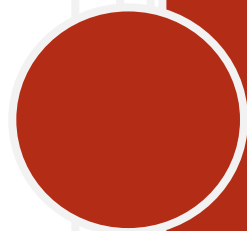


GENERAL EDUCATION OUTCOMES ASSESSMENT

Civic Engagement: Cultural Sensitivity and Diversity

FINAL REPORT

ASLO Subcommittee and the Office of Institutional Effectiveness
Spring 2014



Introduction

The Civic Engagement General Education Outcome (GEO) is defined as the ability to participate actively in a democracy that respects the right of diverse peoples and cultures. This assessment encompasses one of the foundational skills of this GEO, which is cultural sensitivity and diversity. The cultural sensitivity and diversity component is defined as: students' ability to appreciate and promote respect of individual differences that embrace the complex ways people integrate into their societies, cultures, and subcultures in order to participate in both our society and in diverse groups' activities.

Assessment Design

The agreed upon GEO assessment rubric for the cultural sensitivity and diversity component was developed by a rubric work group represented by the following disciplines: Creative Arts and Social Sciences. The final rubric was adapted from the current AACU VALUE Rubric for Civic Engagement. The rubric describes four distinct achievement criteria, each with four levels of accomplishment (see appendix A). A fifth, "not applicable" level of accomplishment was also included to discover whether there were any courses included in the sample whose content did not apply to the GEO. In this way, courses that were incorrectly mapped to the GEO could be removed from the sample before future assessments of this GEO.

The Office of Institutional Effectiveness provided the sampling frame of courses to be included in the assessment, along with the Student Artifact Request Form and the Request for GEO Assessment Participants Form on February 16, 2012. The sampling frame included sections from the following programs: Sociology, Geography, Anthropology, Child Development, Art, Foreign Languages, and English. The information provided was sent out to the department chair of each of the identified programs on February 23, 2012.

Of the areas in the sample, Sociology, Geography, Anthropology, and Childhood Development agreed to participate by submitting student artifacts to be assessed using the rubric. Art also agreed to participate, however, they expressed concern about applying the rubric to the art history courses that were selected to participate in the assessment because while these courses were mapped to the GEO, they do not cover issues of diversity as defined in 21st century American society and instead focus on diverse cultures. Since artifacts from these courses would not accurately reflect this GEO component, art instructors created an eight question pre-test/post-test survey that students in the mapped courses would complete during class time (see Appendix B). Foreign Languages and English did not wish to participate in this assessment.

Results

Rubric

In fall 2012, 55 student artifacts were submitted from sections of the following courses: Sociology 1, Geography 2, Anthropology 2, Child Development 47, and Anthropology 2. During this semester, an assessment team was formed and consisted of three faculty members from Child Development and Anthropology. The artifacts included student essays on topics such as students' personal cultural history, the cultural ecology of Long Beach or specific streets in Long Beach, and the history of various aspects of anthropology, Artifacts

were rated in four categories by each rater and given a score of zero to four in each category, as well as overall. On average, students' were expected to receive a score of three or higher in each of the categories and overall.

Four Categories:

Awareness
 Knowledge
 Skills
 Cultural Attitudes

Scores:

4 = Accomplished
 3 = Practiced
 2 = Developing
 1 = Introduced
 0 = N/A

The assessment team met toward the beginning of fall 2012 to discuss the assessment. During this time, they examined the artifacts and decided that 16 artifacts should be excluded from the assessment process because the artifacts had either been previously graded or were inconsistent with the suggested submission guidelines. From the remaining 39 artifacts, the assessment team selected six artifacts to be utilized for inter-rater reliability (i.e., the same six artifacts would be assessed by all three individuals and agreement would be reached on the scores for each category of the rubric for each artifact). The remaining artifacts were divided equally among the group members (i.e., 11 artifacts per group member) and would be assessed following the achievement of inter-rater reliability.

The assessment team met again in fall 2012 to go over the inter-rater set of artifacts and a final time in January 2013 to discuss the assessment process and any concerns or questions regarding the inter-rater agreement on the six artifacts. During this time the assessment team members expressed concern about the rubric categories. Members could not come to agreement on the scoring of the inter-rater artifacts because the rubric categories were too vague and broad. Each category could be easily interpreted differently. Thus, inter-rater reliability was not achieved.

