

**Texas A&M International University
Core Curriculum Institutional Effectiveness Review (CCIER)**

Core Curriculum Academic Discipline: HUMANITIES/VISUAL & PERFORMING ARTS

Assessment Period Covered: Sept. 1, 2010 to May 31, 2011

Discipline Coordinator (Preparer of Report):

Wright (ARTS); Soto (Music)

List Other Academic Discipline Faculty:

Haertlein, Foran, Bogus (ARTS); Leyendecker, Wooldridge (visiting) (DANC); Gechter, Berdahl, Townsend, Huang, Crabtree, J. Quintero (visiting) (Music areas); numerous adjuncts in all three discipline areas (Leal, Hickey, N. Quintero, etc.)

The Core Curriculum Institutional Effectiveness Review supports the following imperative of the Texas A&M International University 2011-2015 Strategic Plan:

Imperative 3: Teaching and Learning-- Enhance the educational environment by promoting excellence in teaching and learning.

Institutional Mission

Texas A&M International University, a Member of The Texas A&M University System, prepares students for leadership roles in their chosen profession in an increasingly complex, culturally diverse state, national, and global society ... Through instruction, faculty and student research, and public service, Texas A&M International University embodies a strategic point of delivery for well-defined programs and services that improve the quality of life for citizens of the border region, the State of Texas, and national and international communities.

Core Curriculum Mission

At Texas A&M International University, the Core curriculum introduces students to academic disciplines which form the foundation of human thought: mathematics, science, history, language, literature, the arts, and social and behavioral sciences. Our Core is conceived to open new areas of learning for our students and to foster skills necessary for success in higher education.

As they move through this course of study, students are encouraged, as their knowledge increases, to develop the capacity to articulate and support a thesis, to think critically, to synthesize their observations and to perceive analogies and relationships between seemingly diverse ideas and intellectual pursuits.

Provide summary of the last cycle's use of results and changes implemented:

The statement should include a concise analysis of the assessment data collected during the previous year, a brief explanation of actions taken to address specific outcomes, an evaluation of how these actions contributed to the improvement of the program, and any recommendations formulated.

ARTS (Objective #1): Because the report cycle got started late, we were unable to employ a pre-test for Objective #1. Instead, a short "Assessment of Knowledge" (AK) instrument was used for sections of ARTS 1304 in late April/early May. It was designed to assess what students personally knew, on a general everyday level, about the scope and variety of art works, concepts, and styles typical in art-historical study of the period from the Renaissance to the 20th century prior to enrolling in ARTS 1304. Data from the AK was summarized, synthesized, and reported by Dr. Wright. This data was then contrasted to the grades reported on the course's Final Exam. 31 students (in two sections of ARTS 1304) took the "Assessment of Knowledge" (AK) during the last week of class. The averaged score on that instrument for all 31 students was 2.21, with 1= "not much understanding" and 3= "some understanding," with 5= "a lot of understanding" about visual art issues prior to taking the course. 35 students took the final exam in the two sections, with an average grade among the 35 students of 73.47%. On the five-point scale used in the AK, 73.47% translates as 3.675 (i.e., 73.47% of 5=3.675), an increase of almost 66.3% above the AK score of 2.21--far above the projected benchmark of a 10% increase. Analytically speaking, though, not too much stock can be placed in these results, since the scale used on the AK measures qualities of personal perception and memory by the student, while their final-exam scores represent actual performance as measured quantitatively by an outsider (their teacher), resulting in a sort of apples-to-oranges conclusion. Given the fact that the semester had started BEFORE the core-curriculum report cycle got under way, the numbers are at least suggestive.

MUSIC (Objective #4): Student performance juries were used for all sections of MUAP Applied Sections. Assessment reports by the jury panel will include performance component elements, historical background of the piece or work presented and individual musical phrasing and dynamics. In order to assess the students' performance, a "Jury Panel Form" was given to each member to the jury panel. These forms varied according the music major area (instrument/vocal, selected by the major). These forms indicated the music elements required and vary according to the music major areas, with a grade (A, B, C, D, or F) given by the members of the jury and final grade (A, B, C, D, or F) given by the music major instructor of the area (Music jury forms templates were already sent earlier during the year).

DANC (Objective #5): Student research projects were used for all sections of Dance Performance (DANC 1351, 1352, 2351, 2352, 3351, 3352, 4351, 4352). Research projects report on particular genres of dance, historical tracking of dance, and on individual professionals in the field. The projects were expected to contain factually correct information about the chosen topic and that the student will also be able to articulate an *informed opinion* about the work presented. The outcome will be met if 60% of the students complete the project with a grade of 'C' or better. Thirty-six student projects were collected in the Spring 2010 semester. The department surpassed the criterion of 60% since 100% of the students earned a grade of C or better.

