

# Streamlining Assessment: Connecting Course and Program Outcomes

Professional Development Week  
Spring 2013

# Agenda and Goals

- Introductions
- Assessment of Student Learning
- Current Assessment of SLOs
- Mapping Outcomes
- Discussion of Possibilities

## Goals

- Leave today with some some ideas about how to collect Student Learning data to meet multiple goals

# Introductions

- Background
- Ideas about Assessment
  
- Your Turn
  - Name
  - Department
  - Courses or Outcomes
  - Concerns or Questions

# Assessment of Student Learning

- Assessment is the systematic collection and analysis of information to improve student learning (and teaching).
- Part of the professional obligation of teaching.

## Assessment Loop



# Assessment of Student Learning

- Why?
  - Provides feedback to faculty and departments
  - Allows for regular improvement
  - Frame for students what they should be learning and your expectations
  - Helps students articulate what skills they've developed here at CCP once they leave
  - Answers the question “Why are we learning this?”

# Assessment of Student Learning

- Every course has student learning outcomes associated with it
- Each year, 20% of outcomes should be assessed
- What would a student look like, act like, think like if this outcome was successfully met?

# Current Assessment

Student Learning Outcome Upon successful completion of this course, students will be able to:
Explain the standard archaeological methodologies for data collecting: excavation and survey.
Apply the techniques used for relative and absolute dating and archaeological stratigraphy to appropriate contexts.
Explain how recovered artifacts and architecture can be employed and analyzed to interpret ancient social, political, economic, and other cultural patterns.
Describe in broad outline the history of archaeology and the different interpretive models that have been used to study the past.