Level of agreement between raters: Inter-rater reliability.

While inter-rater reliability was not achieved in the meetings, Cohen's κ was calculated to determine whether some level of agreement between Rater 2 and Rater 3's scores in the four rubric categories on each of the six artifacts existed.¹ Cohen's κ is a statistic used to determine how much agreement is actually present between two individuals scores versus how much agreement would be expected to be present between the scores by chance alone.²

¹ Because Rater 1 gave a score of "N/A" in most of the categories for all six inter-reliability artifacts and in most of the categories for the 11 individually assigned artifacts, Rater 1's data was not included in this report.

² Viera, A. J., & Garrett, J. M. (2005). Understanding interobserver agreement: The kappa statistic. *Family Medicine*, 37, 360-363.

Kappa is calculated on a -1 to 1 scale, with scores above .61 indicating a strong agreement between raters (Landis & Koch, 1977).³

In all four categories of the rubric there was low agreement between Rater 2 and Rater 3 with Kappa = .33 for the cultural awareness category (i.e., fair agreement), Kappa = .14 for the cultural knowledge category (i.e., slight agreement), Kappa = -.30 for the cultural skills category (i.e., poor agreement), and Kappa = -.25 for the cultural attitudes category (i.e., poor agreement).

Because the level of agreement between Rater 2 and Rater 3 was below .61 for all four categories, the following discussion of results (regarding the 22 remaining artifacts that each rater scored individually) should be taken with a grain of salt. The low level of agreement between the two raters indicates that the raters' scores may not have been entirely objective. That is, the two raters may have interpreted the rubric differently when assigning scores in each category.

Ratings of student artifacts.

The following descriptive statistics depict the overall performance of the 22 students in the four categories of the cultural sensitivity and diversity component of the civic engagement GEO (see Table 1). In each of the four rubric categories, students' average score was between "Developing" and "Practiced."

Table 1. Ratings of Student Artifacts

	Awareness	Knowledge	Skills	Cultural Attitudes	Overall Rating
Average Rating	3.00	2.59	2.50	2.45	2.64
Standard Deviation	.87	1.05	.74	1.14	.95
Number of Artifacts	22	22	22	22	22

Tables 2 and 3 provide counts of the students' scores in each category and the percentages of students at each score level in each category. Table 4 depicts the percentage of students' that scored at or above each score level in each category on the rubric (e.g., a cumulative percentage for the developing level in the awareness category would include students who scored at the developing, practiced, and accomplished levels). Overall, these findings suggest that a substantial amount of students did not score in or above the practiced category for knowledge (i.e., 59% of students at practiced or above), skills (i.e., 59% of students at practiced or above), and cultural attitudes (46% at practiced or above). However, based on this data it does appear that students are at a practiced level of cultural self-awareness (82% at practiced or above). Also important to note is that only 32% of students (n = 7) received a score at the practiced level or above when their scores in all four categories were averaged.

³ Landis, J. R., & Koch, G. G. (1977). The measurement of observer agreement for categorical data. *Biometrics*, 33, 159-174.

Table 2. Number of Students in Each Score Category

	Awareness	Knowledge	Skills	Cultural Attitudes	Overall
Accomplished	6	4	0	5	0
Practiced	12	9	13	5	7
Developing	2	6	8	8	10
Introduced	2	2	0	3	4
Not Applicable	0	1	1	1	1
Total Rated Artifacts	22	21	21	21	22
N/A	0	1	1	1	--
Total Artifacts	22	22	22	22	22

Note: "Overall" Column = Number of students who scored at a specific proficiency level or higher in all four categories.

Table 3. Percentage of Students in Each Category

	Awareness	Knowledge	Skills	Cultural Attitudes	Overall
Accomplished	27%	18%	0%	23%	0%
Practiced	55%	41%	59%	23%	32%
Developing	9%	27%	36%	36%	45%
Introduced	9%	9%	0%	13%	18%
Not Applicable	0%	5%	5%	5%	5%
Total Artifacts	22	22	22	22	22

Note: "Overall" Column = Number of students who scored at a specific proficiency level or higher in all four categories.

