Departmental Assessment: A Developmental Process

Liaisons:
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Paul Wandless—Art and Architecture
Carrie Nepstad—Applied Science
David Richardson—Coordinator

Six Stages

1. Student Learning Outcomes Development
2. Assessment Research and Design
3. Pilot Tools
4. Administer Specific Assessment
5. **Data Analysis**
6. **Supporting Evidence-Based Change**

Pilot: Three Departments

- **Humanities & Music**
- **Art & Architecture**
- **Applied Science**

Thinking about assessment in terms of units:
multiple sections of one course, a series of courses, a program

Humanities Department

Assessment:

Fundamentals of Music Theory (Music 101)

Erica McCormack

Humanities Departmental Assessment Liaison

What we did

Michael Laymon and Erica McCormack: analyzing assessment data from the pilot

Who takes Music 101?
1. Those pursuing a music concentration
2. Those who are interested in music and need an elective
3. Those who need an elective (for U-Pass, etc.)

Groups 1 and 2 are comprised of students who either:
A. Have no previous knowledge of music theory
B. Have some previous knowledge of music theory but not enough to place into Music 102

SLO: Students will be able to read and notate music in respect to the elements of rhythm, melody, and harmony.

"You just took a math test in Spanish. And you don't speak Spanish." —Mick Laymon

What we learned

1. The importance of aligning an assessment tool with the SLO it is designed to measure

Humanities Department

Fall 2012 Unit of Assessment: Fundamentals of Music Theory (Music 101)

Fundamentals of Music Theory Assessment FA12	Student Learning Outcome: Students will be able to read and notate music in respect to the elements of rhythm, melody, and harmony.			
	Rhythm	Melody	Harmony	Melody & Harmony

Table 1: Description of test sections and alignment of test with SLO

Questions	Tests student's skills and understanding of rhythm, melody, or harmony?	Student asked to read, notate, or both?	Expected achievement level after Music 101	Expected achievement level after Music 102
q1-4	rhythm (rhythmic symbol)	read & notate	Met	Met
q5-8	melody (intervals)	read & notate	Met	Met
q9-13	melody (scales/key signatures)	notate	Met	Met
q14-25	harmony (chords)	read & notate	Emerging	Met
q26-35	melody (note name)	read	Met	Met
q36-40	rhythm (rhythmic symbol)	read	Met	Met
q41-45	melody & harmony (key signatures)	read & notate	Met	Met
q46-50	harmony (chords)	read & notate	Emerging	Met

2. The difference between grading and assessing, and how to create a descriptive rubric.

Table 2: Fundamentals of Music Theory Assessment Rubric

Read, Notate, or Both?	Rhythm, Melody, and/or Harmony?	DIMENSION	Qs	MEETS	EMERGING	DOES NOT MEET
BOTH	RHYTHM	RHYTHM: Provide rhythmic symbol	1-2	Correct rhythmic symbols	Rhythmic symbols used but incorrect	No rhythmic symbols provided
BOTH	RHYTHM	RHYTHM: Time Signature	3	Correct time signature provided (top and bottom number correct)	Time signature provided but with wrong top and/or bottom number	No time signature provided or answer not applicable
BOTH	RHYTHM	RHYTHM: Provide missing bar line	4	Bar line is correctly placed	Bar line provided but placed incorrectly	No bar line provided
BOTH	MELODY	INTERVALS: Naming Intervals	5-6	Both size and quality are correct	Either size or quality provided but one or both is incorrect	No interval size or quality provided or answer not applicable
BOTH	MELODY	INTERVALS: Spelling Intervals	7-8	Note provided is correct size and quality	Note provided is the wrong size or quality or both	No note provided or answer not applicable
NOTATE	MELODY	SCALES & KEY SIGNATURES: Major scales & key signatures	9-10	Notes are stepwise and the key signature is correct	Notes are stepwise but incorrect and/or incorrect key signature	Notes are not present or not stepwise (sequential)
NOTATE	MELODY	SCALES & KEY SIGNATURES: Minor scales, key signatures & alterations	11-13	Notes are stepwise, correct key signature and/or alteration	Notes are stepwise but incorrect and/or incorrect key signature/alteration	Notes are not present or not stepwise (sequential)
BOTH	HARMONY	CHORDS: Triads	14-19	Triad is correct, including quality and inversion (when applicable)	Triad is complete yet misspelled (incorrect notes and/or inversion)	Notes are not present and/or missing a member of the triad

Read, Notate, or Both?	Rhythm, Melody, and/or Harmony?	DIMENSION (CONTINUED)	Qs	MEETS	EMERGING	DOES NOT MEET
BOTH	HARMONY	CHORDS: 7th Chords	20-25	7th chord is correct, including quality and inversion (when applicable)	7th chord is complete yet misspelled (incorrect notes and/or inversion)	Notes are not present and/or missing a member of the 7th chord.
READ	MELODY	FLASHCARDS: Note Name Identification (Treble & Bass Clef)	26-30	Note name is correct (letter name and/or flat or sharp when applicable)	Note name is incorrect (correct letter but incorrect flat or sharp or vice versa)	Answer provided is not applicable or not present
READ	MELODY	FLASHCARDS: Note Name Identification (Piano Keyboard)	31-35	Note name is correct (correct letter name and flat/sharp when applicable)	Note name is incorrect (i.e. correct letter but incorrect flat/sharp or vice versa)	Answer provided is not applicable or not present
READ	RHYTHM	FLASHCARDS: Rhythmic Symbol Identification	36-40	Rhythmic symbol identification is correct	Rhythmic symbol name provided but incorrect	Answer provided is not applicable or not present
BOTH	MELODY & HARMONY	FLASHCARDS: Key Signature Identification (Major/Minor)	41-45	Both major and minor keys are correctly identified	Letter name correct but missing flat or sharp, Major key correct but minor key incorrect or vice versa	Answer provided is not applicable or not present
BOTH	HARMONY	FLASHCARDS: Chord Identification	46-50	Both lead sheet and roman numerals are correctly identified	One or both chord symbols, lead sheet and/or roman numeral, is missing; and/or inversion symbols is missing	Answer provided is not applicable or not present

3. Using a descriptive rubric with an assessment tool that is aligned with an SLO generates meaningful data about student learning.

Table 3: % of student scores that increased from "Does Not Meet" in Wk. 1 to "Emerging" or "Met" in Wk. 16 (arranged by section of the test from high to low)

66.29%	rhythm	read	q36-40
60.78%	melody	read&notate	q5-8
59.93%	melody&harmony	read&notate	q41-45
55.82%	melody	notate	q9-13
47.25%	rhythm	read&notate	q1-4
45.50%	melody	read	q26-35
25.54%	harmony	read&notate	q14-25
23.06%	harmony	read&notate	q46-50

Table 4: % of student scores that increased from "Does Not Meet" in Week 1 to "Met" in Week 16 (arranged by section of the test from high to low)

62.17%	rhythm	read	q36-40
45.30%	melody	read	q26-35
29.07%	rhythm	read&notate	q1-4
20.35%	melody	notate	q9-13
19.00%	melody&harmony	read&notate	q41-45
15.74%	melody	read&notate	q5-8
10.71%	harmony	read&notate	q14-25
0.50%	harmony	read&notate	q46-50

3b. …data that can indicate interesting patterns.

Table 5: % of student scores in Week 16 that were "Emerging" or "Met" outcome [regardless of pre-test scores]
(arranged by section of the test from high to low)

92.75%	rhythm	read	q36-40
80.25%	melody	read	q26-35
72.50%	rhythm	read&notate	q1-4
70.63%	melody	read&notate	q5-8
67.00%	melody&harmony	read&notate	q41-45
59.25%	melody	notate	q9-13
27.50%	harmony	read&notate	q46-50
25.96%	harmony	read&notate	q14-25

Table 6: % of student scores in Week 16 that "Met" outcome [regardless of pre-test scores]
(arranged by section of the test from high to low)

70.25%	rhythm	read	q36-40
65.00%	melody	read	q26-35
34.38%	rhythm	read&notate	q1-4
20.75%	melody	notate	q9-13
19.00%	melody&harmony	read&notate	q41-45
16.25%	melody	read&notate	q5-8
10.71%	harmony	read&notate	q14-25
0.50%	harmony	read&notate	q46-50

What we will change

Reflections and recommendations for evidence-based changes

- Pre-semester meetings among music theory instructors to discuss pacing and organization of Music 101, particularly regarding the use of flashcard practice to increase students' fluency.
- Provide instructors with standardized directions about proctoring and scoring the assessment
  - so the instructions they give to students when administering the assessment are consistent across all sections
- Scoring of test using surveymonkey
  - so all instructors can participate in the scoring process (provide instructions for scoring as well as administration of the assessment tool).
  - and so data can be downloaded easily (without errors of transcription) to Excel.

