

ASSESSMENT REPORT REMOTE/DISTANCE LEARNING ACADEMIC YEAR 2019 - 2020

REPORT DUE DATE: December 4, 2020

This is an alternative template.

Given the unusual circumstances of the 2019-2020 academic year, each program/department/major/minor/certificate has two options of assessment:

- (a) Usual assessment report based on attached template OR
- (b) Alternative assessment reflections on distance learning pivot based on this template

Every program/department/major/minor/certificate can choose ONE of the two report formats to submit

Please make sure to fill out Page 1 – Questions 1 and 2

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- Who should submit the report? – All majors, minors (including interdisciplinary minors), graduate and non-degree granting certificate programs of the College of Arts and Sciences.
 - Programs can combine assessment reports for a major and a minor program into one aggregate report as long as the mission statements, program learning outcome(s) evaluated, methodology applied to each, and the results are clearly delineated in separate sections. If you choose to submit a remote learning reflections document, it should also have separate segments for major and minor
 - Undergraduate, Graduate and Certificate Programs must submit separate reports. An aggregate report is allowed only for major and minor of the same program
 - It is recommended that assessment report not exceed 10 pages. Additional materials (optional) can be added as appendices
 - Curriculum Map should be submitted along with Assessment Report

Some useful contacts:

1. Prof. Alexandra Amati, FDCD, Arts – adamati@usfca.edu
2. Prof. John Lendvay, FDCD, Sciences – lendvay@usfca.edu
3. Prof. Mark Meritt, FDCD, Humanities – meritt@usfca.edu
4. Prof. Michael Jonas, FDCD, Social Sciences – mrjonas@usfca.edu
5. Prof. Suparna Chakraborty, AD Academic Effectiveness – schakraborty2@usfca.edu

Academic Effectiveness Annual Assessment Resource Page:

<https://myusf.usfca.edu/arts-sciences/faculty-resources/academic-effectiveness/assessment>

Email to submit the report: assessment_cas@usfca.edu

Important: Please write the name of your program or department in the subject line.

**For example: FineArts_Major (if you decide to submit a separate report for major and minor);
FineArts_Aggregate (when submitting an aggregate report)**

I. LOGISTICS

1. Please indicate the name and email of the program contact person to whom feedback should be sent (usually Chair, Program Director, or Faculty Assessment Coordinator).

Karen Fraser, Program Director, Art History & Museum Studies (undergrad program)

2. Please indicate if you are submitting report for (a) a Major, (b) a Minor, (c) an aggregate report for a Major and Minor (in which case, each should be explained in a separate paragraph as in this template), (d) a Graduate or (e) a Certificate Program.

Please also indicate which report format are you submitting –Standard Report or Reflections Document

[c] This is an aggregate report for: 1. Art History & Museum Studies major 2. Art History minor and 3. Museum Studies minor

3. Have there been any revisions to the Curricular Map in 2019-2020 academic year? If there has been a change, please submit the new/revised Curricular Map document.

No revisions (we are in the second year of new requirements for the major; revised requirements for the art history minor, and a new museum studies minor)

II. MISSION STATEMENT & PROGRAM LEARNING OUTCOMES

1. Were any changes made to the program mission statement since the last assessment cycle in October 2019? Kindly state “Yes” or “No.” Please provide the current mission statement below. If you are submitting an aggregate report, please provide the current mission statements of both the major and the minor program

Mission Statement (Major/Graduate/Certificate):

No change: The Art History & Museum Studies Program trains students in the history, visual literacy, critical thinking, research, and communication skills necessary to become ethical, forward-thinking leaders in the art world and beyond.

Mission Statement (Minor):

No changes:

Art History minor: The Art History minor trains students in the history, visual literacy, critical thinking, and research and writing skills that will help them to become successful professionals in the art world and well beyond.

Museum Studies minor: The minor in Museum Studies offers students training in the history, theory, and practice of museums and other cultural institutions, and provides significant “hands on” experience designed to complement a student’s major area of study.

3. Were any changes made to the program learning outcomes (PLOs) since the last assessment cycle in October 2019? Kindly state “Yes” or “No.” Please provide the current PLOs below. If you are submitting an aggregate report, please provide the current PLOs for both the major and the minor programs.

Note: Major revisions in the program learning outcomes need to go through the College Curriculum Committee (contact: Professor Joshua Gamson, gamson@usfca.edu). Minor editorial changes are not required to go through the College Curriculum Committee.

