| **Global Learning Student Learning Outcome Addressed** | **Assessment Method** | Assessment Results |
| --- | --- | --- |
| **Global Awareness:**  Students will be able to demonstrate knowledge of the interrelatedness of local, global, international, and intercultural issues, trends, and systems. | **Assessment Activity/Artifact**:  Students craft two essays (4pgs each) that **connect** theoretical readings that address **global processes** of nationalism and state formation with **local cases** of these events as they played out in twentieth century Latin America and the Caribbean.  **Evaluation Process:**  Students will be graded on evidence of **understanding** the definitions of course themes (nationalism and state formation), and on the quality of their **application** of the theoretical models to specific examples. I expect students to **evaluate** the role of music in furthering goals of the state and **draw distinctions** between the model and the historic case.  Papers must have a thesis, citations for relevant information, and evidence that supports the argument. To engage educational scaffolding, the first assignment allows students to choose whether they want to include analysis of a primary source; the second essay requires this.  **Minimum Criteria for Success**:  Students must score a minimum grade of “C” on the assignment.  **Sample:** All students will be assessed. | *To be entered after each time course is taught* |
| **Course Learning Outcome** |
| Having completed the assignment, students should be able to apply historical concepts (nationalism and state-formation) to multiple places and times, demonstrating they understand the interrelatedness of these concepts and how they play out on international levels.  The essays are then an exercise in the historical thinking skills of **change and continuity**. Having finished this assignment, students should be able to recognize ways in which diverse cultural production can play similar political and social roles. Having noted these sociopolitical processes, however, students ought to be able to outline the distinct contours of these projects as they occurred in each place.  Finally, students completing the essays will be able to approach **primary sources** will multiple analytical strategies. |
| **Use of Results for Improving Student Learning** | | |
| *To be entered after each time course is taught* | | |

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| **Global Perspective:** Students will be able to conduct a multi-perspective analysis of local, global, international, and intercultural problems. | **Assessment Activity/Artifact:**  Students will write an **historical** **perspective** analytic essay, 4 pages, 12 pt font, with footnote citations. The essay will offer an explanation for the ways in which the notion of citizenship has changed over the last half-century in Latin America and the Caribbean. The writing will feature **evidence-based research** from primary, secondary, and theoretical sources. The primary source work will be a **comparative analysis** of two historic music albums and two contemporary records.  **Evaluation Process:**  Students must prove that they **understand** the concept of citizenship as set forth by course readings. They must **apply** the concept to historic contexts (Cuba, Jamaica, or Brazil) by explaining local events along with political and social struggles. Then students must **analyze** the four albums, **contrasting** (and/or **comparing**) the meanings and notions of citizenship as explained or implied in the primary sources.  Essays must feature a clear introduction and conclusion, a thesis statement, footnote citations, and body paragraphs demonstrating scholarly engagement with source material. In addition, students must give quality time to listening to the primary sources. I will expect them to (bravely) venture their own original interpretation of these.  **Minimum Criteria for Success:**  Students must score a minimum grade of “C” on the assignment.  **Sample:** All students will be assessed. | *To be entered after each time course is taught* |
| **Course Learning Outcome** |
| At the end of this assignment, students should demonstrate competency in applying newly-gained reading strategies to **primary sources**, providing original interpretations that **connect** with theoretical and historical course readings.  Part of this “literacy” of primary documents means understanding that historical concepts (such as ‘citizenship’) do not need to be explicitly named in the primary source for it be an issue in question or under debate.  In addition, this project is aimed at developing in students the historical thinking concept of **historical perspective**.  Students should demonstrate (through language and in explanations) that they recognize how the idea and meanings of “citizenship” have changed over time and space. |
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| **Global Engagement:** Students will be able to demonstrate willingness to engage in local, global, international, and intercultural problem solving. | **Assessment Activity/Artifact:**  In the last three weeks of the course, students will be divided into groups of 4 and charged with the assignment of **synthesizing** course themes into a **creative musical assignment**. Specifically, students will develop a **“historic album”** complete with a cover, liner notes, and a playlist.  Groups must choose the year (in history) that the album was “released”, and then imagine themselves as state or private employees producing all aspects of the album. The motivation for launching the album must align with one of our central course themes (nationalism, state formation, citizenship).  The album can thus take on tones of government propaganda, or it can be an anti-government protest in defense of human rights. This is the students’ choice. But each component aspect of the album must demonstrate coherence with this broader theme. Students must write imagining themselves as historic actors, and limiting themselves to words and concepts available in the time period.  **Evaluation Process**:  This is designed as a **group project** (groups of 4). Students will be evaluated on their final product. Strong projects will demonstrate that students spent time **reflecting** and **researching** their playlist. Such projects ought **demonstrate thematic coherence** between the playlist, album artwork, and liner notes.  Students will also receive a grade for their final in-class presentation, which will help clarify issues of coherence and engagement with course themes.  **Minimum Criteria for Success:**  Students must score a minimum grade of “C” on the assignment.  **Sample:** All students will be assessed. | *To be entered after each time course is taught* |
| **Course Learning Outcome** |
| This project is designed as an exercise in the historical thinking practice of **historical perspective**. As such, students finishing the project should demonstrate the ability to limit their concepts and vocabulary to that which was available to historical actors.  The project then asks students to practice **creative engagement** with a historical challenge. Students should demonstrate an ability to **think locally** about a problem, but in a **context other than their own**. This will be evidenced by all elements of the own, but I will look specifically for the “liner notes” essay to demonstrate creative engagement with course themes that keeps historical perspective in mind.  Finally, as a **group project**, the assignment allows students work, create, write, and present with colleagues. Students should demonstrate a spirit of cooperation and generosity in the album project and the final presentation, and search for ways to include every group member in multiple aspects of the project. |
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