→ Quiz 1: Questions 2,4,5

→ Final Exam: Questions 1, 6

→ Term Paper: Rubric

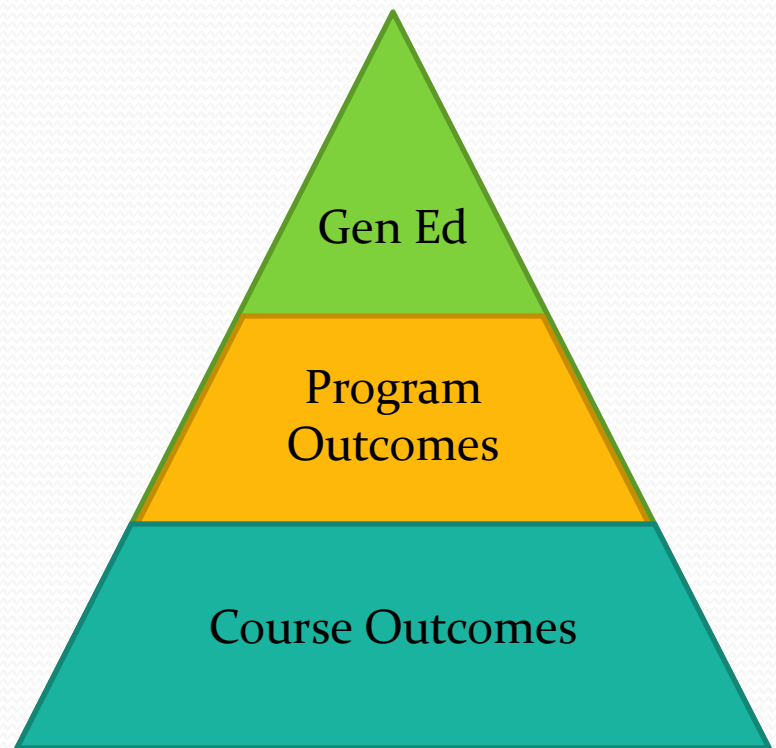
# Current Assessment

Course Outcome	Observable Data Point	Degree of Achievement (% of students performing at level)				
		Poor 0-20%	Fair 21-40%	Average 41-60%	Good 61-80%	Excellent 81-100%
<p><b>Develop designs that manifest rudimentary awareness of human factors (ergonomics, cultural traditions, class and gender) in architectural and interior design, and products and processes associated with adaptive reuse of existing structures.</b></p> <p><u>Conclusion: 83% of students achieve this outcome at either an “excellent” or “good” level</u></p>	<p><b><i>Juried Review</i></b></p> <ul style="list-style-type: none"> <li>▪ Appropriately integrates design products (function, size, etc.)</li> <li>▪ Design manifests concern for human form and scale</li> <li>▪ Work references important cultural elements</li> <li>▪ Design makes good use of existing architectural elements (if applicable)</li> </ul>		1/38 <b>3%</b>	6/38 <b>16%</b>	16/38 <b>41%</b>	15/38 <b>39%</b>
	<p><b><i>Instructor Observation</i></b></p> <p>Appropriately integrates design products (function, size, etc.)</p>		1/14 <b>7%</b>	1/14 <b>7%</b>	4/14 <b>29%</b>	8/14 <b>57%</b>

