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Report on Assessment
Update for the Book Arts Courses in the Visual Arts Major

To: Provost and Dean Cindy Speaker
From: Nancy Gil Director, Book Arts Center
Date: November 13, 2012

The staff of the Book Arts Center had its annual meeting on Monday, November 12, 2012. Those present were: Katie Baldwin; Michael Bixler; Barbara Galli; Nancy Gil, Director of the Book Arts Center; and William Ganis, Chair of Visual Arts. The purpose of the meeting was to go over Book Arts assessment documents, to clarify their importance and value, and to solicit any that were missing.

When I called for the meeting by email, I included a sample assessment sheet I had written a couple of years ago for BKRT 115 Hand Bookbinding, indicating the Course Goals, Learning Objectives, Measurable Learning Outcomes and What the Data Would be Used For. I asked that each member bring a similarly detailed write-up for each of their BKRT courses to the meeting.

I had also asked that William Ganis be present for several reasons:

- a) He is the current chair of the Arts Division.
- b) He is therefore the Arts representative on EPC and could probably answer questions that I could not.
- c) He wrote the original assessment papers for the overview of Visual Arts at Wells, and for all of the courses in Visual Arts, both Art History and Studio.

Barbara Galli submitted the form for BKRT 115, *Introduction to Calligraphy*; it is well written and addresses each of the categories mentioned above in a thorough manner. Her syllabus, which she referred to a couple of times as she presented her document, is also well organized and very clearly written. This was the second time Barbara had written this sort of document for Wells. She said that she has revamped her course over the years to better suit what is required in an academic environment, and that the assessment documents she has had to write have in fact helped her focus on calligraphy in an academic setting as opposed to calligraphy taught in a Community Arts Center, her usual venue.

Katie Baldwin presented her forms for BKRT 115 Hand Bookbinding and BKRT 285-385 *Topics (Art on the Press; and Mokuhanga Printmaking)*. She also had done an excellent job, having understood the correct sort of vocabulary to use, and the kinds of distinctions to make between Learning Objectives and

Measurable Outcomes, for example. She redid the BKRT 115 draft I had emailed, making the necessary changes to reflect the course as she teaches it. During her presentation, as we discussed various aspects of her courses, she both asked questions and clarified points, adding that she would make several changes to what she had initially written. I have seen Katie's syllabi also, and they are excellent, outlining the goals, objectives and measurable learning outcomes.

We next turned to BKRT 120 *Letterpress Printing*, taught by Michael Bixler. Michael felt a bit embarrassed because he is a professional printer, not an academic, and these sorts of writing and analytical differentiation are foreign to him. He had indeed written a document, but it did not match the tone or content of the others. During the discussions we had as we got closer to his turn, he became aware that he had not quite done what was required. Katie and I agreed help him get the form for BKRT 120 written.

We did discuss at some length the need to rethink the offerings of the BAC, wondering what a perhaps-more-logical-sequence of courses might be. We have four courses on the books that we cannot offer on a regular two-year rotation with only our two adjuncts and the Victor Hammer Fellow:

BKRT 215 *Hand Bookbinding II*

BKRT 220 *Digital Book and Graphic Design*

BKRT 225 *History of the Book*

BKRT 320 *The Printed Book*.

William wondered if the curriculum were more a graduate than an undergraduate program.

I will forward the revised assessment forms for our courses before the end of the semester.



Nancy Gil, Director

I. GOALS

- A. To learn the traditional techniques of letterpress printing.
- B. To learn the fundamentals of incorporating typography in letterpress printed works.
- C. To learn the basic history of letterpress printing.
- D. To care for tools, equipment, and safety procedures associated with letterpress printing.

II. COURSE OBJECTIVES

- A. To understand letterpress printing by creating 2 broadsides and a saddle stitch book, using techniques demonstrated in class.
- B. To learn the fundamentals of type design, hand composition, mixing ink, registration, editions, and printing on a Vandercook press.
- C. To attain technical skills and visual creativity, utilized within the technical boundaries of the craft to complete assignments.
- D. To develop an understanding of workspace, tool, and equipment maintenance.
- E. To engage in problem solving of technical and aesthetic issues in printing.

