

2014-2015 Annual Assessment Report: Theatre and Dance

FOR GRADUATE AND CREDENTIAL PROGRAMS: THIS TEMPLATE REFERS TO SAC STATE BACCALAUREATE LEARNING GOALS. PLEASE IGNORE THESE REFERENCES IN YOUR REPORT.

Question 1: Program Learning Outcomes

Q1.1. Which of the following Program Learning Outcomes (PLOs) and Sac State Baccalaureate Learning Goals (BLGs) **did you assess in 2014-2015?** [Check all that apply]

- 1. Critical thinking
- 2. Information literacy
- 3. Written communication
- 4. Oral communication
- 5. Quantitative literacy
- 6. Inquiry and analysis
- 7. Creative thinking
- 8. Reading
- 9. Team work
- 10. Problem solving
- 11. Civic knowledge and engagement
- 12. Intercultural knowledge and competency
- 13. Ethical reasoning
- 14. Foundations and skills for lifelong learning
- 15. Global learning
- 16. Integrative and applied learning
- 17. Overall competencies for GE Knowledge
- 18. Overall competencies in the major/discipline
- 19. Other, specify any PLOs that were assessed in 2014-2015 but not included above:
 - a. Analyze performance texts/compositions in relationship to specific contexts.
 - b.
 - c.

Q1.3. Are your PLOs closely aligned with the mission of the university?

- 1. Yes
- 2. No
- 3. Don't know

Q1.4. Is your program externally accredited (other than through WASC)?

- 1. Yes
- 2. No (Go to **Q1.5**)
- 3. Don't know (Go to **Q1.5**)

Q1.4.1. If the answer to Q1.4 is yes, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

- 1. Yes
- 2. No
- 3. Don't know

Q1.5. Did your program use the [Degree Qualification Profile](#) (DQP) to develop your PLO(s)?

- 1. Yes
- 2. No, but I know what the DQP is.
- 3. No, I don't know what the DQP is.
- 4. Don't know

Q1.6. Did you use action verbs to make each PLO measurable (See Attachment I)?

- 1. Yes
- 2. No
- 3. Don't know

Q1.2. Please provide more detailed background information about **EACH PLO** you checked above and other information such as how your specific PLOs were **explicitly** linked to the Sac State BLGs:

This year, the Department of Theatre and Dance assessed student writing using an adaptation of the Written Communication VALUE Rubric and PLO #3: Students will be able to analyze performance texts/compositions in relationship to specific context. For theatre, this PLO specifically means that "Students will be able to analyze, that is compare and contrast, the genre, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts." For dance, this PLO specifically means, "Students will be able to analyze the structure, form, and conceptual frameworks of diverse choreographers, dance techniques, dancers, and designers in relationship to specific global, social, cultural, and historical contexts."

Both writing and PLO#3 are linked explicitly to the "Intellectual and Practical Skills" BLG, for in assessing writing and text/composition analysis, we are evaluating students' analysis, critical, written, and quantitative literacy skills. Furthermore, we are evaluating these skills of graduating seniors in required upper-division courses. At this point, the students should have mastered the skills in the theatre/dance and across other disciplines.

Q1.2.1. Do you have rubrics for your PLOs?

- 1. Yes, for all PLOs
- 2. Yes, but for some PLOs
- 3. No rubrics for PLOs
- 4. N/A, other (please specify):

Question 2: Standard of Performance for the selected PLO

Q 2.1. Specify one PLO here as an example to illustrate how you conducted assessment (be sure you checked the correct box for this PLO in Q1.1):
Written communication

Q2.2. Has the program developed or adopted **explicit** standards of performance for this PLO?

1. Yes
 2. No
 3. Don't know
 4. N/A

Q2.3. Please provide the rubric(s) and standard of performance that you have developed for this PLO here or in the appendix: **[Word limit: 300]**

See Appendix for Theatre and Dance Writing Rubric adapted from AACU Written Communication VALUE Rubric.