Table 4. Cumulative Percentage of Students in Each or Above Each Category

	Awareness	Knowledge	Skills	Cultural Attitudes	Overall
Accomplished	27%	18%	0%	23%	0%
Practiced	82%	59%	59%	46%	32%
Developing	91%	86%	95%	82%	77%
Introduced	100%	95%	95%	95%	95%
Not Applicable	--	100%	100%	100%	100%
Total Artifacts	22	22	22	22	22

Note: "Overall" Column = Number of students who scored at a specific proficiency level or higher in all four categories.

Survey

In fall 2012, Art 1, 2, 3, and 10 instructors administered an eight question pre-test/post-test cultural sensitivity and diversity survey in sections of their courses to determine students' perceptions of how the course influenced their cultural awareness, knowledge, skills, and attitudes. The survey included four pre-test items, each measuring one of the four rubric categories. Each pre-test item's wording was adapted from the descriptions of each rubric category and prompted students to think about each aspect of their cultural sensitivity at the beginning of the course. The four post-test items were worded exactly the same as the pre-test questions, but instead began with "at the end of this Art History course." All items were

measured using a likert-type scale with responses ranging from 1 to 4, with 1 being the lowest and 4 being the highest.

Because the pre-test was administered with the post-test at the end of the semester, results from the pre-test were highly susceptible to recall biases (i.e., at the end of the semester students may not have accurately recalled their awareness, knowledge, skills, and cultural attitudes that they held at the beginning of the semester). Because of this threat to internal validity (i.e., the likelihood of inaccurate pre-test results), only post-test results were utilized in this analysis. It was expected that on average, students would rate themselves at a three or higher on each of the four survey items measuring cultural awareness, knowledge, skills and attitudes.

To determine whether students reported significant increases in their cultural awareness, skills, knowledge, and diversity at the end of their enrollment in the art history courses, one-sample t-tests were conducted on each of the four post-test items. One-sample t-tests measure whether a sample value (i.e., the students' average score on an item on the survey) differs significantly from a hypothesized value (i.e., that students' will report on average a score of three or higher on each item on the survey). Results, as shown below in Table 5, indicate that the difference between the students' scores and the hypothesized value on all four items was statistically significant. Overall, students' perceived that the art history courses they were enrolled in influenced their perceptions of cultural awareness, knowledge, skills and cultural attitudes. Students reported that by the end of the semester they felt that their awareness, knowledge, skills, and attitudes were at the practiced level or higher.

Table 5: Comparison of Student Ratings to Hypothesized Value

	Awareness	Knowledge	Skills	Cultural Attitudes
Mean (average post-test score)	3.30	3.27	3.22	3.39
Standard Deviation	.62	.76	.71	.73
N (number of participants)	118	118	118	118
t-statistic	22.81	18.20	18.78	20.73
Significance	.01	.01	.01	.01

Discussion of Findings and Future Directions

The assessment of the cultural sensitivity and diversity component of the civic engagement GEO is one of the first GEOs to be assessed at Long Beach City College. Assessment at LBCC is still in the beginning stages at the institution level and refinement of the assessment process needs to occur before results can provide faculty with information they can utilize to improve student learning in the classroom. Thus, the experiences of faculty members during the assessment process and the results themselves will primarily be utilized to improve the methodologies of the GEOs that have yet to be assessed, so that faculty can attain results that are more reliable, valid, and robust in the future. The following sections provide information on why these specific results cannot be utilized to improve student learning at the institutional level. Recommendations for future GEO assessment are also provided.

Rubric

Results of this rubric-based assessment unfortunately did not produce results that could be utilized to improve student learning at the institutional level. This is due to a variety of factors that occurred prior to and during the assessment process. Prior to the assessment of the artifacts, when assessment team members initially reached out to faculty to collect the artifacts, the submission criteria was too broad. Faculty could submit student assignments ranging from individual student essays to group projects. This openness to an array of artifacts was intentional in order to utilize assignments already in place in the mapped courses. Furthermore, assessment team members were mindful of faculty and knew that creating a standardized assignment would be a burden, in the sense that it would be difficult to try to incorporate the common assignment into the various subject areas.

Once artifacts were submitted though, the assessment team realized that not all of the artifacts applied to all of the categories on the rubric. Furthermore, the artifacts submitted were of varied lengths (ranging from a half page to three pages long), and when examining the artifacts content, it appeared that students may not have been given a chance to discuss or explain their knowledge pertaining to some or all of the categories listed on the rubric. Thus, it was impossible to discern whether students' scores reflected their true levels of cultural sensitivity or were due to them not having an opportunity to express their awareness, knowledge, skills and/or attitudes on the subject.