What we *would change*

…if we could control the context in which students take the Music Theory courses

- Bring back the former prerequisite attached to Music Theory courses: Credit or concurrent enrollment in Music 105 (Group Piano), 109 (Jazz/Pop Ensemble), 114 (Guitar Class), 131 (Chorus), 150 (Class Voice I), or 180-282 (Applied Music) or music coordinator's consent.
    - *Why?* To ensure students had experience applying the theoretical concepts, reinforcing that it's not entirely abstract but is about sound.
- In the meantime:
    - Perhaps add a question to the test asking whether or not students are also enrolled in an Applied Music or Aural Skills course to determine whether there is a correlation between students' music theory scores and their concurrent enrollment in Applied Music/Aural Skills courses.
    - After collecting and analyzing the data, that information can be used to spur dialogue among colleagues across the District regarding prerequisites.

What next?

- Continue the conversations.
  - Include more adjunct instructors in the conversation by distributing 1-2 page report about this assessment, our findings, and our recommendations for evidence-based changes.
- Use the data to inform Music 102 instructors about where students are likely to struggle in the next step of the music theory sequence.
- Make an equivalent version of the Music 101 test (same question types, but different specific note names, intervals, etc.) so students may take an *A* or *B* version.
- Using the same model, make more advanced versions of the test aimed at Music 102, Music 103, Music 201, Music 202 (plus accompanying descriptive rubrics) and begin implementing them.
- Begin the assessment process for another unit of assessment within the Humanities Department Assessment Plan.
  - A first step includes refining SLOs for programs. Faculty have been surveyed about Music SLOs; the feedback has to be analyzed and incorporated into the next phase of fine-tuning.

Unit of Study	Write/ Revise SLO	SLO	Rubric	Data Collection Process	Data Analysis Process	Closing the Loop
Music 101 (Theory)	Fall 2012	Students will be able to read and notate music in respect to the elements of rhythm, melody, and harmony.	Descriptive rubric in development (Spring 2013 semester, weeks 4-6): (meets/ emerging/ does not meet outcome).	Pilot assessment "HWC Fundamentals of Music Theory" given in Fall 2012 semester (wk 1 and wk 16). Assessment given in Spring 2013 semester (wk 1 and wk 16)	Spring 2013 semester, weeks 2-14: Wk 1 and Wk 16 data will be compared; data from multiple sections of the course will be compared; data from sections of the assessment attached to various units of the course will be compared	Spring 2013 semester, weeks 13-16
Music 181, 182, 281, 282 (Applied Music): Private lessons	Fall 2013 (weeks 1-3)	Student will demonstrate theoretical concepts and repertoire appropriate to the student's course level on their instrument or in their vocal range.	Fall 2013 (weeks 4-6): Performance rubric used for juried exhibitions. Rubric should be modified from a number-based to a descriptive rubric for effective use by all instructors. 5 Criteria: Tone Quality/ Intonation, Accuracy/ Memorization, Technique, Interpretation/ Style, Stage Presence	Fall 2013 (week 16?) pilot assessment. Students in private lessons (4 levels of courses) take a juried evaluation (2 jurists per student). Assessment given in Fall 2013 semester (week 16?)	Spring 2014 semester, weeks 2-14: Data may be compared to provide information about students meeting or approaching outcomes at course levels (181, 182, 281, 282) as well as students on different instruments or vocal ranges.	Spring 2014 semester, weeks 13-16
	Fall 2014	Student will be able to demonstrate performance competence in a variety of periods, styles, and genres.				
	Fall 2015	Student will demonstrate skills for effective musical collaboration (verbal, written, and performance-based)				
	Fall 2016	Student will be able to use skills of performance, aural analysis, improvisation, and composition to solve problems of music teaching and learning.				
	Fall 2017	Students will be able to demonstrate a knowledge and understanding of music in its cultural context and an appreciation of a variety of music				

Humanities Department Assessment Plan: Music Programs (DRAFT)

Unit of Study	Write/ Revise SLO	SLO	Rubric	Data Collection Process	Data Analysis Process	Closing the Loop
		Recognize patterns and make associations to, within, and among artifacts in order to draw reasonable inferences.				
		Analyze artifacts by identifying formal elements, the presence of cultural perspectives, and historical and stylistic characteristics in the works presented.				
		Interpret artifacts by using the analysis to demonstrate understanding of the intended meaning and reflected values of the works presented.				
		Evaluate artifacts by establishing or applying criteria to assess the merit and value of the works presented (with respect to the works' originality, impact, virtuosity, relevance, and richness).				
		Communicate their ideas, particularly those resulting from the skills above, through written and oral means, and, when appropriate, visual or other modes as well.				

Humanities Department Assessment Plan: Humanities Courses (DRAFT)

Humanities Department Assessment Plan: Philosophy Courses

Unit of Study	Write/ Revise SLO	SLO	Rubric	Data Collection Process	Data Analysis Process	Closing the Loop

Humanities Department Assessment Plan: Fine Arts Courses

Unit of Study	Write/ Revise SLO	SLO	Rubric	Data Collection Process	Data Analysis Process	Closing the Loop

What's Next?

Begin the assessment process for another unit of assessment within the Humanities Department Assessment Plan.

A first step includes refining SLOs for programs. Faculty have been surveyed about Music SLOs; the feedback has to be analyzed and incorporated into the next phase of fine-tuning.

Art & Architecture Department

Art 144 Skill Competency Assessment Pilot
Linear Perspective & Isometric Projection

Paul Wandless

Art & Architecture Departmental Assessment Liaison

What we did

Art 144 Perspective Assessment

Administered: March 14, 2013
Total Sections: 3
Total Students: 47
Allotted time: 30 minutes

Tool and rubric for One-Point Perspective *(similar tools and rubrics were made for assessing Two-Point Perspective and Isometric Projection)*

Art 144 Skill Competency Assessment Pilot Linear Perspective & Isometric Projection

1 Point Perspective Rubric

3 = Strong Command
2 = Average Command
1 = Below Average Command
0 = No Command

Questions	3	2	1	0
Draw a rectangular shape with lines converging correctly to appropriate vanishing points.				
Draw a receding opening on any side of the rectilinear shape with lines converging correctly to appropriate vanishing points				
All lines drawn straight and clearly using a ruler and graphite pencil.				