The department has not adopted explicit standards of performance for this PLO. Since this is our first time assessing these PLOs, we are using this year to determine our baseline.

Q2.4. Please indicate the category in which the selected PLO falls into.

1. Critical thinking
 2. Information literacy
 3. Written communication
 4. Oral communication
 5. Quantitative literacy
 6. Inquiry and analysis
 7. Creative thinking
 8. Reading
 9. Team work
 10. Problem solving
 11. Civic knowledge and engagement
 12. Intercultural knowledge and competency
 13. Ethical reasoning
 14. Foundations and skills for lifelong learning
 15. Global learning
 16. Integrative and applied learning
 17. Overall competencies for GE Knowledge
 18. Overall competencies in the major/discipline
 19. Other PLO. Specify: Analyze performance texts/compositions in relationship to specific contexts.

Please indicate where you have published the PLO, the standard of performance, and the rubric that measures the PLO:

	Q2.5	Q2.6	Q2.7
	PLO	Standards of Performance	Rubrics
1. In SOME course syllabi/assignments in the program that address the PLO	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input checked="" type="checkbox"/>
2. In ALL course syllabi/assignments in the program that address the PLO	1. <input checked="" type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>
3. In the student handbook/advising handbook	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>
4. In the university catalogue	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>
5. On the academic unit website or in newsletters	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>
6. In the assessment or program review reports, plans, resources or activities	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>
7. In new course proposal forms in the department/college/university	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>
8. In the department/college/university's strategic plans and other planning documents	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>
9. In the department/college/university's budget plans and other resource allocation documents	1. <input type="checkbox"/>	2. <input type="checkbox"/>	3. <input type="checkbox"/>

10. Other, specify: Theatre and Dance PLOs are also available in the main office and distributed to faculty at the beginning of each semester.

Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

Q3.1. Was assessment data/evidence **collected** for the selected PLO in 2014-2015?

- 1. Yes
- 2. No (Skip to **Q6**)
- 3. Don't know (Skip to **Q6**)
- 4. N/A (Skip to **Q6**)

Q3.2. If yes, was the data **scored/evaluated** for this PLO in 2014-2015?

- 1. Yes
- 2. No (Skip to **Q6**)
- 3. Don't know (Skip to **Q6**)
- 4. N/A (Skip to **Q6**)

Q3.1A. How many assessment tools/methods/measures **in total** did you use to assess this PLO?

1

Q3.2A Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected (see Attachment II)? **[Word limit: 300]**

The Department of Theatre and Dance collected 10 final papers (45% sampling of seniors) written by graduating theatre majors in THEA 170. African American Theatre and Culture, a required, writing intensive, upper-division course in the theatre program. The department also collected 4 critique papers (50% sampling of seniors) written by graduating dance majors in DNCE 150. Dance Theory and Criticism, a required upper-division course in the dance program. Students' names were removed from both sets of papers, and the papers were distributed among the Theatre and Dance faculty for review using the Writing Rubric. Each faculty member scored at least 2 papers. The scores were then tabulated and discussed among the faculty.

Q3A: Direct Measures (key assignments, projects, portfolios)

Q3.3. Were direct measures [key assignments, projects, portfolios, etc.] used to assess this PLO?

- 1. Yes
- 2. No (Go to **Q3.7**)
- 3. Don't know (Go to **Q3.7**)

Q3.3.1. Which of the following direct measures were used? **[Check all that apply]**

- 1. Capstone projects (including theses, senior theses), courses, or experiences
- 2. Key assignments from required classes in the program
- 3. Key assignments from elective classes
- 4. Classroom based performance assessments such as simulations, comprehensive exams, critiques
- 5. External performance assessments such as internships or other community based projects
- 6. E-Portfolios
- 7. Other portfolios
- 8. Other measure. Specify:

Q3.3.2. Please attach the direct measure you used to collect data. See appendices for THEA 170 and DNCE 150 Paper Assignments.

