2009-10 Program Assessment Update

Department & Program: _____Geography BA_____

submitted by: _____Stacy Warren_____

As one part of ongoing program assessment at Eastern Washington University, each department is asked to report on assessment results for *each* program for *at least one* Student Learning Outcome this year. Use this electronic file to report on your program assessment for AY 2009-10, and <u>please submit it to both your Dean and to Academic Affairs (SHW 220) by Nov. 1, 2010</u>. The following definitions explain the assessment information you'll enter in the table below:

1. **Student Learning Outcome**: The student performance or learning objective as published either in the catalog, the AIEA assessment data portal, or elsewhere in your department literature.

2. **Strategy or method of measurement**: Mode and process through which student performance data was gathered. Examples: embedded test questions in a course or courses, portfolios, in-class activities, standardized test scores, case studies, analysis of written projects, etc. Additional detailed description could describe the use of rubrics, etc. as part of the assessment process.

3. **Observations gathered from data**: The findings and analysis of those findings from the above strategies.

4. **Actions recommended based on observations**: Course (activities or content) or program changes recommended.

5. **Plan and timeline for taking action**: How the recommended actions will be implemented, and in what timeframe.

6. **Overall evaluation of progress on objective**: The extent to which the student learning outcome is still valid and the assessment of it is producing important and meaningful data.

Please fill out a separate assessment table for each program of study (e.g., one table for BA-Art, another for BAE-Visual Arts, etc.) As needed, add additional rows to the table for each student learning outcome for which you gathered assessment results during 2009-10.

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Demonstrate awareness of the diversity of cultural and natural landscapes on a global scale	Pre/Post Test administered in GEOG230 (World Regional Geography, introductory-level)	These are introductory students with likely no previous experience in geography. Assessment was designed to capture both improvements in factual knowledge (awareness) and improvements in critical thinking (understanding). Ability to correctly identify cultural patterns in four major global biomes averaged 65% in the pretest, and improved to 84.5% at post-test. Understanding, or the ability to critically explain the patterns, however, started at 24% and improved to 46.8%. While an improvement, the data indicate students still lack the ability to clearly explain the diversity of cultural and national landscapes even after the end of the course.	The instructor will modify course activities and materials to encourage more practice with explanation of patterns.	Modifications will occur during the 2010-2011 school year, and be fully integrated into the course by spring 2011.	This SLO is still central to program mission. The introductory course is the appropriate place to introduce students to the concepts of diversity of cultural and national landscapes on a global scale.

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	Oral/Visual presentation in GEOG392 (Seminar in the History and Philosophy of Geography, senior level students)	Students were first presented with various scientific and geographic world views, from traditional to modern to postmodern, over a period of 3 weeks. For this assessment, they were asked to select and research an ancient culture (e.g. Babylonians, Incans), apply what they had learned about geographic world views, and orally present their findings with graphics including maps. Because the course itself did not cover the regional characteristics of the different culture groups, this exercise served to assess how prepared geographer majors already were entering this senior-level course. Of 13 students, all 13 satisfactorily demonstrated the ability to convey facts regarding the cultural and natural landscape of the region they had selected. Eight of the thirteen clearly mastered the relationship between geographic world view and cultural landscape in their presentation. However, in terms of data analysis the relationship was a lot murkier to detect in oral vs. written cultures, so this data may simply be reflecting who was assigned a written culture and who was assigned a primarily oral culture.	The presentation activity successfully offered students the chance to explore how their prior global geographic knowledge helped them grasp different world views and ground them in specific times and places. Since they demonstrated they had mastered the concept, no changes are recommended.	NA	Introductory courses are adequately preparing geography majors in factual knowledge of the diversity of landscapes. Even though critical understanding may not be achieved by the end of the introductory course (see entry above), by the senior-level course students demonstrate mastery.