1 Point Perspective Competency

Draw a rectilinear shape (square or rectangle) applying 1-point perspective using the existing horizon line and vanishing point. Once complete, draw an interior space (receding opening) on any side of the rectilinear shape applying 1-point perspective. To assure clarity and straightness, all lines should be drawn using a ruler and graphite pencil.
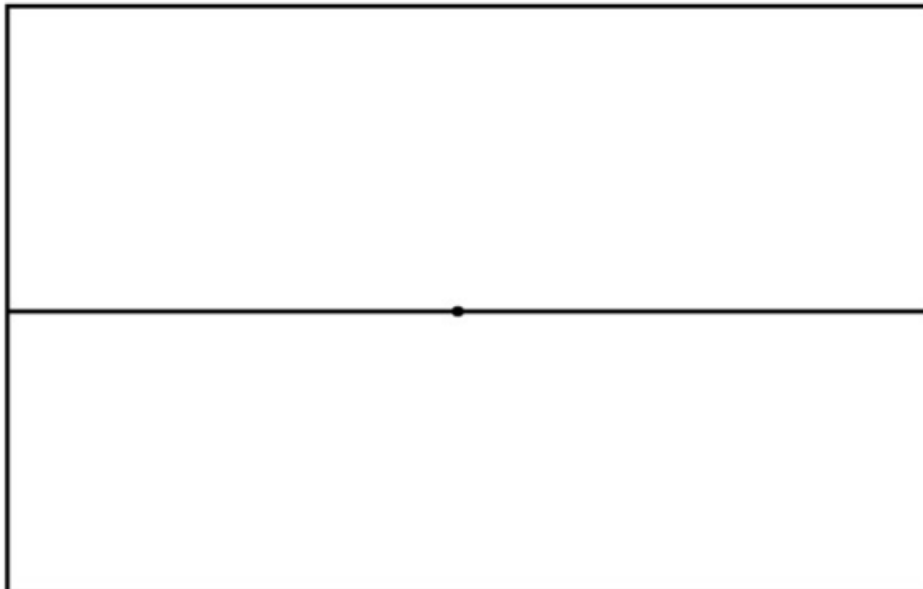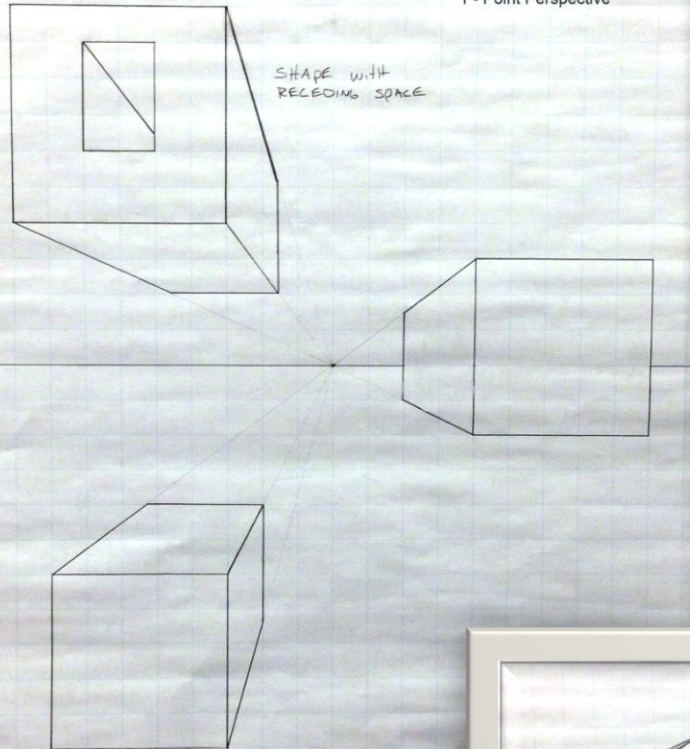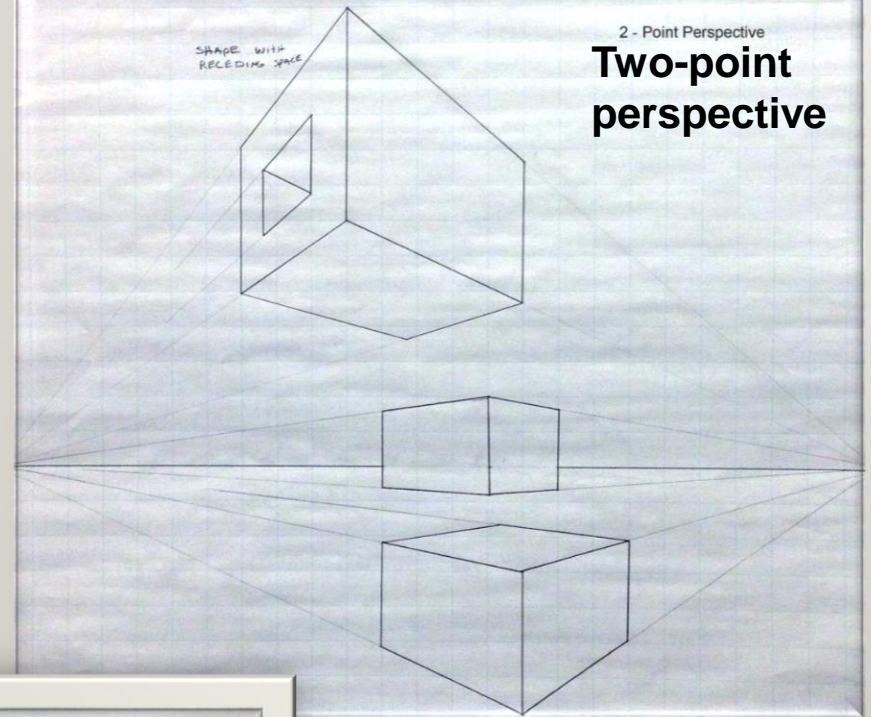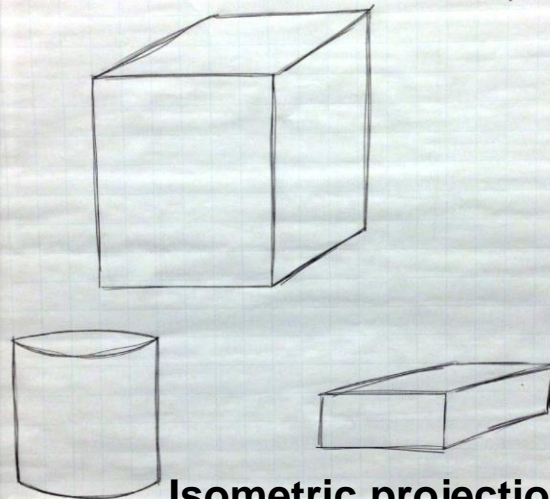
One-point perspective

Two-point perspective

Isometric projection

What we learned

| Technical Skill	strong/ average command	low command	no command
1 point perspective Neatly draw a rectilinear shape with a receding opening.	60%	17%	23%
2 point perspective Neatly draw a rectilinear shape with a receding opening.	55%	11%	34%
isometric projection Neatly draw a rectilinear shape.	75%	18%	7%

Full Assessed Skill Level, 1-Point Perspective	3	2	1	0
Draw a rectangular shape with lines converging correctly to appropriate vanishing points.	23	6	10	8
Draw a receding opening on any side of the rectilinear shape with lines converging correctly to appropriate vanishing points	15	6	1	25
All lines drawn straight and clearly using a ruler and graphite pencil.	17	16	14	0
Full Assessed Skill Level, 2-Point Perspective	3	2	1	0
Draw a rectangular shape with lines converging correctly to appropriate vanishing points.	22	4	3	18
Draw a receding opening on any side of the rectilinear shape with lines converging correctly to appropriate vanishing points	14	4	0	29
All lines drawn straight and clearly using a ruler and graphite pencil.	14	19	13	1
Full Assessed Skill Level, Isometric Projection	3	2	1	0
Draw a rectangular shape with all its edges (vertical, horizontal,diagonal) running parallel based on their angles.	21	12	6	8
All lines drawn straight and clearly using a ruler and graphite pencil.	17	20	10	0
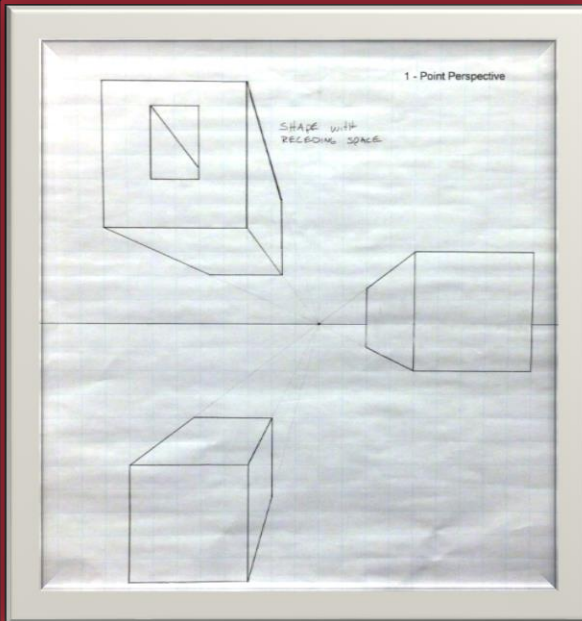
Skill 1 of 3
Draw a rectangular shape with lines converging correctly to appropriate vanishing points.