Q3.4. How was the data evaluated? **[Select only one]**

- 1. **No** rubric is used to interpret the evidence (Go to **Q3.4.3**)
- 2. Used rubric developed/modified by the faculty who teaches the class
- 3. Used rubric developed/modified by a group of faculty
- 4. Used rubric pilot-tested and refined by a group of faculty
- 5. The VALUE rubric(s)
- 6. Modified VALUE rubric(s)
- 7. Used other means. Specify:

Q3.4.1. Was the direct measure (e.g. assignment, thesis, etc.) aligned directly and explicitly with the PLO?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Q3.4.2. Was the direct measure (e.g. assignment, thesis, etc.) aligned directly and explicitly with the rubric?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Q3.4.3. Was the rubric aligned directly and explicitly with the PLO?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

<p>Q3.5. How many faculty members participated in planning the assessment data collection of the selected PLO? 2</p>	<p>Q3.5.1. If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)? <input checked="" type="checkbox"/> 1. Yes <input type="checkbox"/> 2. No <input type="checkbox"/> 3. Don't know</p>	
<p>Q3.6. How did you select the sample of student work [papers, projects, portfolios, etc.]? The papers were all written by the graduating seniors in each class.</p>	<p>Q3.6.1. How did you decide how many samples of student work to review? We reviewed all student work by graduating seniors in each class.</p>	
<p>Q3.6.2. How many students were in the class or program? There were 32 students in THEA 170 (18 theatre majors and 14 GE students). There were 12 students in DNCE 150, all of whom were dance majors.</p>	<p>Q3.6.3. How many samples of student work did you evaluate? 14 total</p>	<p>Q3.6.4. Was the sample size of student work for the direct measure adequate? <input checked="" type="checkbox"/> 1. Yes <input type="checkbox"/> 2. No <input type="checkbox"/> 3. Don't know</p>
<p>Q3B: Indirect Measures (surveys, focus groups, interviews, etc.)</p>		
<p>Q3.7. Were indirect measures used to assess the PLO? <input type="checkbox"/> 1. Yes <input checked="" type="checkbox"/> 2. No (Skip to Q3.8)</p>	<p>Q3.7.1. Which of the following indirect measures were used? [Check all that apply] <input type="checkbox"/> 1. National student surveys (e.g., NSSE) <input type="checkbox"/> 2. University conducted student surveys (e.g. OIR) <input type="checkbox"/> 3. College/Department/program student surveys <input type="checkbox"/> 4. Alumni surveys, focus groups, or interviews <input type="checkbox"/> 5. Employer surveys, focus groups, or interviews <input type="checkbox"/> 6. Advisory board surveys, focus groups, or interviews <input type="checkbox"/> 7. Other, specify:</p>	
<p>Q3.7.2 If surveys were used, how was the sample size decided?</p>	<p>Q3.7.4. If surveys were used, what was the response rate?</p>	
<p>Q3.7.3. If surveys were used, briefly specify how you selected your sample.</p>	<p>Q3C: Other Measures (external benchmarking, licensing exams, standardized tests, etc.)</p>	
<p>Q3.8. Were external benchmarking data such as licensing exams or standardized tests used to assess the PLO? <input type="checkbox"/> 1. Yes <input checked="" type="checkbox"/> 2. No (Go to Q3.8.2)</p>	<p>Q3.8.1. Which of the following measures was used? <input type="checkbox"/> 1. National disciplinary exams or state/professional licensure exams <input type="checkbox"/> 2. General knowledge and skills measures (e.g., CLA, CAAP, ETS PP, etc.) <input type="checkbox"/> 3. Other standardized knowledge and skill exams (e.g., ETS, GRE, etc.) <input type="checkbox"/> 4. Other, specify:</p>	
<p>Q3.8.2. Were other measures used to assess the PLO? <input type="checkbox"/> 1. Yes <input checked="" type="checkbox"/> 2. No (Go to Q3.9) <input type="checkbox"/> 3. Don't know (Go to Q3.9)</p>	<p>Q3.8.3. If other measures were used, please specify:</p>	

Q3D: Alignment and Quality

Q3.9. Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

1. Yes
 2. No
 3. Don't know

Q3.9.1. Were **ALL** the assessment tools/measures/methods that were used good measures for the PLO?