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Demonstrate basic knowledge of the content and history of geography's main sub-disciplines	Pre/Post test questions administered in GEOG 392 (Seminar in the History and Philosophy of Geography, senior-level students). This SLO serves as the companion piece to the previous one: in other words, we ask: If geography majors can successfully master understanding of the global diversity of cultural and natural landscapes, do they understand the history and methodologies by which geographers over the years have conducted the research to generate this information? This suggests both factual knowledge (who did what?), and understanding of underlying scientific process.	Assessment design allowed for capture of evolution of factual knowledge on a weekly basis, as well as more static pre/post assessment. Each week, at the beginning of class students were asked to briefly list the most important geographers and geographic theories introduced the week before. They were also directed to describe a specific geographic theory of the previous week. Data indicated that the "decay" rate of information from week to week was remarkably high. Of 29 geographers introduced throughout the quarter, 18 of them had slipped entirely from everyone's memory within one week. No one ever satisfactorily described the geographic theory, even when scolded and placed in groups to revise their answers. In the exit survey, strict factual knowledge lingered the best – after studying for the exam, students could recall the names of an average of 7.9 geographers. There was no evidence of mastery in terms of understanding. No general area of knowledge was mastered by more than 42% of students, and of a total of six general areas, two were mastered by absolutely no one (0%).	The GEOG 392 course design needs serious revision, and results also point the finger at the rest of the geography program. While we are supported by the 'geography in higher education' literature in our belief that the subject matter is still relevant, students are not retaining the information. For most, this is the first time in the program they encounter it (or recall encountering it). The delivery must be revised, as well as student activities to help them learn and retain the material. Revisions will start with GEOG392, but we also need to examine the rest of the program from introductory to advanced courses.	Revision for GEOG392 will occur over 201030 and 201040. The newly revised course will be taught in 201110. Possible revisions in other courses will be addressed in our broader curriculum review conversations during the 2010-2011 year, as part of our Program Review activities.	This SLO is still central to program mission.

Consult the example of a completed assessment table on the following page. If you have questions, please contact Leslie Swannack at x4675 in Academic Affairs.

Sample Assessment table showing one SLO for one program

Student Learning Outcome	Strategy or method of measurement	Observations gathered from data	Actions recommended based on observations	Plan and timetable for taking action	Overall evaluation of progress on objective

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Bachelor of Arts (BA) Art History

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# 5: Students will have the ability to bring together their research into clear written form.	#4: Senior Thesis (capstone). (manuscript demonstrating high level of competency in elected area of art historical research)	Assessed for Art 491, Senior Thesis. There were 8 Art History majors enrolled. # in 90-100% = 6 # in 80- 89% = 0 # in 70-79% = 0 # in 60-69% = 0 # at or below 59%= 2 (received X grades)	The basic strategy is sound, but the short timetable of a quarter makes completion difficult in 10 weeks. Recommend: (1) At the beginning emphasize the calendar of deadlines more strongly. (2) Encourage students to build on research topic from earlier Art History classes. (3) In preliminary course, Art 339, Introduction to Research during Fall quarter, stress technical aspects of documentation and methodology of research more so as to give students greater competency before taking this capstone course. (4) Build in more time for instructor evaluation of drafts & editing before approval for preparation of final copy of manuscript thesis.	During Fall Quarter 2010 implement recommendation # 3. Implement recs. # 1, 2, & 4 during Spring quarter 2011.	This SLO is still central to the Art History program mission. The 6 completed theses were outstanding and were, in fact, brought to a high level of competency. By *requiring* this level of professional expertise (after showing examples, teaching methodology, & having students rewrite drafts) the students were able to perform at this level.

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Bachelor of Arts (BA) Studio Art Major

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Have advanced skills and knowledge to create works of art in at least one medium.	Critiques (oral examinations) in class, done with teacher(s) and with group of peers during spring quarter of 2010 in 400 level studio courses.	Of the 6 upper level studio art courses (455 Painting, 465 Sculpture, 425 Ceramics, 403 Digital, 404 Photography and 400 Drawing): 24 BA studio art majors. 87.5% are performing at 90% and above. 12.5% are performing at 59% and below.	Continue with current model. This strategy continues to be a successful tool within the Studio Arts program.		SLO is working effectively and is central to the program mission.

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