The grade distribution was: 2-A+ Excellent papers; 26-A Very Good papers; 7-A- Good papers, with minor corrections needed and 1- B-Good with corrections needed.

Texas Higher Education Coordinating Board Exemplary Educational Objectives for the following academic discipline:

HUMANITIES and VISUAL and PERFORMING ARTS

1. To demonstrate awareness of the scope and variety of works in the arts and humanities.
2. To understand those works as expressions of individual and human values within a historical and social context.
3. To respond critically to works in the arts and humanities.
4. To engage in the creative process or interpretive performance and comprehend the physical and intellectual demands required of the author or visual or performing artist.
5. To articulate an informed personal reaction to works in the arts and humanities.
6. To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts.

Section I: Planning and Implementation

Outcome(s):

From the list above, identify the outcome(s) that will be focused upon this year. (It is recommended that academic disciplines rotate through their entire set of Exemplary Educational Objectives over a multi-year period. Thus, disciplines are encouraged to focus only on a few outcomes each year.) To facilitate the completion of this report, please refer to the Core Curriculum Matrix completed for each academic discipline.

(ARTS): Objective #3—To respond critically to works in the arts and humanities.
(Music): Objective #6—To develop an appreciation for the aesthetic principles that guide or govern the humanities and arts.

Please indicate if the outcome(s) is (are) related to writing (Write-On TAMIU).

(NOTE: Objective #3 relates;.....)

Methods of assessment to be used:

The explanation should identify and describe the type of assessment(s) that will be used (e.g., survey, questionnaire, observation instrument, test, rubric to evaluate performance, standardized examination, action research, interviews, etc.), who will provide the information, and how the data will be obtained.

(ARTS): Objective #3—Short questionnaire at outset of term assessing prior knowledge about Gustave Courbet and the painting movement he initiated known as Realism (mid-late 19th century); in-class essay assignment later in the term asking student to summarize what they’ve learned about the critical response to Courbet’s work in his era.

(Music): Objective #6— Students will be assessed on the aesthetic parts of music in a jury performance and/or a Junior and Senior Recital. These will include music dynamics and performance phrasing. Data will be collected from the jury forms handed every semester and/or from a short performance assessing report by each Junior and/or Senior recital committee member.

Indicate when assessment(s) will take place:

(ARTS): Objective #3—Mid-January for questionnaire; late April for in-class essay.

(Music): Objective #6—Every Fall and Spring semester.

Criteria/Benchmark(s) for assessing students’ progress in meeting the exemplary objective(s) selected:

(ARTS): Objective #3—The objective will be met if 60% of students completing the April essay receive a grade of 70% or above.

(Music): Objective #6—The objective will be met if the jury and/or Junior or Senior Recitals report receive a grade of 70% or above.

Section II: Analysis of Results

What were the results attained?

Describe the primary results or findings from your analysis of the information collected. This section should include an explanation of any strength(s) or weakness(es) suggested by the results.

(ARTS): Objective #3—Prof. Wright forgot to assign essay in April. Survey of knowledge was conducted in January, but the follow-through in April was simply forgotten. Since one section of the same class (ARTS 1304) is being taught in Summer II (July-August 2011), with an enrollment of about 30 students, I will do the assessment then. (With two sections of ARTS 1304 during the long semesters, I usually have an active enrollment by the end of the term of about 40-45 students in total, so the sample for Summer II will only be about a third smaller.) I am also

changing the artist to be focused on, because in the compressed schedule of a summer class, the artist Courbet is only introduced a day or two before the in-class essay would be assigned. An artist introduced somewhat earlier in the term (farther out from the chosen day of the in-class essay, in other words) should provide sounder data on knowledge actually retained as opposed to information that would still be in the short-term memory of the students. (E.g., based on the chronology of the course material, Caravaggio will be introduced in the course around July 27; Courbet would only be introduced around August 8 or 9, a day or two before the Final Exam.)

(Music): Objective #6—The objective for assessing the student’s progress in developing an appreciation for the aesthetic principles that guide or govern the humanities and arts was met as the juries collected so far from the Fine and Performing Arts faculty received an 87% passing grade on the aesthetic portion of the performance jury. The aesthetic portion analyzed for this report included the overall performance of music dynamics and phrasing during the student’s final jury at both the 2010 fall semester and 2011 spring semester. if the jury and/or Junior or Senior Recitals report receive a grade of 70% or above.