1. Yes
 2. No
 3. Don't know

Question 4: Data, Findings and Conclusions

Q4.1. Please provide simple tables and/or graphs to summarize the assessment data, findings, and conclusions: (see Attachment III) [Word limit: 600 for selected PLO]

Theatre and Dance Writing Assessment Data

	THEATRE SENIORS										DANCE SENIORS				AVG	%
	1*	2	3	4	5	6	7	8	9	10	11	12	13	14*		
Context/Purpose	3	3.5	4	4.5	2.5	3	4.5	5	5	4.5	3	2	3	4	3.68	74%
Content Development	3	3.5	3	4.5	2.5	2.5	4	4.5	5	4.5	3	3	3	4	3.57	71%
Sources/Evidence	3	3	4.5	4	3.5	2.5	3.5	5	4.5	3.5	2.5	2	2	2	3.25	65%
Grammar/Editing	2	3.5	3.5	3.5	1	2	4	5	4	3.5	2.5	1	2.5	4	3	60%
TOTAL SCORE	11	13.5	15	16.5	9.5	10	16	19.5	18.5	16	11	8	10.5	14	13.5	68%

**Norming Session Papers*

Student papers were scored on a scale of 1 (poor) to 5 (excellent) against a rubric in four general areas: Context/Purpose, Content Development, Sources/Evidence, and Grammar/Editing. Overall, students scored slightly above average (68%) in their writing. They are doing best in Context/Purpose, i.e. writing for an academic audience, for students averaged 74% in this area. They are doing poorest in the area of Grammar/Editing, for students averaged 60% in this area. Students do not do a good job of editing and proofreading their papers; they appear to submit first drafts. In general, students are producing slightly above average work in Content Development (71%) and Sources/Evidence (65%), which means most of them know how to develop an argument and use outside sources to prove it.

Q4.2. Are students doing well and meeting program standard? If not, how will the program work to improve student performance of the selected PLO?

Since this is the first time Theatre and Dance has assessed writing, we did not set a program standard. Our discussion of the data/evidence in relationship to our experiences grading other writing assignments across classes, however, reveals that the data matches our expectations: Theatre and Dance majors are average academic writers.

The department certainly wants our students to be above average academic writers, and we will work to improve student writing in the following ways:

1. Provide students with the writing rubric in advance for all classes.
2. Provide students with samples of excellent student writing for select assignments in all classes.
3. Grade papers using the rubric and emphasize how students can improve their writing with each assignment using the rubric.

When we assess student writing next year, we hope students will average 3.5 (70%) or higher in each area.

Q4.3. For **selected** PLO, the student performance:

1. **Exceeded** expectation/standard
 2. **Met** expectation/standard

- 3. Partially met expectation/standard
- 4. Did not meet expectation/standard
- 5. No expectation or standard has been specified
- 6. Don't know

Question 5: Use of Assessment Data (Closing the Loop)

Q5.1. As a result of the **assessment effort in 2014-2015** and based on the prior feedback from OAPA, do you anticipate making any changes for your program (e.g., course structure, course content, or modification of PLOs)?

- 1. Yes
- 2. No (Go to **Q5.3**)
- 3. Don't know (Go to **Q5.3**)

Q5.1.2. Do you have a plan to assess the impact of the changes that you anticipate making?

- 1. Yes
- 2. No
- 3. Don't know

Q5.1.1. Please describe what changes you plan to make in your program as a result of your assessment of this PLO. Include a description of how you plan to assess the impact of these changes. **[Word limit: 300 words]**

The Department of Theatre and Dance plans to make better use of the writing rubric by making it the standard for grading papers across all programs and classes. We also hope to develop a writing intensive course for the dance program. We will be able to assess the impact of these changes by comparing this year's writing data to next year's writing data.