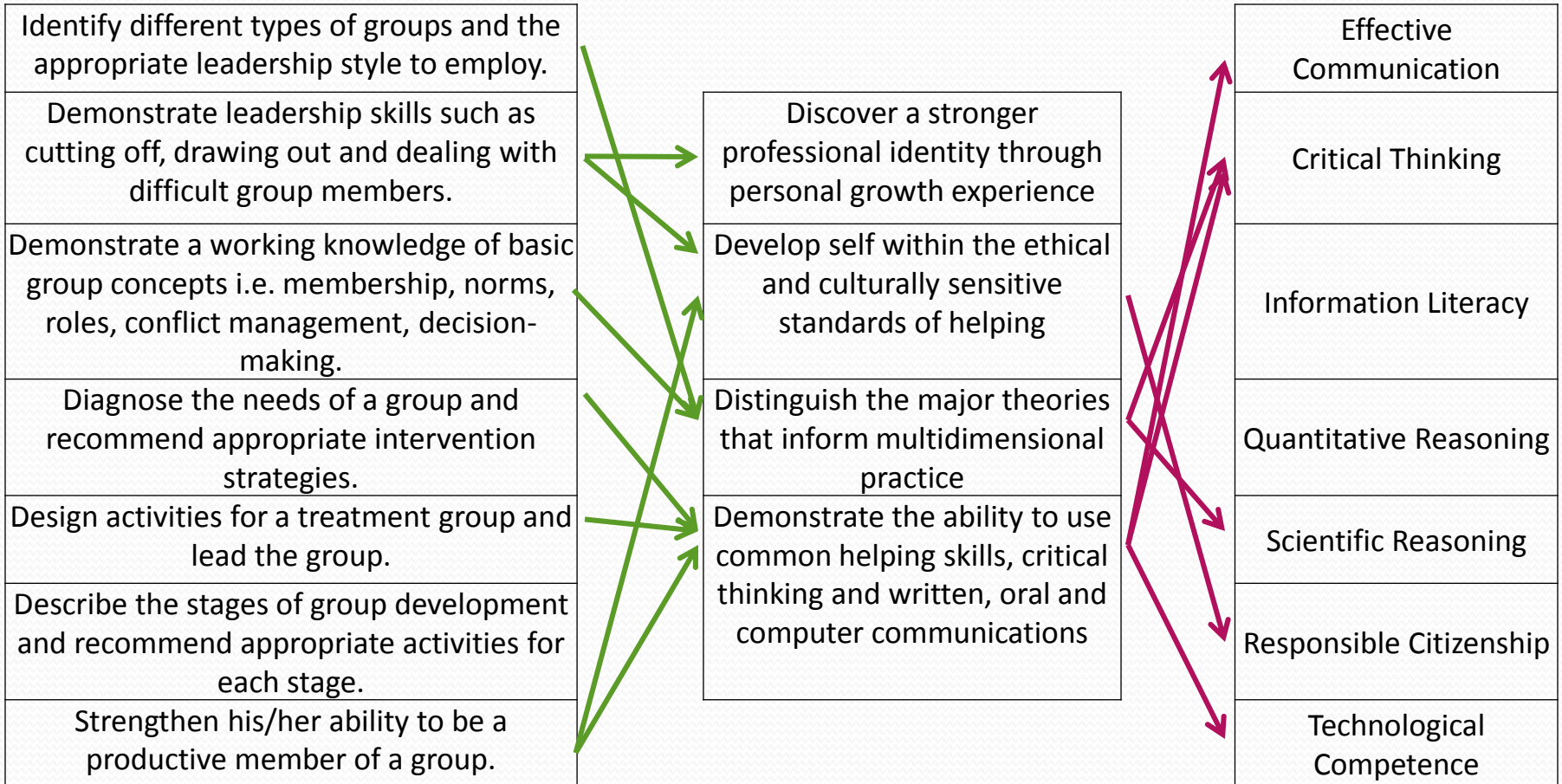


# Connecting the Dots

- In theory, there should be a relationship between course level student learning outcomes and those developed at the program level.



# Course → Program → College



# A Modest Proposal

- If we collect data with all the levels in mind, we can potentially accomplish several goals:
  - Limiting extra work
  - Limiting additional student contact (surveys, tests, etc)
  - Movement toward a more integrated understanding of when and where students are learning what
  - Would also help programs with learning outcomes outside their purview

# What we would need

- Data to be collected regularly (i.e. each semester)
- Very clear connections between data collected and the multiple levels it will be used for
- Consistency within and across courses
- A data storage process to hold data at the student and course level
- A greater level of comfort in sharing

COURSE	FULFILLS THE FOLOWING MAJOR ACADEMIC APPROCHES REQUIREMENT			ALSO FULFILLS THE FOLLOWING MAJOR AREAS OF LEARNING REQUIREMENTS	RELEVANT CORE COMPETENCIES	Course Level Outcome(s) Associated with Core Competency Mapping
	Writing Intensive	Interpretive Studies	American/ Global Diversity			
English 230	X (FL 11)	X	X	Humanities	CT, EC, RC	*Paraphrase texts orally and in writing. (EC) *Produce 3000 or more words in response to texts in the form of response papers, essays, exams, and other writing. (EC) *Read, analyze and interpret major Asian literary works from a variety f cultures, periods and social contexts. (RC) (CT)
English 232	X (FL 11)			Humanities	EC, CT	*Paraphrase texts orally and in writing. (EC) *Produce 3000 or more words in response to texts in the form of response papers, essays, exams, and other writing. (EC) *Read, analyze, and interpret a variety of American and foreign plays. (CT)

**Reports**

- Course Reports

**Libraries**

- Assessment Tools
  - Browse
  - Search

Name

### Museum Paper Rubric

Plagiarized: if paper contains plagiarized material it will receive a score of "0" points

