UNIVERSITY OF SAN FRANCISCO **CORE AREA (F) – VISUAL AND PERFORMING ARTS**
Core Curriculum Assessment
Semester: Spring 2007, 015822001, Women's Music Through the Ages

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Papers, essay on final exam, class discussion. Readings and class discussion this semester focused in particular on context for the pieces of music covered.	All students who passed the course demonstrated that they had met these outcomes.		
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Students were required to provide historical information on all listening examples for quizzes and exams.	All students who passed the course demonstrated that they had met these outcomes.		
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	The essay on the final exam placed particular emphasis on historical breadth, requiring students to discuss the ways in which women composers overcame challenges to their personal expression throughout history.	All students who passed the course demonstrated that they had met these outcomes.		

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Class discussions focused on evaluating works of art, and students also evaluated works in presentations/papers.	All students who passed the course demonstrated that they had met these outcomes.		
Recognize evaluative norms proper to specific works and movements.	Class discussions focused on evaluating works of art, and students also evaluated works in presentations/papers.	All students who passed the course demonstrated that they had met these outcomes.		
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	Students in the course were specifically asked to reflect on their preconceived notions of women's works, and to form their own judgments in papers and class discussions.	All students who passed the course demonstrated that they had met these outcomes.		

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artisticall y under-represented communities as well as the traditional canon.	Students were required to complete a concert report about a live performance of music of music composed and/or performed by women.	All students who passed the course demonstrated that they had met these outcomes.		
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	Students were required to complete research projects on topics of their choosing.	All students who passed the course demonstrated that they had met these outcomes.		

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.	NA			

ADDITIONAL EVIDENCE THAT THE GENERAL CORE LEARNING OUTCOMES ARE BEING MET:

EVIDENCE THAT COURSE SUPPORTED THE MISSION OF THE UNIVERSITY (Offer the "*…knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others*"):

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Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Essay #1; essay #2; final exam. All of the above assignments require students to contextualize the literature that they read	All of the students did well on these assignments, with no grade lower than a B.		The high grades on the assignments convince me the learning outcome was achieved.
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Essay #1; essay #2; final exam. All of the above assignments require students to illustrate the movement from Medieval to Modern constructs	All of the students did well on these assignments, with no grade lower than a B.		The high grades on the assignments convince me the learning outcome was achieved.
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Essay #1; essay #2; final exam.	All students received As and Bs.		The high grades on the assignments convince me the learning outcome was achieved.

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Oral presentation; paper #1; paper #2; final exam; scene performance. All of the above assignments require that the students explore traditional and nontraditional approaches to the subject art. They must apply a different critical theory for each assignment	All students received high grades.		The high grades on the assignments convince me the learning outcome was achieved
Recognize evaluative norms proper to specific works and movements.	Paper #1; paper #2; final exam. Each of the assignments requires the students to identify and apply an evaluative norm to a piece of literature.	All students received As and Bs.		The students performed well

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	Oral presentation; paper #1; paper #2; final exam; scene performance. Students were required to write critically analytical essays as well as orally explain their performative project.	All students did well on these assignments.		I was pleased with the students' achievements.
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	The Honors Program this past semester required that students attend a reading of the sixth book of Virgil's *Aeneid*. Students wrote an assessment of the reading and attempted to draw parallels between Virgil and the subject of the Renaissance that we explored in the class.	All students wrote acute analyses of the reading, but they did not draw equally acute parallels to the subject of our class.	Next time I teach the class, I will give the students more directed instruction about how the extracurricular event ties in with our subject matter in the class.	

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	Students attended an extracurricular event on the *Aeneid*. They either attended a live performance or viewed a film of one of the Shakespeare plays that we read this semester. And they researched an oral presentation on a piece of Renaissance art.	The students both enjoyed these projects and showed an impressive understanding of this component in their written work.	`	I am satisfied with the students' fulfillment of this outcome.
`				

ADDITIONAL EVIDENCE THAT THE GENERAL CORE LEARNING OUTCOMES ARE BEING MET:

EVIDENCE THAT COURSE SUPPORTED THE MISSION OF THE UNIVERSITY (Offer the "*…knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others*"):
Students discussed the social values of Castiglione's *The Courtier* and identified positive and negative values of both the Medieval/feudal and Early Modern periods to determine which values are most necessary to a moral, benevolent society.