Information on how to improve student learning could also not be gleaned from the results because inter-rater reliability was never achieved. While the three team members did assess the same six artifacts before assessing the other artifacts that they were each assigned, the team members never met to discuss and remedy the discrepancies between their ratings on the six artifacts. Since team members had no agreement on what would be considered a 4, 3, 2, 1, or 0 in each category, there was no way to tell whether students truly scored at certain levels because the other assessment team members scored the same artifacts differently.

If a rubric-based assessment is utilized in the future to assess this subcomponent of the cultural sensitivity GEO or other GEOs it is recommended that a standardized assignment be created that can be implemented in all participating courses. While faculty could specify different topics for their students to write about depending on the courses that they teach, the assignment for all courses should instruct students to write about all four categories of the cultural sensitivity and diversity rubric. Furthermore, the length of the paper should be included in the instructions so that students are not so limited when writing about their knowledge of these areas. Finally, in future instances of this type of assessment, the assessment team should meet and obtain inter-rater reliability before moving on to assess their other assigned artifacts. Without reaching a consensus on what each category of the rubric truly represents, it will be difficult for the assessment team and the Office of Institutional Effectiveness to discern any meaningful results that could be utilized to improve student learning.

Survey

The goal of the art history survey was to measure students' perceptions of their cultural sensitivity at the beginning and end of each art history course to determine if the course

made a positive impact on students' cultural awareness, knowledge, skills, and attitudes. Results of the survey indicated that students did feel that the course had a positive impact on all four categories of their cultural sensitivity. However, these results should be accepted with reservations and the Office of Institutional Effectiveness is hesitant to make any recommendations to improve student learning based on these results because of multiple issues related to the construction and implementation of the survey.

In order to make the survey align as closely as possible with the rubric, the art history instructors adapted the survey items from the descriptions of each category on the rubric. While this adaptation did allow for a certain level of consistency between the two measurement tools, it also created double-barreled survey items (i.e., each survey item asked for students to respond to more than one issue within the same question). For instance, the survey item measuring students' skills asked students, "how would you rate your skill in understanding the way that people of different cultures use non-verbal *and* verbal communication?" Since students were limited to one answer choice in their response to this question, it was impossible to determine whether students were rating their skill in understanding the way that people of different cultures use non-verbal communication, verbal communication, or do believe that their skill in understanding these two types of communication is equal. The issue of double-barreled questions ultimately does not allow much useful information to be extracted from the findings because there is no way to discover what level students' truly believed they were at in each of the categories.

The implementation of the survey in the art history courses also made it difficult to extract meaningful findings from the data. As was mentioned in the results, the pre-test and post-test were implemented in the art history courses at the exact same time. This rendered the pre-test results unusable because they likely reflected inaccurate student perceptions of their cultural sensitivity.

If a survey measure is utilized in future assessments of this GEO, or other GEOs, it is recommended that the assessment teams alter both the survey design and the survey implementation. In regards to survey design, future assessment teams should consider scrutinizing the survey questions before implementation occurs to ensure none are double-barreled. Assessment team members should also consider utilizing more than one survey item to assess each question. When only one question is used to measure a student's attitudes, beliefs, or knowledge it is difficult to determine whether or not the question is reliable or if it is measuring what it should be measuring. Creating and using multiple questions to measure each category can guard against this issue. Assessment teams might also consider working with the Educational Assessment Research Analyst to find survey measures with multiple questions that have been used in scholarly research and have previously been statistically proven to be reliable and valid measures of student attitudes, knowledge, and skills. In the future, the pre-test should also be given at the beginning of the semester to better assess students' initial perceptions of their cultural sensitivity in the course.

Finally, if art history courses continue to be a part of the cultural sensitivity and diversity component of the civic engagement GEO, the art faculty recommend that a reflection exercise be utilized as an assessment instrument in their courses. The reflection exercise would ask students to write about what is expressed in a set of images from a particular culture and

time period. Students would then be asked to compare how the time period and culture are similar and different from their own. This type of assessment might produce deeper and more accurate insight into how the art history courses have influenced students' cultural sensitivity.