III. MEASUREABLE LEARNING OUTCOMES

- A. Printing skills: By the end of the semester, students should demonstrate a high level of craftsmanship, evidenced by clean prints, correct registration, proper inking, and consistent editions.
- B. Type setting skills: by the end of the semester, students should demonstrate a proficiency in setting type, evidenced by committing the lay of the case to memory, proper letter spacing of capitals, proper line centering, and accurate spelling and grammar.
- C. Creativity: Students' work should show an appreciation of being visually creative within the technical boundaries of the craft of letterpress printing, thoughtful design, typography relevance to the content of the printed text, drafts and early sketches indicating progress and change over time.
- D. Vocabulary: Students should be able to understand and utilize terms associated with letterpress printing.
- E. Aesthetics and design: During critiques, students should be able to articulate and defend choices they have made about text, images, type, color and design of their broadsides. They should also be able to articulate concerns or criticisms about the work of their peers.
- F. History: Students should have an understanding of the historical context of printing methods.
- G. Problem solving: as evidenced through working independently, as well as assisting fellow students.

IV. MEANS OF ASSESSMENT

As per the syllabus, the student's success is determined by demonstration of:

- A. Quality of printed broadsides.
- B. Selection of appropriate text, type, and typographical design.
- C. Effort and participation in class.
- D. Success in two written quizzes and final exams.
- E. Improvement of all aspects of letterpress printing, evident through a development and progression of each printed assignment.

V. HOW ASSESSMENT DATA WILL BE UTILIZED

- A. This data will be used to indicate the level of mastery the students have achieved in producing printed broadsides.
- B. The final course grade indicates the students' success in the course itself and whether they are ready to continue at the next level of printing.

I. GOALS

- A. The principle goals of this course are to learn three foundational hands of western calligraphy: Italic, Humanistic Miniscule and Roman Capitals.
- B. To be able to create a broadside using each of these hands.
- C. To understand the historic context of these forms in western writing and contemporary letter arts.

II. COURSE OBJECTIVES

- A. Students will learn the basic geometric structure, based on the Vitruvian man, of each of these hands.
- B. Students will learn how to use the broad-edge pen with metal nib and gouache to create letterforms in each of the three hands.
- C. Students will design and execute a broadside or manuscript page in each of the hands.
- D. Through the 5,000 year old story of writing and the history of letterforms the students will learn that the written form has been part of the history of the time, the materials at hand, the impact of trade, the rise of rulers, the importance of the church, the scholarship of the humanists, the invention of the printing press, an anti-industrial arts and craft movement and the continuous need to look back in order to go forward.

III. MEASURABLE LEARNING OUTCOMES

- A. Students will learn the vocabulary of calligraphy, basic design and color. They will be able to use this vocabulary to critique their own work as well as work presented in class.
- B. Students will learn the importance of white (negative) space in the formation of letters and a well designed page. They will be able to apply this knowledge to their three primary projects as well as discern its importance in work presented to them.
- C. Students will review the story of writing and be able to identify key elements from its timeline. They will be able to place each hand in its historic context. They will understand that materials, tools, methods and terminology are repetitive and that out of the old comes the new.

IV. MEANS OF ASSESSMENT – As per the syllabus

- A. Quality of three part portfolio of work. Assessment based on the successfully meeting the stated criteria for each project: classic letterforms, classic proportions, pen angle and pen scale, consistent optical spacing, formation of letters with gouache and metal nib, design of the page and proofreading.
- B. Success on three quizzes, one on each of the three hands: Italic, Humanistic Miniscule and Roman Capitals. Each quiz has three parts. Part one requires the

student to create an instructional sheet using the hand being tested. Part two, to answer questions specific to that hand, as well as make comparisons with the other hands. Part three covers questions related to the history of the hand as well as the story of writing.

- C. Extensive critique throughout the process of making and using the three letterforms enables the students to assess their skills and make needed adjustments in order to show improvement.

V. HOW ASSESSMENT DATA WILL BE UTILIZED.

- A. This data will be used to indicate the level of understanding and mastery the students have obtained in BKRT 105.
- B. The final course grade indicates the student's success in the course itself.