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Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Students are asked questions in class as I lecture and students are asked questions on their exams.	I can ascertain from the student responses in class and on exams if they are understanding the social, political, and economic contexts.	If the students are having difficulty grasping the socio-political context, then I have them work with a partner in class.	If students come to class and keep up on their reading assignments, then they usually have little difficulty understanding the socio-political context.
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Students are asked questions in class and on exams. They are also given a hand-out of the works of art they are expected to know for the exams and the artworks are placed in chronological order.	I have an idea if students are grasping the chronological sequence by asking them questions in class and by looking at their exams.	If students are having problems in this area, then I have them quiz each other in class as they are paired up with a partner and I sometimes give them written quizzes as well.	Working with a partner in class helps the students to associate a particular work of art with a particular time period and art movement. Sometimes, they need an extra push to review their slide lists.

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.				
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.				
Recognize evaluative norms proper to specific works and movements.				
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.				

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.				
Access a broad variety of traditional and non-traditional cultural resources locally and globally.				

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.				

ADDITIONAL EVIDENCE THAT THE GENERAL CORE LEARNING OUTCOMES ARE BEING MET:

EVIDENCE THAT COURSE SUPPORTED THE MISSION OF THE UNIVERSITY (Offer the "*…knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others*"):

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	2 Witten assignments evaluate works from local collections, in terms of its historical context, artistic style and artist biography.	Most students seem to get a lot from viewing art in museums and collections around the city. It gives them a greater awareness of the art that is out there.	I plan to draw more from contemporary art especially that which has a social or political message, so then they hopefully will become more engaged in the art of the past as well.
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	There are three quizzes which evaluated students understanding of the chonological development of art styles.	Although most students do well on the factual material, there seems to be an appalling lack of knowledge of geography and history which inhibits their ability to analyze art in terms of context.	I am developing new assessment methods, which I hope will focus less on regurgitation of facts and more on in-depth understanding and contextualizing art works.
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	In both the written assignments as well as the quizzes their understanding of the development of themes and movements is evaluated.	Again, the biggest problem I have is that students do not know history - at all. I believe that most students come away with a rather piecemeal understanding of development of themes in art. This comes through in the written work, especially.	I plan to do more work involving the students direct engagement with art.
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	The first segment of the course is devoted to the study of the formal aspects of art. The students are required to demonstrate their understanding of the visual elements and art criticism, and apply this knowledge to evaluating specific works of art.	As far as test scores are concerned, the majority of students do very well. However, my personal experience is that they are confused about formal analyses in art, and frankly, don't seem to find it relevant.	I am developing a more topical approach so that although I will be focusing on fewer works and movements, I am hoping this will give them a more thorough understanding.

Core Assessment Matrix (CAM)
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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Recognize evaluative norms proper to specific works and movements.	Again, this is addressed in the first segment of the class.	Again, in these non major courses I teach, students don't seem to understand what they are assessing, despite the fact they do well on quizzes.	I think I am going to limit my approach. I think it is too much material for non art majors.
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	In their final project, students are expected to research a specific work (chosen by them) and evaluate the work in terms of its social or historical context, the intention of the artist, and make an informed assessment of the work chosen, comparing it to other works of its time or style.	The final projects are the most sucessful approach to getting the students engaged in a particular artist or movement. I have been very pleased with their performance.	I intend to continue assigning the final projects which encourage students to explore and research art on their own and according to their own interests.
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	Students are informed of shows at galleries and museums which they can attend for credit in the class. I try to focus on underrepresented artistic communities as well as mainstream groups.	There seems to be a tremendous impact on students, who maybe for the first time are required to visit museums, ect. They find it positive, have gained considerable knowledge outside the class in this way.	I intend to continue to inform students of art programs outside of the university and assign projects according to what is available for them at that time.
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	The students are given a selection of galleries, exhibits to attend, at least one of which has to be from a traditional culture, such as India, for example.	This area is especially rich in cultural diversity. Students seem to enjoy viewing art from other cultures and gain an understanding this way.	I plan to continuing assignments which focus on traditional and non traditional art forms.
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served	Not applicable to a lecture course.	not applicable	n/a

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communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.			

