associated with this SLO – not grading for the course as a whole was conducted.]

   Content of the class will address SLO#11 by establishing activities and assignments for the 3 sub-SLOs:
   
   1. Develop and articulate criteria for aesthetic judgment
   
   2. Understand how various art forms and/or works of art both reflect and inform society at large, historically and/or in the present.
3. Be able to study, create, or participate in some form of artistic expression as a means of understanding the creative process.

In this course the sub-outcomes will translate as follows:

1. Develop and articulate criteria for aesthetic judgment as it relates to architectural production.

Utilizing examples of architecture works and principles of architecture the course establishes a vocabulary and provides explanation of the cognitive, affective and critical skills available for students to appreciate projects, drawings, and principles that are significant to the discipline of architecture.

Student examinations are the primary vehicle for demonstration of this outcome and will evidence knowledge of aesthetic judgment in relation to architectural production. Papers and projects (weekly assignments or postcards) will also contribute to this outcome by requiring individual articulation of aesthetic judgment using one of the “aesthetic topics”.

Activity/assignment example:

- Students will complete an analytical paper that identifies an architectural project exemplifying a typological topic and then analyzes the project through an aesthetic focus criteria covered in the course content. Papers will be presented in PowerPoint format and will include visual and written information.

2. Understand how various forms or architectural production reflect and inform society at large, historically and/or in the present.

This course will assist students in developing skills to assess and analyze works of architectural production in a historical and cultural context. By studying case studies of architectural built and unbuilt projects, students will understand how art and architecture can make contributions to society as cultural artifacts of individual, social and cultural expression. Student paper assignments require demonstration of visual and written understanding of the cultural and historical relationships embedded in architecture production.

Activity/assignment examples:

- Students will complete an analytical paper that identifies an architectural project and analyzes it through the lens of its cultural context, historical significance, and relevance
to society. Papers will be presented in PowerPoint format and will include visual and written information.

3. Be able to study, create, or participate in some form of architectural expression as a means of understanding the creative process.

Develop the ability to identify iconic examples of works of great architecture, their architects and the human values they express. The concepts for aesthetic appreciation covered in the course offer lessons for practice and application of aesthetic appreciation and engagement in other fine arts and humanities disciplines. Student postcard and/or other weekly assignments are designed as opportunities for students to study, create or participate in architectural expression in 2 or 3 dimensional form.

Activity/assignment example:

-Compositional Postcard project: Students will design a series of 2-dimensional compositional postcards illustrating the aesthetic focus topic of the week, such as "Form and Function".

ARCH 2600 addresses the General Education Goal #7: Aesthetic Appreciation and Engagement by teaching course content focused on the interrelationship of art, architecture, place, and culture with emphasis on the art of architecture from a global multicultural perspective.

7. Findings: [What assessment data did each assessment method produce?]

After looking through a sample (10%) of the final exams, we were able to assess the ability of the students to understand the learning outcomes.

1. On the final exam question #2 from Professor X: “The ancient Roman ideal of Architecture is characterized as having three components.” The correct answer “Firmness, Commodity and Delight” is covered in detail in a lecture about Vitruvius, the first architectural theorist. 60% of the students selected the correct answer. This question would directly address sub-outcome #1, whereby students begin to understand the criteria for aesthetic judgment as it relates to architectural production.

On the final exam question #37 from Professor Y accompanied by a photograph of the Empire State Building: “Which of these buildings best fits a value below for a tall building”. The correct answer “Iconic” is covered in Professor Y’s lecture on articulating criteria for aesthetic judgment. 100% of the students selected the correct answer.
2. On a final exam question #23 from Professor X accompanied by a photograph: “This monumental civic space was designed in 1785 by the French visionary architect Etienne Louis Boullee; what building type might you think inspired Boullee?” The correct answer “A Roman Bath” suggests that students would begin to understand how architecture utilizes precedence and appropriation as a way for society at large to reflect and inform us about our history and our present condition. 66% of the students selected the correct answer.

On a final exam question #7 and 8 from Professor Y accompanied by photographs of Prague and Paris, students are expected to identify the landmarks and features of each city. Professor Y discusses this in lectures, in which he points out the way that buildings reflect a particular place and people. 100% of the students answered this question correctly.

3. In order to meet sub-outcome 3- students are asked to engage the creative process by creating six 4” x 6” postcard over the course of the semester. Professor X’s assignment states: “On one side you are to have an image, a visual representation of your understanding/experience of the assigned theme. This should be related directly to the lectures, but you should also draw from your own observations and experiences in the world around you, engaging some of the ideas presented in the lectures. It should be possible to look at the image and understand the idea it is illustrating; It should communicate the essence of your idea(s).”

The postcards are compared to the preceding projects, both individually and collectively. Improvement in quality of images and text are indicated, and comments are included with regard to the overall effectiveness that the assignment has addressing the assigned theme, and engaging the appreciation of how these images and words help to engage a sense of the breadth of differences in the built environment.

Samples of the postcards have been included with this report.

8. How did you or will you use the findings for improvement: [What questions / issues/ concerns di your data raise for the faculty teaching the course? What discussion did the faculty have about the findings? What future actions to improve student attainment of this outcome will the department / program takes as a result of this analysis?]

Based upon this opportunity to look over the work from both classes, the following potential improvements have been identified.

1. Coordination between the two sections should improve, but based upon the strengths of each class. Professor X allows his students multiple opportunities through
the postcard assignment to reflect upon the themes of his lectures and to think creatively and visually. Professor Y through his standardized testing method has placed a priority on image identification, style identification and value identification. Both methods seem very positive, but a combination of the two could be even more effective.

2. The postcard assignment has proven to be extremely interesting and useful in engaging not only the aesthetic development of the student with regard to a visual literacy, but has also engaged writing in a succinct form to help communicate the understanding and appreciation of the subject matter. In other words, creative ways of engaging writing opportunities need to be investigated.

3. In the future it would be pertinent to engage in more discussion and display of craft, and the way in which the making of the object is also a reflection of the appreciation of the aesthetics, that the whole is a complete package. It is not just the words or just the image, but the whole that is greater than the sum of the parts.

4. Different types of assessment (other than just testing) need to be investigated. There are also two in-class quizzes that test the engagement and involvement of the student in the lectures and the information that is fundamental to the course. An additional photo essay is required, in which the student is asked to visit and document that observation and experience through visual images. Other projects of this type are necessary.

9. Additional comments: [What else would you like the Committee to know about your assessment of this course or plans for the future?] In response to the Approval letter dated November 4, 2010 a committee has been formed consisting of the School Head, the Program Chair and the faculty members teaching the class. This committee will be responsible for submitting periodic assessment reports and will also be responsible for developing both the Benchmark Survey and Post-survey proposed in the original assessment plan. These surveys will be available in the Spring Semester.

10. Core Curriculum General Education Committee Comments:
While clearly thoughtful teaching is occurring in the course, the assessment report seemed more a discussion of the course as a whole rather than a discussion of how the measures of the particular SLO are being met. It seems that the sample of student work assessed was very small. It is possible that an approach like that taken by the Core Philosophy courses might be usefully employed here to increase the amount of student work on which faculty may reflect.