Course Mapping

Regardless of the assessment instruments used in future assessments of this GEO, the ASLO subcommittee, along with faculty members who teach courses currently mapped to this GEO, might consider re-evaluating the current mapping schema to determine whether or not the current courses are appropriately mapped to the cultural sensitivity and diversity component. From the beginning of the assessment, the art history course instructors expressed that their courses did not necessarily look at current culture, ethnicities, or races and instead examine cultures from the past and how their art reflects the religious, political, economic, and gender perspectives of those time periods. Re-examining the current courses that map to this component of the GEO may also lead to more meaningful and accurate results in future assessments.

Appendix A
CULTURAL SENSITIVITY AND DIVERSITY RUBRIC
ADAPTED FROM INTERCULTURAL KNOWLEDGE AND COMPETENCE VALUE RUBRIC

Definition: Appreciate and promote respect of individual differences that embraces the complex ways people integrate into societies, cultures, and subcultures in order to participate in both our society and in diverse group activities.

Achievement Criteria	Accomplished 4 Points	Practiced 3 Points	Developing 2 Points	Introduced 1 Point	Not Applicable
Awareness <i>Cultural Self Awareness</i> (awareness of potential ethnocentrism and development of empathy)	Articulates insights into own cultural rules and biases (e.g., seeking complexity, aware of how her/his experiences have shaped these rules, and how to recognize and respond to cultural biases, resulting in a shift in self-description).	Recognizes new perspectives about own cultural rules and biases, as well as background norms and social expectations.	Identifies own cultural rules and biases, as well as, clearly able to describe own background norms and social expectations.	Shows minimal awareness of own cultural rules and biases. Nominally conscious of own background's norms and expectations	
Knowledge <i>Knowledge of cultural worldview frameworks</i> (development of cultural relativism)	Demonstrates sophisticated understanding of the complex elements important to members of another culture. Examines cultural and phenotypic differences in comparison with own cultural rules and biases.	Demonstrates adequate understanding of the complexity of elements important to members of another culture. Identifies and analyzes cultural and phenotypic differences.	Demonstrates partial understanding of the complexity of elements important to members of another culture. Identifies stereotypes about other cultural groups.	Demonstrates surface understanding of the complexity of elements important to members of another culture. Recognizes that people are different, but has minimal interest in learning more about these differences.	
Skills <i>Recognize verbal and non-verbal communication of diverse cultures</i>	Articulates a complex understanding of cultural differences in verbal and nonverbal communication (e.g., demonstrates understanding of the degree to which people communicating in different cultures or uses direct/indirect and explicit/implicit meanings) and is able to skillfully negotiate a shared understanding based on those differences.	Recognizes and participates in cultural differences in verbal and non-verbal communication and begins to negotiate a shared understanding based on these differences.	Identifies some cultural differences in verbal and non-verbal communication and is aware that misunderstandings can occur based on those differences but is still unable to negotiate a shared understanding.	Has a minimal level of understanding of cultural differences in verbal and non verbal communication; is unable to negotiate a shared understanding.	
Cultural Attitudes <i>Social conduct</i>	Initiates and develops interactions with culturally different others. Suspends judgment in valuing her/his interactions with culturally different others.	Begins to initiate and develop interactions with culturally different others. Begins to suspend judgment in her/his valuing interactions with culturally different others.	Expresses openness to most if not all interactions with culturally different others and is aware of own judgment and expresses a willingness to change.	Receptive to interacting with culturally different others. Has difficulty suspending any judgment in her/his interactions with culturally different others, but is unaware of own judgment.	

Glossary: The definitions below were adopted to clarify the terms and concepts use in this rubric only.

- **Culture:** All knowledge and values shared by a group.
- **Cultural Attitudes:** Attitudes of individuals or groups with respect to cultural objects or phenomena such as persons, races, institutions, or traits.
- **Cultural rules and biases:** Boundaries within which an individual operates in order to feel a sense of belonging to a society or group, based on the values shared by that society or group.
- **Cultural relativism:** Not judging a culture but trying to understand it on its own terms.
- **Empathy:** "Empathy is the imaginary participation in another person's experience, including emotional and intellectual dimensions, by imagining his or her perspective (not by assuming the person's position)". Bennett, J. 1998. Transition shock: Putting culture shock in perspective. In Bennett, M., Ed. Basic concepts of intercultural communication. Yarmouth ME: Intercultural Press, 215 – 224.
- **Ethnocentrism:** The use of one's own culture as a yardstick for judging the ways of other individuals or societies, generally leading to a negative evaluation of their values, norms, and behaviors.
- **Intercultural experience:** The experience of an interaction with an individual or groups of people whose culture is different from your own.
- **Intercultural/cultural differences:** The differences in rules, behaviors, communication and biases, based on cultural values that are different from one's own culture.
- **Suspends judgment in valuing their interactions with culturally different others:** Postpones assessment or evaluation (positive or negative) of interactions with people culturally different from one self. Disconnecting from the process of automatic judgment and taking time to reflect on possibly multiple meanings.
- **Worldview:** Worldview is the cognitive and affective lens through which people construe their experiences and make sense of the world around them.