Strong · Average · Low · None

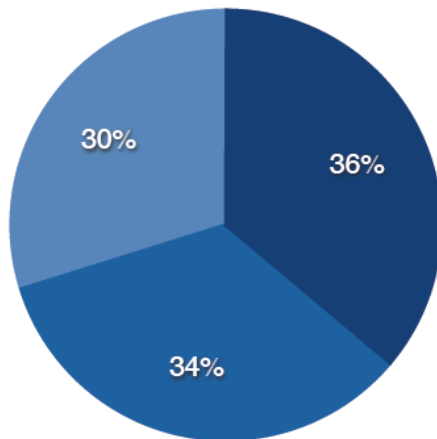- 49% Strong
- 13% Average
- 21% Low
- 17% None
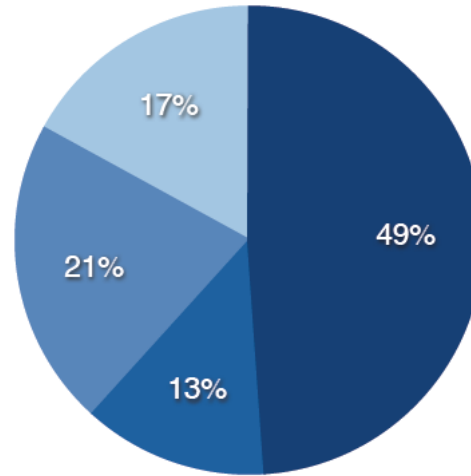
Competency: **One-Point Perspective**

Skill 3 of 3
All lines drawn straight and clearly using a ruler and graphite pencil.
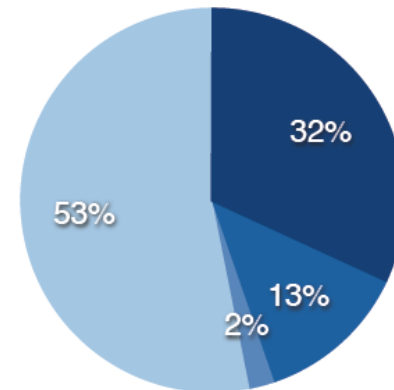
Strong · Average · Low · None

- 36% Strong
- 34% Average
- 30% Low

Skill 2 of 3
Draw a receding opening on any side of the rectilinear shape with lines converging correctly to appropriate vanishing points
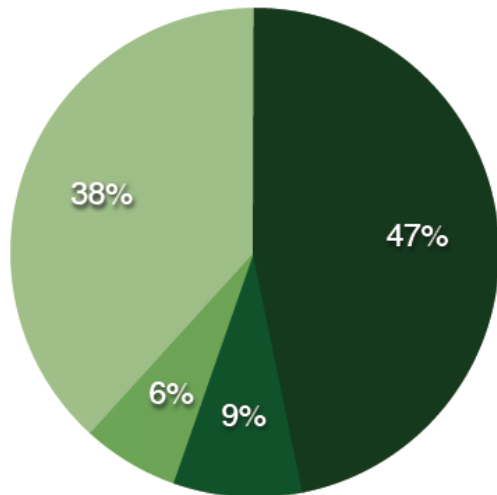
Strong · Average · Low · None

- 32% Strong
- 13% Average
- 2% Low
- 53% None

Skill 1 of 3
Draw a rectangular shape with lines converging correctly to appropriate vanishing points.

● Strong   ● Average   ● Low   ● None

47%
38%
6%
9%

Competency:
Two-Point Perspective

Skill 2 of 3
Draw a receding opening on any side of the rectilinear shape with lines converging correctly to appropriate vanishing points
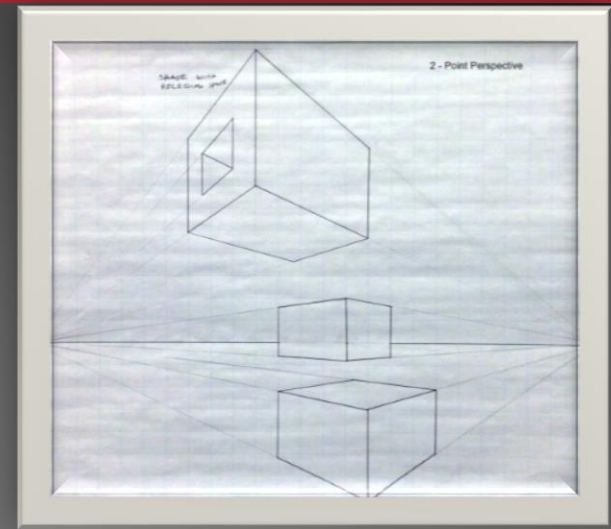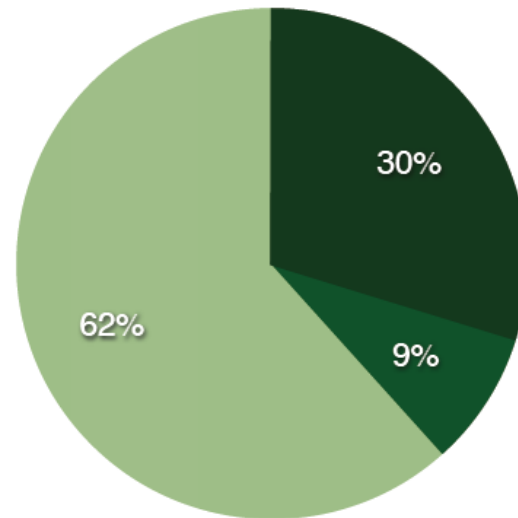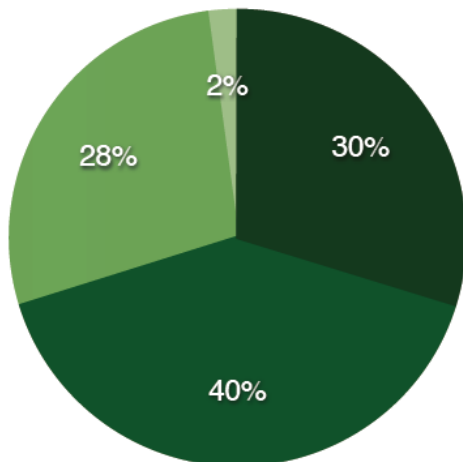
● Strong   ● Average   ● Low   ● None

30%
9%
62%

Skill 3 of 3
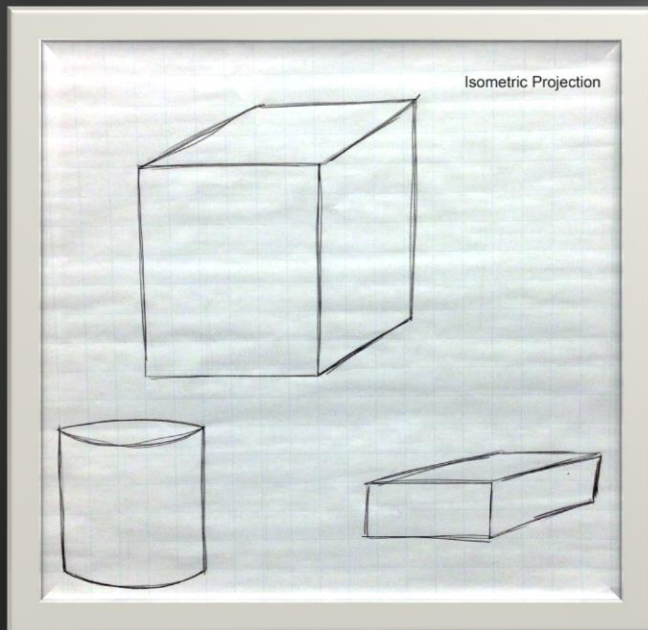All lines drawn straight and clearly using a ruler and graphite pencil.

● Strong   ● Average   ● Low   ● None

2%
28%
30%
40%

Competency: Isometric Projection
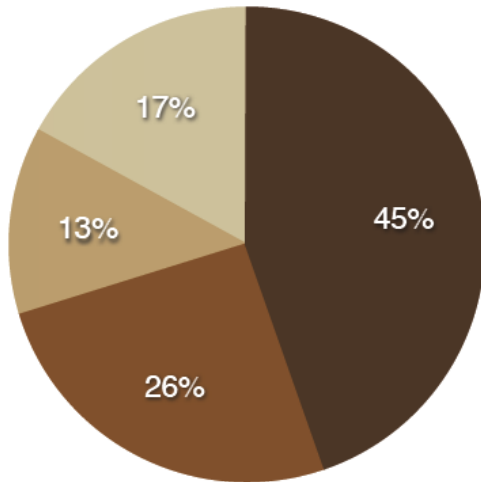
Skill 1 of 2
Draw a rectangular shape with all its edges (vertical, horizontal, diagonal) running parallel based on their angles..