Q5.2. How have the assessment data from last year (2013 - 2014) been used so far? **[Check all that apply]**

	(1) Very Much	(2) Quite a Bit	(3) Some	(4) Not at all	(8) N/A
1. Improving specific courses	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
2. Modifying curriculum	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
3. Improving advising and mentoring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
4. Revising learning outcomes/goals	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
5. Revising rubrics and/or expectations	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
6. Developing/updating assessment plan	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
7. Annual assessment reports	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
8. Program review	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
9. Prospective student and family information	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
10. Alumni communication	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
11. WASC accreditation (regional accreditation)	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
12. Program accreditation	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
13. External accountability reporting requirement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
14. Trustee/Governing Board deliberations	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
15. Strategic planning	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
16. Institutional benchmarking	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
17. Academic policy development or modification	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
18. Institutional Improvement	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
19. Resource allocation and budgeting	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
20. New faculty hiring	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>
21. Professional development for faculty and staff	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
22. Recruitment of new students	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

23. Other Specify:

Q5.2.1. Please provide a detailed example of how you used the assessment data above.

We used the 2013-2014 Assessment Data to make program and course changes to THEA 4. Script Analysis. First, we revised our curriculum and made THEA 4 an upper-division course with 2 lower-division prerequisites. THEA 4, now THEA 100, will serve as a gateway course to upper division courses. Students will also be introduced to the elements of performance in all lower-division courses, so as to have a better understanding of them in THEA 100 and beyond.

In addition, the professor also developed more writing assignments for THEA 4 for students to better explore the elements of performance. He found that students were better able to assess multiple play texts in terms of Aristotle's elements of performance.

Additional Assessment Activities

Q6. Many academic units have collected assessment data on aspects of a program that are not related to PLOs (i.e., impacts of an advising center, etc.). If your program/academic unit has collected data on the program elements, please briefly report your results here. **[Word limit: 300]**

Not applicable.

Q7. What PLO(s) do you plan to assess next year?

- 1. Critical thinking
- 2. Information literacy
- 3. Written communication
- 4. Oral communication
- 5. Quantitative literacy
- 6. Inquiry and analysis
- 7. Creative thinking
- 8. Reading
- 9. Team work
- 10. Problem solving
- 11. Civic knowledge and engagement – local and global
- 12. Intercultural knowledge and competency
- 13. Ethical reasoning
- 14. Foundations and skills for lifelong learning
- 15. Global learning
- 16. Integrative and applied learning
- 17. Overall competencies for GE Knowledge
- 18. Overall competencies in the major/discipline
- 19. Other, specify any PLOs **not included above:**
 - a. Evaluate live performance.
 - b.
 - c.

Q8. Have you attached any appendices? If yes, please list them all here:

Appendix A: Theatre and Dance Writing Rubric

Appendix B: THEA 170. African American Theatre and Culture Final Paper Assignment & DNCE 150 Dance Theory and Criticism Dance Critique Assignment