What were the conclusions reached?

Include a brief description of the conclusion(s) based on the evidence collected and describe the process used to disseminate the information. Use the Meeting Minutes template found at: <http://www.tamtu.edu/adminis/iep/resources.shtml>. Once completed, submit the minutes to integrate@tamtu.edu.

(ARTS): Objective #3—With the revised assessment done and completed in Summer II, 10 of 15 students taking the in-class essay on Caravaggio scored a holistic grade of 2 or above. The goal was 60%, and 66.7% reached the defined score. The group overall averaged 1.867 on the essay. (Rubric used is attached to email by which this report is sent.)

The essay was assigned “cold,” on Aug. 10, with no advance notice, about two full summer-school weeks after the artist was discussed in class. 13 of 15 were able to identify at least one characteristic of Caravaggio’s work. (Also, when Caravaggio was discussed in class, around Jul. 27, I did not remind the students about the Survey of Knowledge they had done on Jul. 13, nor did I stress that they would be tested later on about Caravaggio’s importance; most already seemed to have forgotten about the Survey they had taken at the outset of the course.)

In contrast, for the Survey of Knowledge given on Jul. 12, at the beginning of the term, none of the 17 students taking the survey would admit to knowing even a “little bit” about who the artist was—instead, 12 of 17 (about 70.6%) checked the box “no knowledge,” while the other five students (29.4%) checked the box saying “they knew very little” about the artist, and that they “thought they *might* know who the artist was, but they weren’t completely sure.”

So, overall, the goal was met.

(Music): Objective #6—The music area faculty at the Department of Fine and Performing Arts is currently in the process to update all the performance assessment jury forms. This recommendation is based on the fact that these jury forms have not been revised and updated since 2004, and that a more quantitative data is needed for a more effective assessment process. Such update is planned to be finalized and implemented before the music performance juries take place during the 2011 fall semester.

Describe the action plan formulated.

Based on the conclusion(s), describe the action plan to be implemented to improve or maintain student learning in the core academic discipline, including a timeline for implementation.

(ARTS): Objective #3—This was the first time Core assessment was done in ARTS, and doing it in Summer School, while useful to some degree, was not optimum. Conducting the assessment during a long semester will put more time between the introduction of the material to be covered and the “cold” assigning of the in-class essay, thus providing a better test of Core-level retention, and also the sample of students will be larger, since I usually teach two sections at the 1300 level during a long term, with somewhat larger enrollment in each section than is typically the case in summer. We plan to continue with this same basic model for the time being (i.e., Survey of Knowledge as a sort of pretest, and a short, in-class, “cold” essay assigned near the very end of the term to assess what has been learned about key figures in the evolution of humanistic and artistic ideas in the history of Art). Questions asked of the students can be tailored to the specific Objective being assessed in a given year or cycle.

Since in a long semester there will be significantly more time than in Summer School between introduction of the artist and the in-class essay about him or her, we plan to keep the current criteria in place, with the same basic rubric used for essay grading (i.e., 60% at 2 or above on a 4-point scale). If the criteria are successfully met in a long semester (as they were this summer term), then we can reconsider whether to raise the bar on the criteria specifics.

Please note that form terminology is messed up on the samples provided (to be sent via campus mail as hard copies; minutes will be sent by the end of August via email attachment): the Survey of Knowledge is called a pretest, and the in-class essay is called the Survey of Knowledge. I will correct this before the next Assessment cycle.

(Music): Objective #6--A discussion on the implementation of new jury forms took place during the last faculty meeting before the end of the 2011 spring semester. Furthermore, an email was sent to all full time music faculty members by the coordinator of the music area for this report with attachment of all current assessment performance jury forms, seeking initial input for updating the jury forms. This process will continue throughout the 2011 fall semester and/or until the updated jury forms are approved by the music faculty along with the chair of the department.

Section III: Resources

Resource(s) to implement action plan:

Describe the resources that will be needed to implement the action plan. Also indicate if the resources are currently available, or if additional funds will be needed to obtain these resources.

Funding N/A

- New Resources Required
- Reallocation of current funds

Physical N/A

- New or reallocated space

Other N/A

- Primarily faculty/staff time
- University/rule procedure change only

Provide a narrative description and justification for requested resources (include linkage to Strategic Plan)

N/A

Date Report Submitted:

ARTS material submitted to Dept. Chair, 19 August 2011; report was recompiled and submitted as a complete report on 8/22/11.