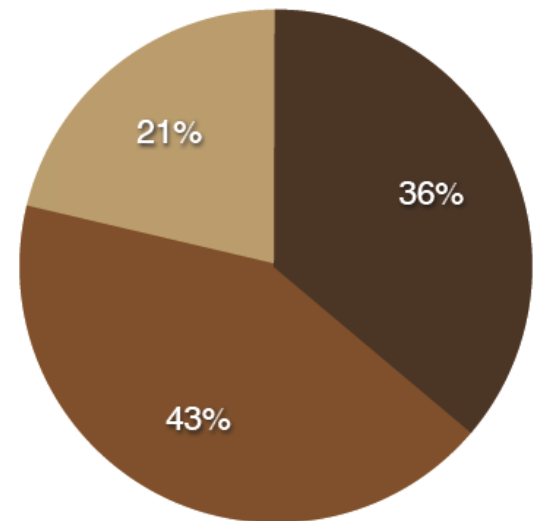● Strong   ● Average   ● Low   ● None

45%
26%
13%
17%

Skill 2 of 2
All lines drawn straight and clearly using a ruler and graphite pencil.

● Strong   ● Average   ● Low   ● None

36%
43%
21%

Isometric Projection

What we will change

Reflections and recommendations for evidence-based changes

- The skill of drawing a receding opening revealed the value of emphasizing vocabulary and terminology related to a specific task.

- The top recommendation is distributing a vocabulary list of core terms to emphasize to all the sections at the start of the semester.

- As a result of consulting with colleagues at other 2-year and 4-year schools, the level of difficulty will be raised in the next version of the assessment.

What next?

- There will be a meeting at the start and conclusion of each semester of all the instructors to share information. The assessment tool and rubric will be distributed along with the shared vocabulary list at the start of the semester.

- Results, successes and challenges will all be discussed at the conclusion of the semester.

Applied Science Department

Assessment: Writing in Applied Science

Carrie Nepstad

Applied Science Departmental Assessment Liaison

What we did

Writing in Applied Science

- Survey of Students
- Survey of Instructors
- Departmental SLOs on Writing
- Departmental Writing Rubric
- Resource list for writing skills
- Assessment administered to two sections of CD 258
- Syllabus Review—52 Syllabi
- Rubric Practice Session

Departmental SLOs for Effective Writing in Applied Science

Students will be able to

- **Compose texts across Applied Science disciplines for various audiences, occasions, and purposes;**

- **Construct texts for communication, information, and expression which adhere to the rules of Standard Written English;**

- **Compose texts that are clearly focused, well-organized, and coherent;**

- **Use discipline-specific language to support written arguments and reflections using APA format;**

- **Demonstrate proof-reading and editing skills.**

Criteria	MEETS	EMERGING	DOES NOT MEET
Focus	Writing is clearly focused. It holds the reader's attention.	Writing has some focus but does not hold the reader's attention.	Writing lacks focus.
Organization	Writing includes a strong beginning, middle, and end with clear transitions and a focused closure.	Writing may include a beginning but does but does not have clear transitions or a focused closure.	Organization is unclear. No distinguishable beginning, middle, or end. Writing lacks closure.
Voice: adapted to audience	Writes with a distinct, unique voice/point of view. Writing is skillfully adapted to the audience.	Writing may have some elements of voice but it is not consistent. Writing attempts to adapt to an audience.	Writing lacks a distinguishable voice and does not consider the audience.
Coherent Development & Elaboration: matches the assigned task	Writing makes clear sense and flows logically. Relevant details enrich the writing. The thesis and purpose are clear to the reader and closely match the writing task.	Writing does not flow well and may include mistakes in logic. There are some details included, but it is unclear how the details support the writing. Parts of the writing may match the writing task but this is not consistent.	Writing does not flow logically, and lacks details. The thesis is not clear and the writing does not match the writing task.
Conventions	Follows the conventions of Standard Written English (SWE), e.g., grammar, sentence structure, mechanics, and punctuation.	Follows the conventions off SWE through some of the writing. There are some mistakes with grammar, etc. but the meaning is clear to the reader.	Does not follow the conventions of SWE. Mistakes in grammar, etc. distract from the meaning.
Style & Diction: college level, discipline specific	Sentences are varied, complex, and employed for effect. Diction is precise, appropriate, using college-level, and discipline-specific vocabulary.	Sentences are simple in structure but remain clear. Some sentences vary. Some college-level and/or discipline-specific vocabulary is used.	Sentences are incomplete, fragments, or run-on. College-level, vocabulary is not used. Discipline-specific vocabulary is not used.
*Content and Support: Citations in APA format	Content is accurate and the writing is well supported by examples and/or citations related to the readings for the course.	Content has some degree of accuracy, but also some degree of inaccuracy. The writing includes some support through examples but they may be inaccurately cited	Content is inaccurate and the writing is not supported.
Proofread	Writing is free of typos or other editing errors.	Writing has some typos or other editing errors that do not necessarily impact the meaning.	Writing is full of typos and editing errors that impact the meaning.

What we learned

# Faculty Survey & Student Survey: What is most important to us?

Instructors

- Clarity
- Coherence – ability to reflect their learning/thinking in writing
- Organization
- Grammar/usage/ mechanics
- Support/APA citations

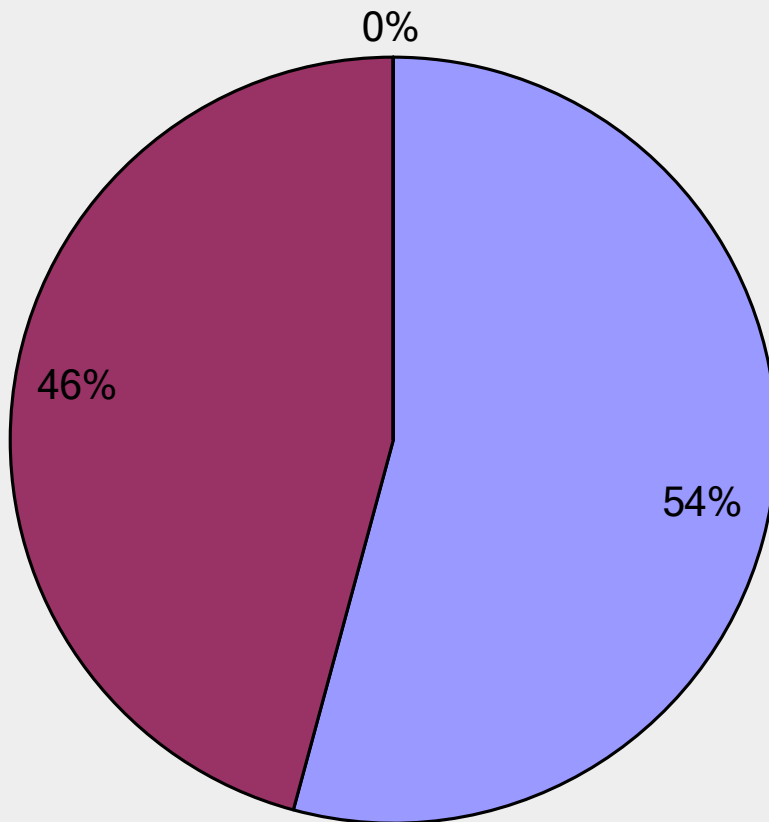**Students** stated that they learn most from feedback that:

- Shows them what is incorrect
- Gives specific examples for how to make each section stronger
- Shows them what they did well