Program Information

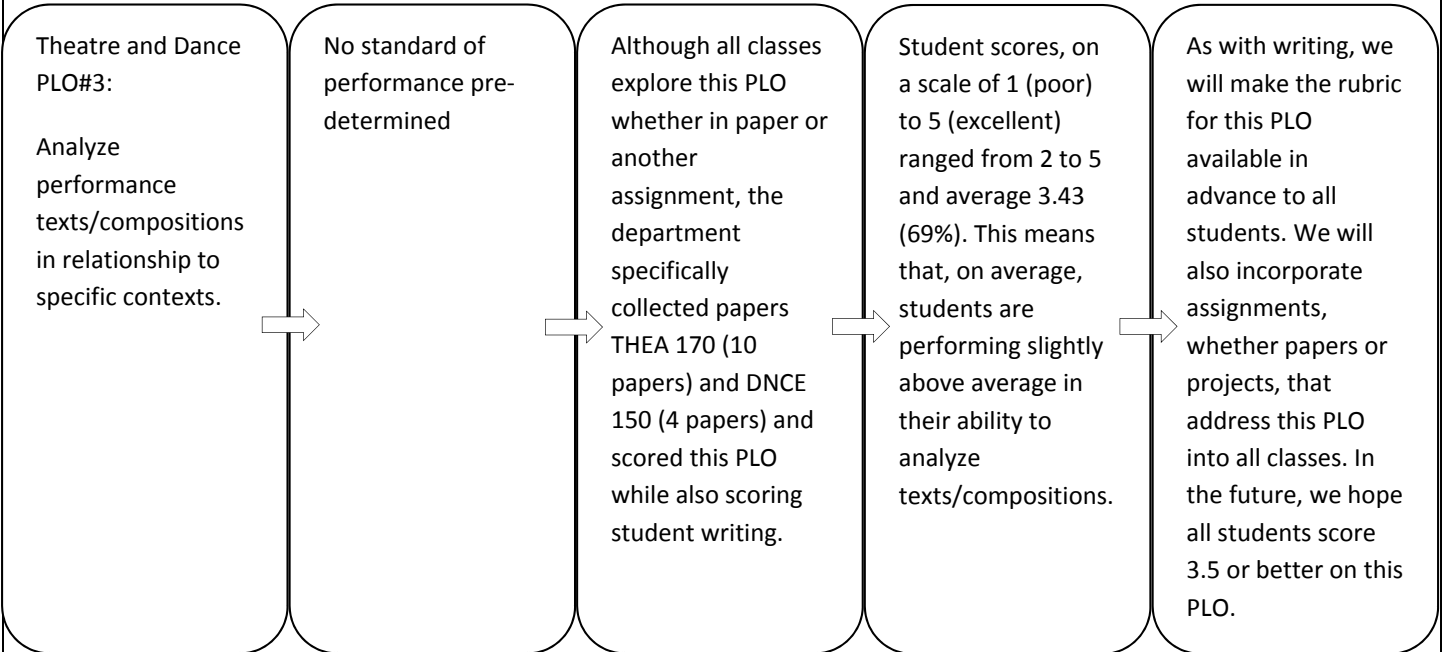
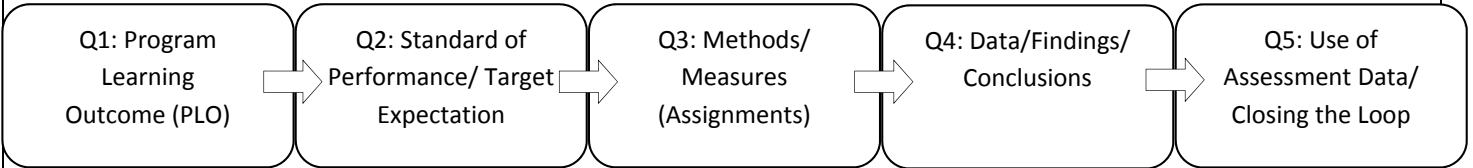
P1. Program/Concentration Name(s): THEATRE BA DANCE BA					P2. Report Authors: Melinda Wilson Ramey in consultation with department faculty									
P3. Academic unit: Department, Program, or College: Department of Theatre and Dance					P4. College: Arts and Letters									
P5. Fall 2014 enrollment for Academic unit (See Department Fact Book 2014 by the Office of Institutional Research for fall 2012 enrollment: Theatre = 75; Dance = 28					P6. Program Type: [Select only one] <input checked="" type="checkbox"/> 1. Undergraduate baccalaureate major <input type="checkbox"/> 2. Credential <input type="checkbox"/> 3. Master's degree <input type="checkbox"/> 4. Doctorate (Ph.D./Ed.d) <input type="checkbox"/> 5. Other. Please specify:									
Undergraduate Degree Program(s): P7. Number of undergraduate degree programs the academic unit has: 2 P7.1. List all the name(s): Theatre Arts; Dance P7.2. How many concentrations appear on the diploma for this undergraduate program? 0					Master Degree Program(s): P8. Number of Master's degree programs the academic unit has: 0 P8.1. List all the name(s): P8.2. How many concentrations appear on the diploma for this master program?									
Credential Program(s): P9. Number of credential programs the academic unit has: 0 P9.1. List all the names:					Doctorate Program(s) P10. Number of doctorate degree programs the academic unit has: 0 P10.1. List the name(s):									
When was your assessment plan?					1. Before 2007-08	2. 2007-08	3. 2008-09	4. 2009-10	5. 2010-11	6. 2011-12	7. 2012-13	8. 2013-14	9. 2014-15	10. No formal plan
P11. Developed					<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
P12. Last updated Our new theatre curriculum was just approved this year, and we are revising our dance curriculum during the 2014-2015 AY. We will update our formal assessment plans once both new curriculum are approved.					<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>