Additional evidence that the general core learning outcomes are being met: I do think that my students gain a lot from this class. The outside projects and assignments seem to have the greatest impact on students in terms of retention and application of this knowledge. Overall, despite the fact that I am sure they can do better, the students always express gratitude that they have been exposed to art. Those who enjoy the class, who enthusiastically do the work, get the most out of it.

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Student journals, pre/post test reviews, in-class activities, papers, research project.	Summarize student accomplishments through cummulative grade based on participation/written papers/quizzes/ final examination/research project.	Revisions to syllabus
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	In-class discussion, quizzes	Summarize student accomplishments through cummulative grade based on participation/written papers/quizzes/ final examination/research project.	Revisions to syllabus
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Student journals, pre/post test reviews, in-class activities, papers, research project.	Summarize student accomplishments through cummulative grade based on participation/written papers/quizzes/ final examination/research project.	None needed
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Student journals, pre/post test reviews, in-class activities, papers, research project.	Summarize student accomplishments through cummulative grade based on participation/written papers/quizzes/ final examination/research project.	None needed
Recognize evaluative norms proper to specific works and movements.	Student journals, pre/post test reviews, in-class activities	Summarize student accomplishments through cummulative grade based on participation/written papers/quizzes/ final examination/research project.	Revisions to syllabus
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	Student journals, quizzes, in-class activities, papers, research project.	Summarize student accomplishments through cummulative grade based on participation/written papers/quizzes/ final examination/research project.	Introduction of new in-class activities

Core Assessment Matrix (CAM)
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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	Paper on off-campus performance, optional reports on off-campus presentation/lectures	Grading of papers/reports	None
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	None	None	None
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.	N.A.	N.A.	N.A.

Additional evidence that the general core learning outcomes are being met: student/instructor conferences

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	-quizzes - in class discussions	- introduction to new research materials and contexts surrounding the production of art	- importance of peripheral documents related to context of art production
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	in class review - quizzes		-
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	- summaries - oral presentations - exams	- introduction to research (many freshmen in the class) - broad interest in class material (documentaries and oral prsentations)	- more visuals needed (to be used individually by students - referral to library material and use of InterLibrary Loan)
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	- completion of research papers - oral presentations - quizzes	- introduction to comparative approach in the evaluation of artworks	- more elements of art criticism needed to help student build solid evaluation
Recognize evaluative norms proper to specific works and movements.	- completion of assignments (quizzes / in-class writings)	- presentations of general contexts and specificity of the artist's contribution to the general movement	
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	- completion of research papers - analysis / critical approaches to artworks	- introduction of art criticism - use of library material and internet - in-class discussions	

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	- a series of museum visits both at the de Young museum and the Legion of Honor - and completion of assignments (museum reports and extra credit papers)	- graded assignments	- more attendance needed for these types of events
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	- Visits of non-Western art galleries and documents (African and Meso-American) - quizzes		
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.			

Additional evidence that the general core learning outcomes are being met:

Dr. Diala Toure-Remch (Visual Arts Dept.)

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss social, political, and economic context	the journal were read and given back with comments to improve or other questions to ponder
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Weekly reflections in journal writing, group discussion and oral presentations, the assigned readings of the Worlds in Collision website, includes a timeline that visually plots the chronology of Filipino American art and movements	1-2 pages of reflections that discuss the chronology of art works. Discussions in class demonstrated knowledge of chronology when art pieces were compared with pieces of its contemporaries.	the journal were read and given back with comments to improve or other questions to ponder
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss social, political, and economic context, or produced an art piece to discuss themes or movement accompanied by artist statement outlining sources, influences, and motivation for the creation of the piece.	the journal were read and given back with comments to improve or other questions to ponder, or critique after presentation of the artwork provided a dialogue with peers and the faculty
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss an ehxibition or artist's work showed that student have gained the skill to evaluate and judge art via learned criteria and personal filters	the journal were read and given back with comments to improve or other questions to ponder