What we Assign: Syllabus Review
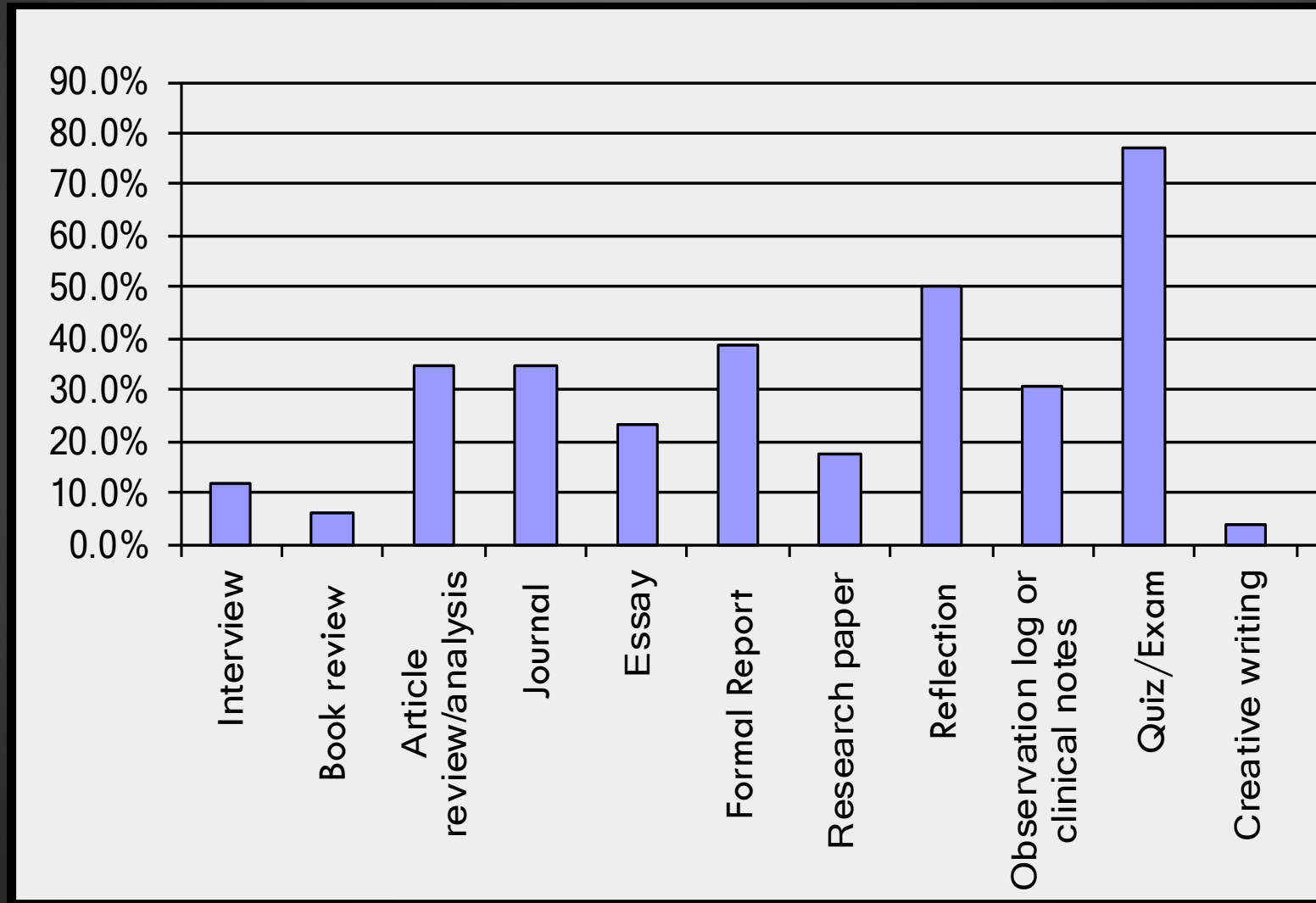
Two sections of CD 258: Initial findings

Coherent Development & Elaboration: matches the assigned task

0%

46%

54%

■ Meets:Writing makes clear sense and flows logically. Relevant details enrich the writing. The thesis and purpose are clear to the reader and closely match the writing task.

■ Emerging:Writing does not flow well and may include mistakes in logic. There are some details included, but it is unclear how the details support the writing. Parts of the writing may match the writing task but this is not consistent.

Style & Diction: college level, discipline specific
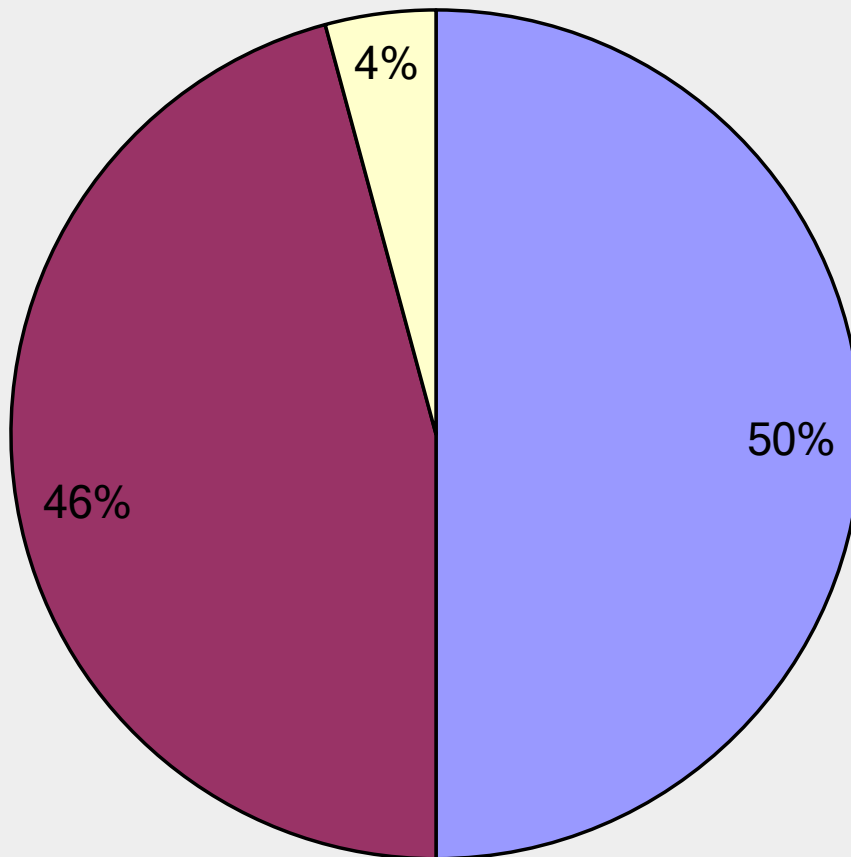
- Meets: Sentences are varied, complex, and employed for effect. Diction is precise, appropriate, using college-level, and discipline-specific vocabulary.

- Emerging: Sentences are simple in structure but remain clear. Some sentences vary. Some college-level and/or discipline-specific vocabulary is used.

- Does not meet: Sentences are incomplete, fragments, or run-on. College-level, vocabulary is not used. Discipline-specific vocabulary is not used.