Art on the Press
Katie Baldwin
November 11, 2012

- I. Goals
The principle goals of this course are for students to learn:
 - A. several techniques of printing images and text on the Vandercook
 - B. the fundamentals of developing original content
 - C. the fundamentals of considering design, color, line, form and texture of an image.
- II. Course Objectives
 - A. Students learn five technical processes
 - B. They learn the fundamentals of registration, color theory, carving matrices, setting type, and printing.
 - C. They use all of those skills to create original imagery based on specific assignments given in class.
- III. Measureable learning outcomes
 - A. Printing skills: By the end of the semester, students should demonstrate a high level of craftsmanship, evidenced by clean prints, correct registration, proper inking and consistent editions.
 - B. Creativity: Students' work should show thoughtful and interesting image-making techniques, map-making, and early sketches indicating progress and development over time.
 - C. Vocabulary: Students should be able to understand and utilize terms associated with printmaking
 - D. Aesthetics and design: During critiques, students should be able to articulate and defend choices they have made about color and design of their content-driven prints. They should also be able to articulate concerns or criticisms about the work of their peers.
- IV. Means of assessment
As per the syllabus, the student's success is determined by
 - A. the quality of the prints they make
 - B. the development of content in their prints
 - C. their final project
 - D. their critical participation in class
 - E. their success in a written vocabulary quiz
 - F. the critiques that students receive for each project should help them understand which print skills they have mastered, as well as which they need to improve.
- V. How assessment data will be utilized
 - A. This data will be used to indicate the level of mastery the students have achieved in producing printed works.
 - B. The final course grade indicates the students' success in the course itself and whether they are ready to continue at the next level of printmaking.

- I. Goals
The principle goals of this course are for students to learn:
 - A. Several traditional techniques of hand bookbinding
 - B. The fundamentals of incorporating original content into a book structure.
- II. Course Objectives
 - A. Students learn eight book structures by creating blank models of them, using techniques demonstrated in class.
 - B. They learn the fundamentals of paper grain, folding, cutting, sewing, gluing, boxmaking, measuring, working with computer programs, imposition, and pastepaper (and other) decoration techniques.
 - C. They use all of those skills to create books with original content based on specific assignments given in class.
- III. Measureable learning outcomes
 - A. Binding skills: By the end of the semester, students should demonstrate a high level of craftsmanship, evidenced by clean books, correct sewing, square cutting and correct paper grain.
 - B. Creativity: Students' work should show thoughtful and interesting image-making techniques, structural relevance to the book's content, drafts, early sketches, and structural mock ups, indicating progress and change over time.
 - C. Vocabulary: Students should be able to understand and utilize terms associated with bookbinding
 - D. Aesthetics and design: During critiques, students should be able to articulate and defend choices they have made about color and design of their content-driven books. They should also be able to articulate concerns or criticisms about the books of their peers.
- IV. Means of assessment
As per the syllabus, the student's success is determined by:
 - A. the quality of the binding mockups they make
 - B. the quality of content in their creative assignments, and
 - C. their final project
 - D. their critical participation in class
 - E. their success in a written vocabulary quiz
 - F. the critiques that students receive for each project should help them understand which hand skills they have mastered, as well as which they need to improve.
- V. How assessment data will be utilized
 - A. This data will be used to indicate the level of mastery the students have achieved in producing bound pieces.
 - B. The final course grade indicates the students' success in the course itself and whether they are ready to continue at the next level of binding.

Mokuhanga: Traditional Japanese Woodblock Printing
Katie Baldwin
November 11, 2012

- I. Goals
The principle goals of this course are for students to learn:
 - A. Traditional techniques of mokuhanga and Japanese binding structures
 - B. The fundamentals of incorporating original content into a printed image.
- II. Course Objectives
 - A. Students learn four book structures by creating blank models of them using techniques demonstrated in class.
 - B. They learn the fundamentals of registration, carving sequence, printing with waterbased inks by hand with a baren.
 - C. They use all of those skills to create prints with original content based on specific assignments given in class.
- III. Measureable learning outcomes
 - A. Printing skills: By the end of the semester, students should demonstrate a high level of craftsmanship, evidenced by clean prints, flat prints, correct registration, and consistent edition.
 - B. Creativity: Students' work should show thoughtful and interesting image-making techniques, early sketches, mapping of imagery, and proofing, indicating progress and development over time.
 - C. Aesthetics and design: During critiques, students should be able to articulate and defend choices they have made about color and design of their content-driven prints. They should also be able to articulate concerns or criticisms about the books of their peers.
- IV. Means of assessment
As per the syllabus, the student's success is determined by
 - A. the quality of the prints they make
 - B. the development of content in their prints
 - C. the quality of the blank book structures they make
 - D. their final project
 - E. their critical participation in class
 - F. their success in a written vocabulary quiz
 - G. the critiques that students receive for each project should help them understand which print skills they have mastered, as well as which they need to improve.
- V. How assessment data will be utilized
 - A. This data will be used to indicate the level of mastery the students have achieved in producing printed and bound pieces.
 - B. The final course grade indicates the students' success in the course itself and whether they are ready to continue at the next level of printmaking.