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Recognize evaluative norms proper to specific works and movements.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss the formal analysis of a work of art. Line, color, composition were the building blocks of analysis, the using history, theory, and personal experience to gain other insight to the work of art	the journal were read and given back with comments to improve or other questions to ponder, through directed discussions, students shared their analyses on works of art
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	Weekly reflections in journal writing, group discussion and oral presentations, midterm paper required a scholarly paper on an artist or analysis of artwork	1-2 pages of reflections that discuss their insights and argue a position	the journal were read and given back with comments to improve or other questions to ponder, through directed discussions, students shared their analyses on works of art
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	4 field trips were planned to view work outside the classroom	after each visit, the students were required to write a 1-2 page reflection of a specific work of art they saw or comment on the artistic production and process of the artist	the journal were read and given back with comments to improve or other questions to ponder
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	The 4 field trips that were part of this class varied. Students got a varied perspective of art presenting institutions, like SFMOMA, commercial galleries, and community centers.	Students were invited to future events at these various places, their journal entries after the visits definitely affected their notion of access and demystified these institutions for the students	the journal were read and given back with comments to improve or other questions to ponder
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations /	N/A		

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
performances that they have understood and integrated the goals stated above.			

Additional evidence that the general core learning outcomes are being met: When interviewed, students who have taken the Filipino Arts Exploration class added aspects of cultural work in their career plans or avocation. At the beginning of the semester, each student was asked to introduce him/herself and talk about why he/she wanted to take the class and his/her expectations. There was a general response to "get to know the topic". At the end of the semester, students' responses to the same question markedly changed to include cultural diversity in their future work. One student replied at the beginning, "I want to work in museums", and at the end of the semester she replied, "I want to teach culture through art". That's a profound outcome that I had not anticipated!

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss social, political, and economic context	the journal were read and given back with comments to improve or other questions to ponder
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Weekly reflections in journal writing, group discussion and oral presentations, the assigned readings of the Worlds in Collision website, includes a timeline that visually plots the chronology of Filipino American art and movements	1-2 pages of reflections that discuss the chronology of art works. Discussions in class demonstrated knowledge of chronology when art pieces were compared with pieces of its contemporaries.	the journal were read and given back with comments to improve or other questions to ponder
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss social, political, and economic context, or produced an art piece to discuss themes or movement accompanied by artist statement outlining sources, influences, and motivation for the creation of the piece.	the journal were read and given back with comments to improve or other questions to ponder, or critique after presentation of the artwork provided a dialogue with peers and the faculty
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss an ehxibition or artist's work showed that student have gained the skill to evaluate and judge art via learned criteria and personal filters	the journal were read and given back with comments to improve or other questions to ponder

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Recognize evaluative norms proper to specific works and movements.	Weekly reflections in journal writing, group discussion and oral presentations	1-2 pages of reflections that discuss the formal analysis of a work of art. Line, color, composition were the building blocks of analysis, the using history, theory, and personal experience to gain other insight to the work of art	the journal were read and given back with comments to improve or other questions to ponder, through directed discussions, students shared their analyses on works of art
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	Weekly reflections in journal writing, group discussion and oral presentations, midterm paper required a scholarly paper on an artist or analysis of artwork	1-2 pages of reflections that discuss their insights and argue a position	the journal were read and given back with comments to improve or other questions to ponder, through directed discussions, students shared their analyses on works of art
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	4 field trips were planned to view work outside the classroom	after each visit, the students were required to write a 1-2 page reflection of a specific work of art they saw or comment on the artistic production and process of the artist	the journal were read and given back with comments to improve or other questions to ponder
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	The 4 field trips that were part of this class varied. Students got a varied perspective of art presenting institutions, like SFMOMA, commercial galleries, and community centers.	Students were invited to future events at these various places, their journal entries after the visits definitely affected their notion of access and demystified these institutions for the students	the journal were read and given back with comments to improve or other questions to ponder
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations /	N/A		

Core Assessment Matrix (CAM)
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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
performances that they have understood and integrated the goals stated above.			

