

ASSESSMENT REPORT REMOTE/DISTANCE LEARNING

Chicanx/Latinx Studies (minor)

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).

Christina Garcia Lopez (Program Director): cglopez3@usfca.edu

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.

(b) a Minor

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

Reflection Document

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.

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**

No

Mission Statement (Major/Graduate/Certificate): N/A

Mission Statement (Minor): [Note: we will be voting as a board whether to officially change the mission statement to utilize the –x rather than @]

Chican@-Latin@ Studies prepares students for informed political action and justice work with and within Chican@ and Latin@ communities.

The program is based on the recognition of the country's growing Latin@ communities and their historical role in the fight for decolonization, re-definitions of nationhood and citizenship, as well as their broader struggles and interconnections across the Americas. Students are introduced to major theories and perspectives on the cultural, socio-economic, and political issues affecting Chican@ and Latin@ populations in the United States. Through the program, students come to understand how structures of race, class, gender, sexuality, and ideology condition inequality and social conflict.

Students develop the skills necessary for professional and graduate work in areas such as social work, education, business, health sciences, the arts and humanities, law, and management.

- 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.**

No—while we have implemented a previously voted on change in PLO2 (changing “examine, interrogate, and consider” to “analyze”), this was already reported in a prior assessment report.

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.

PLOs (Major/Graduate/Certificate): N/A

PLOs (Minor):

1. Comparatively analyze social, economic, and/or political forces shaping the historical experiences of Chicax and Latinx communities through academic contexts. [assessed for 2018-2019]
2. Students can read and write academically and intellectually sophisticated texts that analyze issues relating to Chicax and Latinx communities. [assessed for 2016-2017]
3. Students can describe, appraise, and criticize master narratives from popular, scholarly, and/or civic discourse that often perpetuate systemic inequalities especially as they relate to the Chicax and Latinx populations. [originally planned to assess for 2019-2020, but given the alternative option elected, PLO3 will be assessed another year]
4. Students can summarize and critically assess current social, political, and economic issues that affect Chicax and Latinx Studies. [assessed for 2017-2018]

III. REMOTE/DISTANCE LEARNING

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

Faculty reported the majority of elements as adaptable, by using zoom and Canvas as resources. In Canvas, the grader, modules, discussion boards, etc., were useful for making information accessible to students; in addition, Canvas was useful for posting readings, giving quizzes, and for assignment submission/grading. Zoom was useful for lectures, student presentations, debates, and breakout rooms for group and partner work. One particular success story was the use of Zoom for Dual Immersion sessions for Spanish students to work with students from Latin America; the Spanish program even piloted a "writing tandem" in which students from ITESO in Guadalajara, Mexico were conducting peer review for USF students and vice versa.

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

Building in interpersonal elements to help build community is more challenging in a remote setting; students can use discussion boards, yet it is not quite the same. The community that is built in a classroom is difficult to replicate virtually, and participation can be somewhat inhibited. Mentorship was another element that was reported to suffer; though office hours, class, etc. can be held virtually, many of our Latinx students desire and need face-to-face interaction. Also, for classes which typically require attending cultural events, campus talks, and/or off campus events, this was not adaptable. For

Spanish classes, faculty had to re-think the nature of the final exam, forgoing the regular written/ comprehensive exam and instead giving a take-home + oral exam. For the folklorico course, the movement portion of the course was not adaptable in the sudden shift to online learning last spring, as students were already engaged in active partner, group, and individual choreographies and movement when we shifted to a virtual environment. Finally, for faculty who are used to using the blackboard in class, the whiteboard on Zoom was not quite equivalent in its usefulness.

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

Though faculty approaches were quite diverse in terms of the individual proportions of synchronous to asynchronous, the average comes out to about 66% synchronous vs. 34% asynchronous, which roughly equates to $\frac{2}{3}$ synchronous and $\frac{1}{3}$ asynchronous.

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

Synchronous instruction is more effective for interpersonal communication, community engagement and relationship building, as well as movement practice (a core element of the danza/folklorico course). Additionally, synchronous is better for class projects and class discussion, as it allows more comprehensive engagement, understanding, and awareness of core class concepts. *Asynchronous* instruction is best for allowing students to set their own pace, or for students in overseas time zones. Asynchronous is also effective for critical questions and response-posting; using discussion boards as pre-class preparation has been very useful for students, as it also becomes another avenue for direct engagement with each other. Asynchronous is also useful for providing historical roadmaps on specific class themes.

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

Faculty are engaging the digital learning experts, as well as newsletters and trainings at USF to continue to learn more skills for remote teaching, for example in the area of community building. One way in which faculty reported increasing opportunities for community building was through canvas discussion threads, where students can respond to each other directly, often supporting each other and providing encouragement. Additionally, faculty report finding new resources, such as podcasts, webinars, guest speakers, etc., as useful elements for teaching remotely. Some courses have been or are in the process of becoming intensely restructured, using pre-recorded lectures or videos of danza movements. For some faculty, assessment has been altered as well, as in the above example of Spanish courses, or in the case of the danza/folklorico course which must determine how to best assess physical movements in a way that is equitable, given students' access to technology and the quality of the audio/visual tech (sound quality, detail of footwork with different video quality, etc.). To bridge the divide of remote

learning, some faculty have expanded office hours for increased one-on-one support and mentorship. Additionally, faculty report incorporating more opportunities for students to be directly engaged in synchronous class, such as increased free-writes, group/partner work (via breakout rooms), and more implementation of multi-media (i.e. videos, film-clips, images, etc.) which students can respond to. Lastly, at least one faculty member also reported increasing flexibility with deadlines, attendance, paper-length, etc., where needed, particularly in the spring, to accommodate students' various challenges during the pandemic, i.e. work, family, moving, illness, poor wifi, mental health issues, etc., as well as building in check-in time at the start of classes to give students a chance to express any challenges they were experiencing.

OPTIONAL ADDITIONAL MATERIALS

(Any relevant tables, charts and figures, if the program so chooses, could be included here)

N/A