50%
46%
4%

Rubric Practice Session:
Various samples of student work collected from each discipline
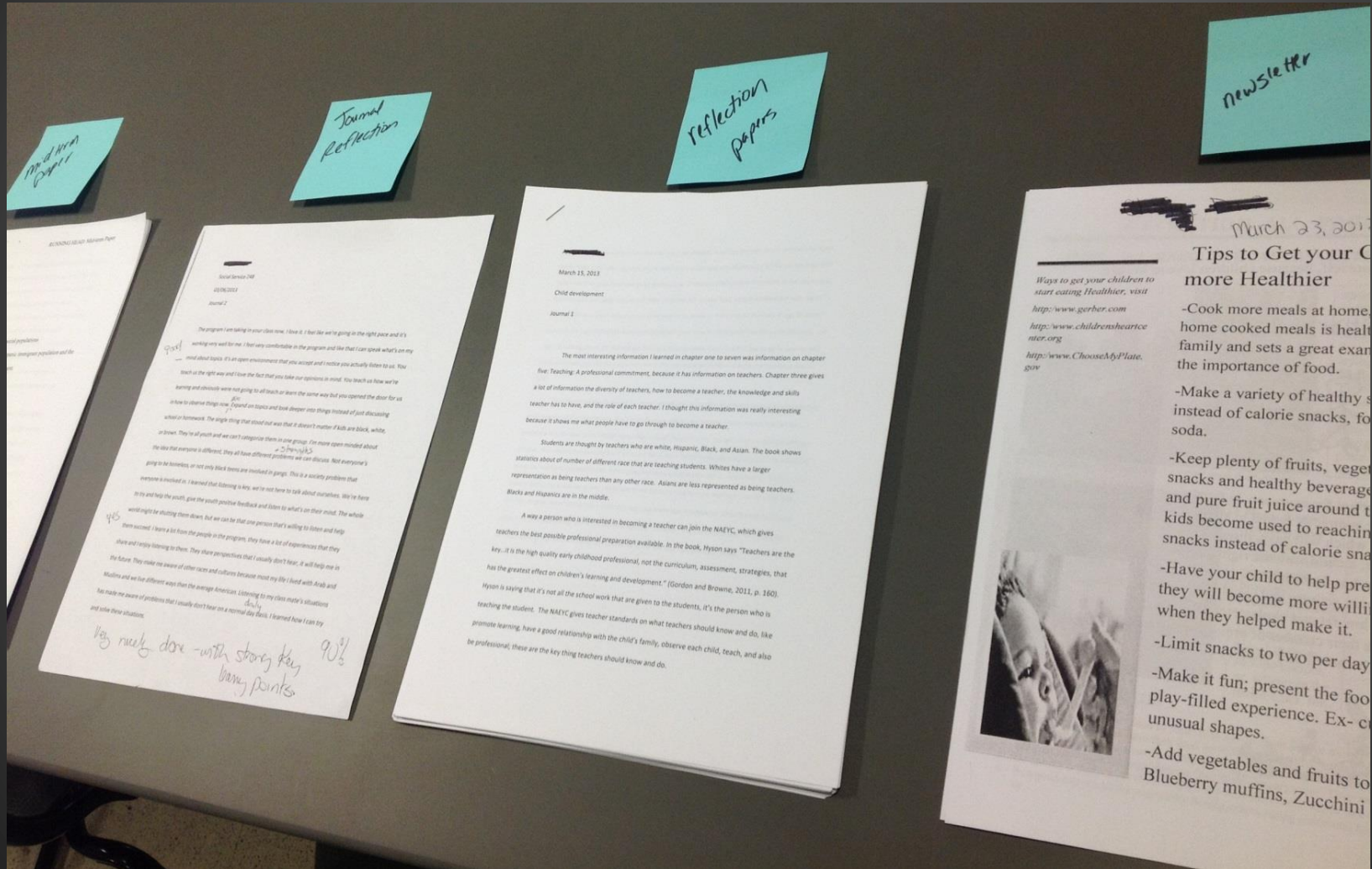
Instructors selected two different samples: newsletter, journal entry, article review, observation report, reflection, etc.
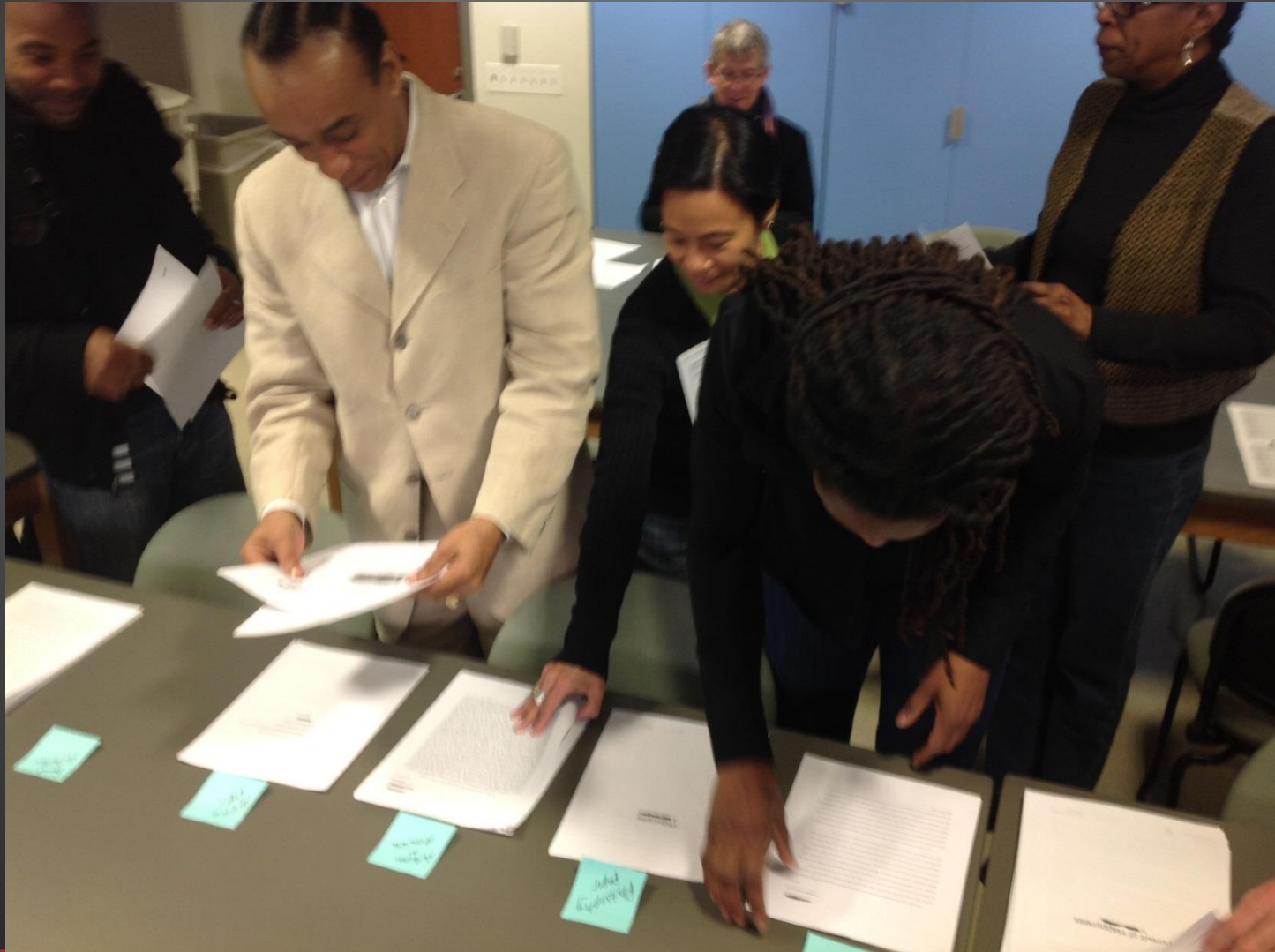
Sitting down to look at student work together

What did you learn?

From Faculty

- "Learned about writing across disciplines and initial discussions regarding what is important to us based on writing, application in the field, and expectations-need to continue"

- "Validation that writing is important to all of us and we can now support each other while using the rubric as a guide and starting point"

- "Will use the rubric and our discussion to think more critically on what I need to do in the classroom to facilitate this growth"

What did you learn?

From Faculty

- "This departmental focus on student writing has already changed my practice. I have spent much more time on writing skills with my practicum students - this is where I can easily do this since their grade is generated through four written reports"

- "What a difference a year makes!"

What did you learn?

An inquiry generates more questions.

"My interest, as always, has been in improving student learning - so I want to know what *we* as a Department, through me as an individual teacher, can do to direct, support, encourage (and maybe monitor) our students - to improve their writing skills.

I think I do a little of this but my discipline expertise is not in teaching English or writing.   How can I direct students to important skills practice and the accompanying understanding of writing - that will help them get better than they currently are?"

What we will change

What will we change?