Additional evidence that the general core learning outcomes are being met: When interviewed, students who have taken the Filipino Arts Exploration class added aspects of cultural work in their career plans or avocation. At the beginning of the semester, each student was asked to introduce him/herself and talk about why he/she wanted to take the class and his/her expectations. There was a general response to "get to know the topic". At the end of the semester, students' responses to the same question markedly changed to include cultural diversity in their future work. One student replied at the beginning, "I want to work in museums", and at the end of the semester she replied, "I want to teach culture through art". That's a profound outcome that I had not anticipated!

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Spring 2007

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	All works of art studied and/or created in the course are assessed in class discussions in terms of aesthetic interest as well as the social, political and economic context in which they were produced. Students are required to include commentary on this social-historical component of art production in the form of specific questions on reflection papers and in field trip reports.	☐ Rigorous study of the canon of Figurative Art in order that students have a critical aesthetic context. Research and write a paper on figurative artist of their choice.	☐ Demonstration of skills taught in working with clay and study of anatomy.
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Students are exposed to a global history of sculptural art from the time of Paleolitic caves until the present in a chronological sequence. They are regularly asked in class to identify orally the period and style in which a work of art was created and to justify the reasons behind their choice. Their final course grade includes an assessment of class participation, making this	☐ Exposure to contemporary figurative sculpture through visits to museums, galleries and art centers.	☐ Demonstration of understanding of role of physiognomy, age, health and gender on anatomy.

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(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
	activity crucial to their success. In both studio work and written papers students are required to sequence works of art under study chronologically.		
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Students in the course are exposed through studio demonstrations, readings, field trips, and discussions to a vast range of themes and art movements in terms of their aesthetic evolution as well as their social and political context. Both their required written papers and field trip reports provide them with a vehicle for written demonstration of their grasp of these aspects of the evolution of the history of art using local examples that they have viewed in person.	☐ Investigation of key questions of contemporary identity and social perception, psychology, and genetic makeup as revealed through biological and digital science and reflected in current figurative sculpture.	☐ Demonstration of ceramic skills and procedures, loading and firing kiln.
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Through lectures, readings and discussions, and from visiting curators and critics, students will be exposed to the traditional canon of critique – and contemporary departures from that canon - of art	☐ Direct studio work in clay, from the skeleton and from live models, augmented by lectures, demonstrations, anatomy texts and slides and class critiques will provide understanding of human anatomy and physiognomy as well as the techniques needed to sculpt the	☐ Creation of requisite number of completed and fired sculptures.

Core Assessment Matrix (CAM)
TEMPLATE

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
	within the figurative practice in sculpture.	human figure in clay.	
Recognize evaluative norms proper to specific works and movements.	Through visits to museums and galleries and broad study of art historical texts, students will learn to recognize evaluative norms within specific works and movements and to analyze the ideas that have affected and shaped the evolution of these norms.	☐ Class critiques will augment readings, papers and presentations in the construction of a foundation for an individual sculptural aesthetic.	☐ Creation of imaginative final work.
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	In weekly critiques of class work, students will present and defend their own sculptures and respond to the presentations of their classmates. These activities will be informed by art historical readings, museum and gallery trips and studio practice.	☐ Oral presentations about traditional sculptors and written reviews of contemporary exhibitions, with emphasis on artistic skill, imagination, and cultural context.	☐ Regular oral presentations and written reflections on the art-making process and responses to the history of art.
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	The class will visit such marginalized/artistically under-represented communities as represented by the Mission Cultural Center, Creative Growth, the Asian Art Museum, and the African American Art and Culture Complex.	Oral presentations about marginalized, artistically underrepresented artistic communities and studio experimentation with ideas and techniques learned from these artists.	Group ritique of oral presentations and of experimental works, after which each artist presents improved oral and sculpted work.