Criterion	Performance Rating					Score
	Unsatisfactory	Below Average	Average	Good	Excellent	
1. Introductory paragraph identifies the artwork (title, artist, date, medium) and gives a thesis statement. NA <input type="checkbox"/>	<input type="radio"/> 0 Artwork not identified, thesis statement not present.	<input type="radio"/> 5 Artwork identified. Thesis statement present but does not relate to the content of the paper	<input type="radio"/> 6 <input type="radio"/> 7 Artwork fully identified. Thesis statement is present.	<input type="radio"/> 8 <input type="radio"/> 9 Artwork is fully identified. Thesis statement present, and relates to the content of the paper	<input type="radio"/> 10 Artwork is fully identified. Thesis statement is present and relates to the content of the paper. Thesis statement exceeds scope of course requirements.	<input type="text"/>
2. Describe, without interpretation, what is depicted in the artwork including any identifiable iconography. NA <input type="checkbox"/>	<input type="radio"/> 0 No description at all.	<input type="radio"/> 5 One or two descriptive statements: "There is a cow." "There is a blue line." Not enough description for the reader to envision the major aspects of the work being discussed. Some interpretation: "the girl looks sad".	<input type="radio"/> 6 <input type="radio"/> 7 3 or 4 descriptive statements are present. Iconography (if present) is identified. The reader can envision the major aspects of the work being discussed. No interpretation	<input type="radio"/> 8 <input type="radio"/> 9 4 or more descriptive statements. Iconography (if present) is identified. The reader can envision the major aspects and some details of the work being discussed. No interpretation	<input type="radio"/> 10 5 or more descriptive statements. Iconography (if present) is identified. The reader can envision the work as if he/she were standing in front of it. No interpretation	<input type="text"/>
3. Identify the Elements of Design: line, shape, color, texture, value, and space present and analyze how they are used in the work. NA <input type="checkbox"/>	<input type="radio"/> 0 No analysis at all of the elements of art	<input type="radio"/> 8 Fewer than 3 elements of art discussed, analysis is not correct in all aspects. No examples from the work are used to support statements.	<input type="radio"/> 10 Three elements of art are addressed, the analysis is correct. Each statement is defended by one example within the context of the artwork.	<input type="radio"/> 12 <input type="radio"/> 13 Four or more elements of art addressed and analyzed correctly. Each statement is defended by one example within the context of the artwork.	<input type="radio"/> 15 More than 5 elements of art are addressed and analyzed correctly. Each statement is defended by one or more examples within the context of the	<input type="text"/>



### Museum Paper Rubric

	# Unsatisfactory	% Unsatisfactory	# Below Average	% Below Average	# Average	% Average	# Good	% Good	# Excellent	% Excellent	# No Response	% No Response	Total Response	Mean	Max
1. Introductory paragraph identifies the artwork (title, artist, date, medium) and gives a thesis statement.	9	9.28%	42	43.3%	15	15.46%	19	19.59%	12	12.37%	53	35.33%	97	6.07	5.0
2. Describe, without interpretation, what is depicted in the artwork including any identifiable iconography.	11	11.34%	28	28.87%	21	21.65%	18	18.56%	19	19.59%	53	35.33%	97	6.37	6.0
3. Identify the Elements of Design: line, shape, color, texture, value, and space present and analyze how they are used in the work.	10	10.75%	15	16.13%	23	24.73%	27	29.03%	18	19.35%	57	38%	93	10.4	11.
4. Identify the Principles of Design: Unity, variety, emphasis, proportion scale.	15	16.13%	25	26.88%	19	20.43%	18	19.35%	16	17.2%	57	38%	93	13.38	15.



## Student Core Competency: Communication

### Performance, Including Repeated Students

Number of Criteria	Number of Assessments	Number of Students Assessed	% Excellent	% Good	% Average	% Below Average	% Unsatisfactory
34	6	584	29.41	22.10	18.98	14.50	15.01

### Performance, Without Repeated Students

Number of Criteria	Number of Assessments	Number of Students Assessed	% Excellent	% Good	% Average	% Below Average	% Unsatisfactory
34	6	571	28.91	21.82	19.47	14.43	15.37

### Breakdown [this data will relate to the data in table 1]

Total # Unduplicated Students	Total # of Assessments	Total # of Criteria	ASSESSMENT: TOTAL # OF STUDENTS MEASURED ONCE	ASSESSMENT: TOTAL # OF STUDENTS MEASURED 2-3 TIMES	ASSESSMENT: TOTAL # OF STUDENTS MEASURED 4-5 TIMES	ASSESSMENT: TOTAL # OF STUDENTS MEASURED MORE THAN 5 TIMES	CRITERIA: TOTAL # OF STUDENTS MEASURED ONCE	CRITERIA: TOTAL # OF STUDENTS MEASURED 2-3 TIMES	CRITERIA: TOTAL # OF STUDENTS MEASURED 4-5 TIMES	CRITERIA: TOTAL # OF STUDENTS MEASURED MORE THAN 5 TIMES
571	584	1765	559	25	0	0	8	194	193	60

Close





# Discussion

- What might be the challenges to implementation of this here?
- Are there benefits?
- Is this something that folks are interested in?