	1. Yes	2. No	3. Don't Know
P13. Have you developed a curriculum map for this program?	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
P14. Has the program indicated explicitly where the assessment of student learning occurs in the curriculum?	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
P15. Does the program have any capstone class? The Dance program does, the Theatre program will have one beginning spring 2017.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>
P16. Does the program have ANY capstone project? The Dance program does, the Theatre program will have one beginning spring 2017.	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>

Assessing Other Program Learning Outcomes (Optional)

If your program assessed PLOs not reported above, please summarize your assessment activities in the table below. If you completed part of the assessment process, but not the full process (for example, you revised a PLO and developed a new rubric for measuring it), then put N/A in any boxes that do not apply.

Report Assessment Activities on Additional PLOs Here



APPENDIX A



WRITING RUBRIC

**Adapted from AACU Written Communication VALUE Rubric*

	EXCELLENT 5	GOOD 4	AVERAGE 3	FAIR 2	POOR 1
CONTEXT and PURPOSE Audience, purpose, and circumstances surrounding writing task(s).	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates consideration of context, audience, and purpose and some focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience).
CONTENT DEVELOPMENT Development of argument.	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the entire work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the entire work.	Uses appropriate and relevant content to explore ideas within the context of the discipline and shape the most of the work.	Uses appropriate content to develop and explore ideas through some of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.
ANALYSIS OF THEATRE/DRAMA: Analyze performance texts in relationship to specific contexts.	Demonstrates excellent incorporation of textual analysis. Compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts in a compelling way throughout the writing.	Demonstrates good incorporation of textual analysis. Compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts in an interesting way through majority of the writing.	Demonstrates average incorporation of textual analysis. Compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts through most of the writing.	Demonstrates fair incorporation of textual analysis. Attempts to compare and contrast the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts in some of the writing.	Demonstration of textual analysis is weak. Poorly compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts throughout the writing.
ANALYSIS OF DANCE: Analyze compositions in relationship to specific contexts.	Demonstrates excellent incorporation of composition analysis. Discusses the structure, form, and/or conceptual frameworks of diverse choreographers, dance techniques, dancers, and/or designers in relationship to specific global, social, cultural, and/or historical contexts in a compelling way throughout the writing.	Demonstrates good incorporation of composition analysis. Discusses the structure, form, and/or conceptual frameworks of diverse choreographers, dance techniques, dancers, and/or designers in relationship to specific global, social, cultural, and/or historical contexts in an interesting way through majority of the writing.	Demonstrates average incorporation of composition analysis. Discusses the structure, form, and/or conceptual frameworks of diverse choreographers, dance techniques, dancers, and/or designers in relationship to specific global, social, cultural, and/or historical contexts through most of the writing.	Demonstrates fair incorporation of composition analysis. Discusses the structure, form, and/or conceptual frameworks of diverse choreographers, dance techniques, dancers, and/or designers in relationship to specific global, social, cultural, and/or historical contexts in some of the writing.	Demonstrates of composition analysis is weak. Poorly discusses the structure, form, and conceptual frameworks of diverse choreographers, dance techniques, dancers, and designers in relationship to specific global, social, cultural, and/or historical contexts in an interesting way throughout the writing.
SOURCES AND EVIDENCE	Demonstrates skillful use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing.	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates some use of credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use sources to support ideas in the writing.
GRAMMAR AND EDITING. Control of Syntax and Mechanics	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the portfolio has few errors.	Uses general language that conveys clear meaning to the reader. The language includes some errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include many errors.	Uses language that sometimes impedes meaning because of errors in usage.