Core Assessment Matrix (CAM)
TEMPLATE

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	The class will augment its traditional figure study with film and video and, whenever possible, direct exposure to other art forms impacting the figure in art, such as dance troupes the Bill T. Jones Dance Group, the Dance Theatre of Harlem and the Mark Morris Dance Group.	Student presentations of figure sculpture augmented by and integrated with film, video, dance and theater.	Group ritique of sculpture and integrated media, after which each artist presents improved oral and sculpted work.
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.	Students will share their understanding of human anatomy and physiognomy as well as the techniques needed to sculpt the human figure in clay with slide lectures to area schools in the Bayview and Hunters point neighborhoods of San Francisco.	Students give one-day hands-on workshops on sculpting the human figure in clay in area schools in the Bayview and Hunters point neighborhoods of San Francisco.	Students observe eachother give one-day hands-on workshops on sculpting the human figure in clay in area schools in the Bayview and Hunters point neighborhoods of San Francisco.performance improves with each workshop

Additional evidence that the general core learning outcomes are being met:

A high level of thoughtful, well executed clay sculptures executed in numerous stules and traditions.

Core Assessment Matrix (CAM)
TEMPLATE

UNIVERSITY OF SAN FRANCISCO
Core Area: Visual & Performing Arts
Spring 2007

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	All works of art studied and/or created in the course are assessed in class discussions in terms of aesthetic interest as well as the social, political and economic context in which they were produced. Students are required to include commentary on this social-historical component of art production in the form of specific questions on reflection papers and in field trip reports.	☐ Rigorous study of the canon of Figurative Art in order that students have a critical aesthetic context. Research and write a paper on figurative artist of their choice.	☐ Demonstration of skills taught in working with clay and study of anatomy.
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Students are exposed to a global history of sculptural art from the time of Paleolitic caves until the present in a chronological sequence. They are regularly asked in class to identify orally the period and style in which a work of art was created and to justify the reasons behind their choice. Their final course grade includes an assessment of class participation, making this	☐ Exposure to contemporary figurative sculpture through visits to museums, galleries and art centers.	☐ Demonstration of understanding of role of physiognomy, age, health and gender on anatomy.

Core Assessment Matrix (CAM)
TEMPLATE

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
	activity crucial to their success. In both studio work and written papers students are required to sequence works of art under study chronologically.		
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Students in the course are exposed through studio demonstrations, readings, field trips, and discussions to a vast range of themes and art movements in terms of their aesthetic evolution as well as their social and political context. Both their required written papers and field trip reports provide them with a vehicle for written demonstration of their grasp of these aspects of the evolution of the history of art using local examples that they have viewed in person.	☐ Investigation of key questions of contemporary identity and social perception, psychology, and genetic makeup as revealed through biological and digital science and reflected in current figurative sculpture.	☐ Demonstration of ceramic skills and procedures, loading and firing kiln.
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Through lectures, readings and discussions, and from visiting curators and critics, students will be exposed to the traditional canon of critique – and contemporary departures from that canon - of art	☐ Direct studio work in clay, from the skeleton and from live models, augmented by lectures, demonstrations, anatomy texts and slides and class critiques will provide understanding of human anatomy and physiognomy as well as the techniques needed to sculpt the	☐ Creation of requisite number of completed and fired sculptures.

Core Assessment Matrix (CAM)
TEMPLATE

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
	within the figurative practice in sculpture.	human figure in clay.	
Recognize evaluative norms proper to specific works and movements.	Through visits to museums and galleries and broad study of art historical texts, students will learn to recognize evaluative norms within specific works and movements and to analyze the ideas that have affected and shaped the evolution of these norms.	☐ Class critiques will augment readings, papers and presentations in the construction of a foundation for an individual sculptural aesthetic.	☐ Creation of imaginative final work.
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	In weekly critiques of class work, students will present and defend their own sculptures and respond to the presentations of their classmates. These activities will be informed by art historical readings, museum and gallery trips and studio practice.	☐ Oral presentations about traditional sculptors and written reviews of contemporary exhibitions, with emphasis on artistic skill, imagination, and cultural context.	☐ Regular oral presentations and written reflections on the art-making process and responses to the history of art.
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	The class will visit such marginalized/artistically under-represented communities as represented by the Mission Cultural Center, Creative Growth, the Asian Art Museum, and the African American Art and Culture Complex.	Oral presentations about marginalized, artistically underrepresented artistic communities and studio experimentation with ideas and techniques learned from these artists.	Group ritique of oral presentations and of experimental works, after which each artist presents improved oral and sculpted work.