No changes made (PLOs for the major and two minors were revised in spring 2019 as part of program changes.)

PLOs (Major/Graduate/Certificate):

1. Analyze a broad range of works of visual art and architecture in their aesthetic, historical, and/or cultural contexts.
2. Develop persuasive art historical arguments in oral or written form using common disciplinary methodologies.
3. Articulate critical roles that art and arts institutions can play in considering ethical issues and effecting positive social change.
4. Apply skills and knowledge essential for successful professional patterns of behavior and practice in museums and arts organizations.

PLOs (Minor):

Art History minor:

1. Analyze works of visual art and architecture in their aesthetic, historical, and/or cultural contexts.
2. Develop art historical arguments in oral or written form using common disciplinary methodologies.

3. Articulate critical roles that art can play in considering ethical issues and effecting positive social change.

Museum Studies minor:

1. Articulate a critical understanding of the histories, challenges, and methodologies related to museums and/or arts organizations as complex public service organizations.
2. Explore critical roles that museums and arts institutions can play in considering ethical issues and effecting positive social change.
3. Apply skills and knowledge essential for successful professional patterns of behavior and practice in museums and arts organizations.

III. REMOTE/DISTANCE LEARNING

1. What elements of the program were adaptable to a remote/distance learning environment?

- Short(er) lecture segments
- Discussions (in smaller classes particularly)
- Watching short video segments
- Oral presentations (worked moderately well)
- Guest speakers
- Routine weekly writing assignments

2. What elements of the program were not adaptable to a remote/distance learning environment?

- Close analysis of individual works of art (which is the at the core of classroom instruction in our field) – very difficult to guide students through looking effectively, impossible to study images closely with everyone on a tiny laptop screen
- Difficult to have students discuss works of art in groups (breakout rooms) given that they can't see the main shared screen while in breakouts
- More difficult to engage students, especially in larger classes (but also Zoom fatigue and general stresses often resulted in difficulty engaging even smaller classes)
- Complex groupwork/collaborations far more difficult in remote environment (further exacerbated by time zone differences, spotty connections)
- Internships (students in spring internships nearly all had their internship experience effectively ended in the second half of the semester)
- Site visits to museums and art organizations (a core element of our program)
- Exams much more difficult
- Research papers (difficulty accessing books and research materials)
- We all missed being able to walk around the room, physically interact with students, ability to read body language, expression, etc. as part of dynamic teaching experience.

3. **What was the average proportion of synchronous versus asynchronous learning for your program or parts thereof? A rough estimate would suffice.**

- In spring, most of us continued to teach mostly synchronously (worked well for smaller classes, seminars, lab/fieldwork in particular). Overall percentages perhaps 90% synchronous and 10% asynchronous.

4. **For what aspects of learning is synchronous instruction effective and for which ones is asynchronous instruction more effective?**

We largely find synchronous to be more effective, especially at keeping students engaged. In the spring, some of our students told us ours were their **only** synchronous classes, and they were very appreciative as they found fully or mostly asynchronous courses difficult. We mostly kept the asynchronous elements that are also just part of conventional in-person instruction (i.e., expectations that students read and review materials outside of class).

5. **As remote/distance learning continues in the current environment, what changes has the program instituted based on experiences with remote instruction?**

We did not institute any program-wide changes; each instructor adapted what seemed to work best for their individual contexts. We did have multiple conversations in both spring and early fall (with both FT and PT faculty) to collectively discuss our experiences and share knowledge about more and less effective strategies. Some things we altered or added include:

- More individual meetings with students
- Dropping exams, replaced by more writing assignments
- More mixing of modalities, trying to incorporate interactive activities
- Much greater use of breakout rooms
- Less lecture, more discussion
- Greater use of collaborative tools (ie, google docs, google presentation) within class to facilitate student participation
- Greater use of digital content in the field (virtual museum tours and the like)
- Instructors in larger classes tended to add more small-stakes assignments for fall (but by the end of the fall semester, our experience on the whole was that many students blew these off so ultimately it seems like a few larger-stakes assignments may offer more accountability and entice students to complete their work)
- Developing multiple assignment options to give students flexibility (= a lot more work for instructor, though)

- Offering separate meetings or discussion sections outside of class time for international students to help mitigate time zone challenges (again, more work for instructor)