Possible Artifacts: May include but is not limited to:

- Essays
- Term papers
- Presentations
- Group projects
- Service learning project
- Student survey

Examples of Assignments:

- Student class discussion about one's own personal cultural background.
- Small group discussion comparing/contrasting members' cultural background and recent experiences.
- Paper identifying and explaining cultural and phenotypic differences between two cultural backgrounds with citation on specific experiences from both cultures.

Appendix B

CULTURAL SENSITIVITY AND DIVERSITY IN ART HISTORY SURVEY

1. At the outset of this Art History course (write in class) _____ how would you rate your receptivity to the different beliefs expressed in the art of other cultures?

1 – Not curious 2 – Somewhat curious 3 – Interested 4 – Actively Pursuing Knowledge

2. At the end of this Art History course, how would you rate your receptivity to the different beliefs expressed in the art of other cultures?

1 – Not curious 2 – Somewhat curious 3 – Interested 4 – Actively Pursuing Knowledge

3. At the outset of this Art History course, how would you rate your knowledge of the complex factors that contribute to the production and meaning of art in different societies (including artist's style, historical circumstances, religious or political patronage, etc.)?

- 1 – Have minimal knowledge of cultural differences in art.
- 2 – Have some knowledge of the elements that contribute to cultural differences in art.
- 3 – Able to understand and analyze the complex factors that contribute to cultural differences in art.
- 4 – Able to understand the complex factors that make art meaningful to the culture that produced it and compare the meaning of one's own cultural rules or values.

4. At the end of this Art History course, how would you rate your knowledge of the complex factors that contribute to the production and meaning of art in different societies?

- 1 – Have minimal knowledge of cultural differences in art.
- 2 – Have some knowledge of the elements that contribute to cultural differences in art.
- 3 – Able to understand and analyze the complex factors that contribute to cultural differences in art.
- 4 – Able to understand the complex factors that make art meaningful to the culture that produced it and compare the meaning of one's own cultural rules or values.

5. At the outset of this Art History course, how would you rate your skill in understanding the way that people of different cultures use non-verbal and verbal communication?

- 1 – Have a minimal understanding of cultural differences in communication.
- 2 – Aware that there are differences in communication, but cannot reach an understanding with other cultures.
- 3 – Able to recognize differences in cultural communication and attempt to reach a shared understanding.
- 4 – Able to articulate cultural differences in communication and create a shared understanding based on them.

6. At the end of this Art History course, how would you rate your skill in understanding the way that people of different cultures use non-verbal and verbal communication?

- 1 – Have a minimal understanding of cultural differences in communication.
- 2 – Aware that there are differences in communication, but cannot reach an understanding with other cultures.
- 3 – Able to recognize differences in cultural communication and attempt to reach a shared understanding.
- 4 – Able to articulate cultural differences in communication and create a shared understanding based on them.

7. At the outset of this Art History course, how would you rate your attitudes and/or biases to the perceived differences in the art of other cultures?

- 1 – Not aware of my own cultural biases.
- 2 – Aware of my own cultural biases, but was willing to be open to learning about other cultures.
- 3 – Able to suspend judgment when interacting with other cultures.
- 4 – Seek opportunities to learn about and interact with other cultures.

8. At the end of this Art History course, how would you rate your attitudes and/or biases to the perceived differences in the art of other cultures?

- 1 – Not aware of my own cultural biases.
- 2 – Aware of my own cultural biases, but am willing to be open to learning about other cultures.
- 3 – Able to suspend judgment when interacting with other cultures.
- 4 – Seek opportunities to learn about and interact with other cultures.