Core Assessment Matrix (CAM)
TEMPLATE

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	The class will augment its traditional figure study with film and video and, whenever possible, direct exposure to other art forms impacting the figure in art, such as dance troupes the Bill T. Jones Dance Group, the Dance Theatre of Harlem and the Mark Morris Dance Group.	Student presentations of figure sculpture augmented by and integrated with film, video, dance and theater.	Group ritique of sculpture and integrated media, after which each artist presents improved oral and sculpted work.
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.	Students will share their understanding of human anatomy and physiognomy as well as the techniques needed to sculpt the human figure in clay with slide lectures to area schools in the Bayview and Hunters point neighborhoods of San Francisco.	Students give one-day hands-on workshops on sculpting the human figure in clay in area schools in the Bayview and Hunters point neighborhoods of San Francisco.	Students observe eachother give one-day hands-on workshops on sculpting the human figure in clay in area schools in the Bayview and Hunters point neighborhoods of San Francisco.performance improves with each workshop

Additional evidence that the general core learning outcomes are being met:

A high level of thoughtful, well executed clay sculptures executed in numerous stules and traditions.

Core Assessment Matrix (CAM)
TEMPLATE

UNIVERSITY OF SAN FRANCISCO
Core Area: Visual & Performing Arts
Spring 2007

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Quiz questions (multiple choice, matching, true/false, extra credit matching). Approximately 3% of total points.	Students earned 246 of 266 possible points, or 92% possible; plus 231 of 270 possible extra credit, or 85%.	I use significant works to discuss normative proceedures of a given style or movement of music, but stress the development of musical style and aesthetic in relationship to the dominant philisophical movements of the period.
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Quiz questions (multiple choice, matching, true/false, fill-in). Approximately 12% of total quiz points	Students earned 823 of 912 possible points, or 90%, plus 244 of 430 possible extra credit, or 57%.	Students must recognize specific works in listening quizzes and cite the approximate year the work was composed.
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Quiz questions (multiple choice, matching, true/false; essay, extra credit essays). Approximately 11% of total quiz points	Students earned 746 of 934 possible points, or 80%, plus 244 of 430 possible extra credit, or 57%.	While this is among the most important aspects of the course to me, I note that it only accounts for 11% of my quiz points. I intend to increase this percentage in the future.
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Quiz questions (multiple choice, matching, true/false, fill-in, essay). Approximately 45% of total quiz points.	Students earned 3013 of 3482 possible points, or 87%.	I stress this aspect of the course, where I feel the primary goal is for students to develop critical listening skills.
Recognize evaluative norms proper to specific works and movements.	Quiz questions (multiple choice, matching, true/false, fill-in). Approximately 29% of total quiz points.	Students earned 1819 of 2268 possible points, or 80%.	I stress this aspect of the course as well, as I feel it is important for students to understand the artistic development and to be able to recognize certain canonic works.