Third revision of rubric based on feedback from the rubric practice session.
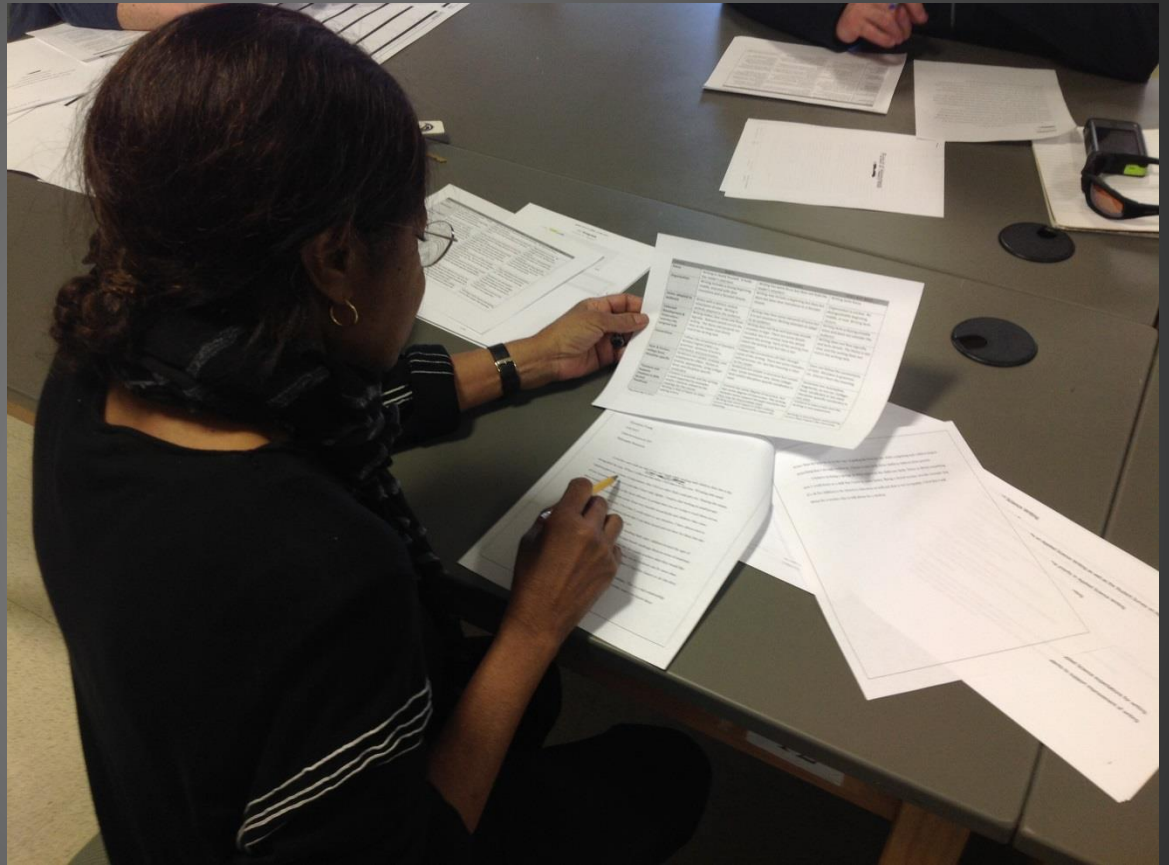
What next?

Resource list and rubric used to improve student writing

- Understanding assignments: a demo http://writingcenter.unc.edu/handouts/understanding-assignments-demo/
- Online Writing Lab (OWL) from Purdue University http://owl.english.purdue.edu/
- Overview of APA Style
  - http://owl.english.purdue.edu/owl/resource/664/01/ - overview
  - http://psychology.about.com/od/apastyle/ig/APA-Format-Examples/ - examples, tips, and guidelines
- Tutorials on APA formatting and reference page
  - http://www.youtube.com/playlist?list=PL8F43A67F38DE3D5D&feature=edit_ok
- Writing Exercises
  - https://owl.english.purdue.edu/exercises/ - students can practice specific skills (grammar, punctuation, spelling, sentence style)
- Good handouts from the Writing Center of UNC College of Arts and Sciences - http://writingcenter.unc.edu/handouts/
  - Writing a Strong Paragraph http://writingcenter.unc.edu/handouts/paragraphs/
  - Fragments and run-ons http://writingcenter.unc.edu/handouts/fragments-and-run-ons/

Departmental Commitment
to use the rubric during the
2013-2014 academic year
in order to learn about, support,
and ultimately improve
Student Writing

Departmental Assessment Liaison Project

Common Gains

Across diverse units of assessment

Culture of Assessment at HWC

- Unit assessment: a different perspective

- Bringing institutional knowledge of assessment into the practices of instructors.

- Creating a learning community using evidence-based, collaborative decision making.

- Building a common language among colleagues.

- Investing in relationships to establish and sustain a focus on assessment.

- These three departments all have a history of assessment, but this project represents an expansion of those efforts and provides a template for future work.

Turning a culture of *Assessment* into a culture of

Learning

Other Artifacts and Information

For Q&A

Humanities Assessment

Aggregate Course Data (week 1/pre-test): 4 sections of Music 101 (arranged according to order of the test questions)

All Sections	Pre-test								
Total # tests	Avg. # Met Outcome	% Met outcome	Avg. # Emerging	% Emerging	Avg. # Does not meet	% Does not meet	Questions	Rhythm, melody, or harmony?	Read, notate, or both?
99	5.25	5.30%	19.75	19.95%	74	74.75%	q1-4	rhythm (rhythmic symbol)	read & notate
99	0.5	0.51%	9.25	9.34%	89.25	90.15%	q5-8	melody (intervals)	read & notate
99	0.4	0.40%	3	3.03%	95.6	96.57%	q9-13	melody (scales/key sigs)	notate
99	0	0.00%	0.41	0.41%	98.59	99.59%	q14-25	harmony (chords)	read & notate
99	19.5	19.70%	14.9	15.05%	64.6	65.25%	q26-35	melody (note name)	read
99	8	8.08%	18.2	18.38%	72.8	73.54%	q36-40	rhythm (rhythmic symbol)	read
99	0	0.00%	7	7.07%	92	92.93%	q41-45	melody & harmony (key signature)	read & notate
99	0	0.00%	4.4	4.44%	94.6	95.56%	q46-50	harmony (chords)	read & notate

Humanities Assessment

Aggregate Course Data (week 16/post-test): 4 sections of Music 101 (arranged according to order of the test questions)

All Sections	Post-test								
Total # tests	Avg. # Met Outcome	% Met outcome	Avg. # Emerging	% Emerging	Avg. # Does not meet	% Does not meet	Questions	Rhythm, melody, or harmony?	Read, notate, or both?
80	27.5	34.38%	30.5	38.13%	22	27.50%	q1-4	rhythm (rhythmic symbol)	read & notate
80	13	16.25%	43.5	54.38%	23.5	29.38%	q5-8	melody (intervals)	read & notate
80	16.6	20.75%	30.8	38.50%	32.6	40.75%	q9-13	melody (scales/key sigs)	notate
80	8.567	10.71%	12.2	15.25%	59.233	74.04%	q14-25	harmony (chords)	read & notate
80	52	65.00%	12.2	15.25%	15.8	19.75%	q26-35	melody (note name)	read
80	56.2	70.25%	18	22.50%	5.8	7.25%	q36-40	rhythm (rhythmic symbol)	read
80	15.2	19.00%	38.4	48.00%	26.4	33.00%	q41-45	melody & harmony (key signature)	read & notate
80	0.4	0.50%	21.6	27.00%	58	72.50%	q46-50	harmony (chords)	read & notate

Humanities Assessment

Differences between post-test and pre-test [% increase in each category:
Post-test minus Pre-test scores] (arranged according to order of the test questions)

# Increase (Met Outcome)	Increase in % Met outcome	# Increase (Emerging)	Increase in % Emerging	# Increase (Does not meet)	Increase in % does not meet	Questions	Rhythm, melody, or harmony?	Read, notate, or both?
22.25	29.07%	10.75	18.18%	-52	-47.25%	q1-4	rhythm (rhythmic symbol)	read & notate
12.5	15.74%	34.25	45.03%	-65.75	-60.78%	q5-8	melody (intervals)	read & notate
16.2	20.35%	27.8	35.47%	-63	-55.82%	q9-13	melody (scales/key sigs)	notate
8.567	10.71%	11.79	14.84%	-39.357	-25.54%	q14-25	harmony (chords)	read & notate
32.5	45.30%	-2.7	0.20%	-48.8	-45.50%	q26-35	melody (note name)	read
48.2	62.17%	-0.2	4.12%	-67	-66.29%	q36-40	rhythm (rhythmic symbol)	read
15.2	19.00%	31.4	40.93%	-65.6	-59.93%	q41-45	melody & harmony (key signature)	read & notate
0.4	0.50%	17.2	22.56%	-36.6	-23.06%	q46-50	harmony (chords)	read & notate

This data was used to generate tables 3-6.