APPENDIX B

Final Paper Assignment for THEA 170. African American Theatre and Culture (Fall 2014)

Final papers must:

- be 6-8 pages in length, double-spaced, and use a 12 pt. font and 1-inch margins;
- use MLA Style citations and formatting;
- incorporate textual evidence from the plays along with a minimum of three *scholarly* sources to support your argument.

Assignment:

Explore at least two comparable aspects of *Dreamscape* and one other African American play studied this semester to explain how both plays constitute “black plays.” In other words, what makes *Dreamscape* and one other play a “black play”?

Dance Critique Guidelines/Requirements for DNCE 150. Dance Theory and Criticism (Fall 2014)

Please use third person and write these the way a review in a newspaper would be written.

- Each critique must be at least 2-3 pages in length. Essay form. Attach ticket stub or show ticket stub to instructor.
- *You can use the reviews you have collected as inspiration.*
- Include your name, class number and section, and the professor’s name. Give the critique a title.
- All critiques are due within one week after viewing the event/concert.
- Include the following content (required).

Introduction:

Performing group/company: Give the date, location, and name of the event. If available, include a brief background/history or mission of the group. Location: Where does the performance take place-what kind of performance space, etc. Clarify Topic choice (in your thesis statement/topic sentence).

The Meat:

Some ideas for the body of the critique/ review-

Students can choose the separate topics in any order, allowing the performance/event to help students decide which question(s) are most appropriate (based on individual response).

For each performance, choose at least two dances (or specific sections) from each event and discuss the following:

- A. What are the major historical/cultural influences on these particular dances? Where do you see those influences in the actual dances? What genres do they fit into (modern, ballet, jazz, traditional, etc.)? How does what you see relate to the history of the dance style?
- B. Compare and contrast the dances. Discuss the choreographic elements of the dance. Discuss use of space and overall design. Discuss time and rhythm (relationship to music may be embedded in this element.) Discuss use of movement qualities and dynamics. Discuss production elements (lights, costumes, and music).

C. Analyze the dances. What MEANING did the dance(s) have? Consider title. How did you arrive at that conclusion? Give concrete examples.

Conclusion: Ideas-

How was the overall event? What were your expectations prior to attending the show and did the concert meet them? Why or why not?

HELPFUL HINTS

Form: Remember to emphasize titles of performances, songs, and dances. Quotation marks, italics, and/or underlining usually are appropriate. Be consistent!

Vocabulary: Dance “concert” or “event” works better than dance “recital.” When referring to dance, use “work” or “piece” instead of “number,” “act,” or “scene.”

Plot Driven Performances: If the dance is in the context of a musical, “number” or “song” may work just fine. Avoid heavy plot synopsis. *Concentrate on the dance/movement.*

Language/Tone: Avoid informal language unless you have a very specific reason related to tone or mood of the paper. Remember that this is an academic exercise. Be specific. Avoid general descriptors such as “good/bad,” “interesting/boring,” and “fun/dull.” Consider the following from Tom Robbins’ Skinny Legs and All:

“When a person says a movie is ‘neat,’ does he mean that it’s funny or tragic or thrilling or romantic, does he mean that the cinematography is beautiful, the acting heartfelt, the script intelligent, the direction deft, or the leading lady has cleavage to die for? Slang possesses an economy, an immediacy that’s attractive, all right, but it devalues experience by standardizing and fuzzing it.”