Core Assessment Matrix (CAM)
TEMPLATE

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	Students are actively encouraged to participate in discussion about composers and movements studied and works listened to. Students may present extra credit presentations at the end of the term on a music topic of their choice.	Students demonstrated an increased willingness to particiapte in discussions this term. I believe this may be due to the smaller class size. In addition, I gave more class time to discussion.	I need to stress this area more. I am considering requiring a brief student presentation, perhaps on one of the concerts they attended.
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artistically under-represented communities as well as the traditional canon.	Students must attend 2 concerts presented by classical music ensembles. They must submit 2 2-4 page papers discussing their experiences. They are evaluated on quality of writing and their ability to articulate their experience of the music heard.	Students earned 1574 of 1800 possible points, or 87%.	I view this as a critical aspect of the course, as few of my students have attended more than a handful of classical concerts in their lifetimes.
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	The required text is accompanied by 4-CDs that include musical examples covering a wide variety of eras and musical styles (Western and non-Western, traditional and popular).	Several quiz questions ask for students to recognize folk and non-Western influence on specific movements of Western art music and the overall Western musical canon.	In a world in which folk music and art music constantly cross-polinate, it is critical that students understand basic elements of non-Western music. Their recorded resources are critical in evaluating Wetern and non-Western musics.
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the	NA	NA	NA

Core Assessment Matrix (CAM)
TEMPLATE

(1) Student Learning Outcomes	(2) Measurement of Evidence	(3) Summary Results	(4) Assessment Informed Improvements
goals stated above.			

Additional evidence that the general core learning outcomes are being met:Since I began statistically evaluating students' performance, I have gained better insite into their actual performance and into how my course meets the goals I intend to address and that meet the Core learning outcomes. I believe that I have tailored the course to meet these outcomes better, but will do more so in the next term, particularly in the area of the first outcome discussed above. I feel that students in the spring of 2007 performed well in demonstrating their knowledge of these outcomes.

Rebecca Seeman, Music Appreciation, sect. 3, Spring 2007 (0158-225-03)

UNIVERSITY OF SAN FRANCISCO **CORE AREA (F) – VISUAL AND PERFORMING ARTS**
Core Curriculum Assessment
Semester: Spring 2007, 015821001, Music of the Americas

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Demonstrate orally or in writing the social, political and economic context surrounding significant works of art.	Papers, essays on both midterm and final exams	All students who passed the course demonstrated that they had met these outcomes.		
Demonstrate orally or in writing the ability to chronologically sequence selected works of art.	Students were required to provide historical information on all listening examples for quizzes and exams.	All students who passed the course demonstrated that they had met these outcomes.		
Demonstrate orally, in writing, or through production, how themes or movements developed over time in the subject art. Such demonstration should include social, political and aesthetic development.	Papers, essays on both midterm and final exams	All students who passed the course demonstrated that they had met these outcomes.		
Demonstrate orally or in writing an understanding of critical approaches to evaluating key works in the subject art.	Class discussions focused on evaluating works of art, and students also evaluated works in presentations/papers.	All students who passed the course demonstrated that they had met these outcomes.		

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Recognize evaluative norms proper to specific works and movements.	Class discussions focused on evaluating works of art, and students also evaluated works in presentations/papers.	All students who passed the course demonstrated that they had met these outcomes.		
Articulate and defend their judgments through a studied, engaged, and informed process of reflection as well as action.	Students this semester were particularly articulate about the music we studied. Overall it was a very engaged group.	All students who passed the course demonstrated that they had met these outcomes.		
Attend displays of the subject art (performance, museum, etc.) outside classroom/campus experience, with an emphasis on marginalized/artisticall y under-represented communities as well as the traditional canon.	Students were required to complete a concert report about a live performance of American music.	All students who passed the course demonstrated that they had met these outcomes.		

Learning Outcome	Assessment Procedure(s)	Results of Assessment	Action Plans	Observations
Access a broad variety of traditional and non-traditional cultural resources locally and globally.	Students were required to complete research projects on topics of their choosing.	All students who passed the course demonstrated that they had met these outcomes.		
In the case of studio or performance-based courses, produce socially and critically engaged work through outreach and service to under-served communities, demonstrating through their creations / performances that they have understood and integrated the goals stated above.	NA	All students who passed the course demonstrated that they had met these outcomes.		

ADDITIONAL EVIDENCE THAT THE GENERAL CORE LEARNING OUTCOMES ARE BEING MET:

EVIDENCE THAT COURSE SUPPORTED THE MISSION OF THE UNIVERSITY (Offer the "*…knowledge and skills needed to succeed as persons and professionals, and the values and sensitivity necessary to be men and women for others*"):