

2015-2016 Annual Assessment Report Template

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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?** [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 assessed PLOs not included above:

a.

b.

c.

Q1.2.

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

This year, the Dance BA program used a departmental rubric, adapted in part from the AACU Written Communication Value Rubric, to specifically assess our fifth PLO: Students will be able to evaluate live performance. This PLO specifically means that "Students will be able to evaluate live performance, that is criticize university, community, and regional/professional dance performances through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of the art of contemporary dance performance."

This PLO#5 is linked explicitly to the "Intellectual and Practical Skills" BLG, for in assessing students' evaluation of live performance, we are evaluating their analytical, critical, written and quantitative literacy skills.

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

5. Other, specify:

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 Senior College and University Commission (WSCUC))?

1. Yes

2. No (skip to Q1.5)

3. Don't know (skip 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?

1. Yes

2. No

3. Don't know

(Remember: Save your progress)

Question 2: Standard of Performance for the Selected PLO

Q2.1.

Select **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you *checked the correct box* for this PLO in Q1.1):

Overall Competencies in the Major/Disicpline

Q2.1.1.

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

Please see Q1.2 above.

Futhermore, dance students are required to see and evaluate dance performances and concerts both on campus and off. This PLO determines how well students understand multiple performance elements (i.e. the dance technique, choreography, music, set/costume/lighting design, etc.) and/or conventions (i.e. established rules, methods or practices used in dance and associated with specific dance genres or historical periods) that comprise a live performance. In written papers in various classes and course levels, students must identify, describe, relate and assess different performance elements and/or conventions.

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 standards of performance** that you have developed for this PLO here or in the appendix.

The departmental rubric for PL#5 is attached.

The standard of performance is for students to score 3.5 (70%) or higher in each area: 1) Identify 2) Describe 3) Relate and 4) Assess.



Live Performance Rubric.docx
39.17 KB



No file attached

Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the PLO , the standard of performance, and the rubric that was used to measure the PLO:
<input type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	1. In SOME course syllabi/assignments in the program that address the PLO
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2. In ALL course syllabi/assignments in the program that address the PLO
			3. In the student handbook/advising handbook

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4. In the university catalogue
<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input checked="" type="checkbox"/>	5. On the academic unit website or in newsletters
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	6. In the assessment or program review reports, plans, resources, or activities
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	7. In new course proposal forms in the department/college/university
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	8. In the department/college/university's strategic plans and other planning documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9. In the department/college/university's budget plans and other resource allocation documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	10. Other, specify: <input type="text"/>

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?

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

Q3.1.1.

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

Q3.2.

Was the data **scored/evaluated** for this PLO?

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

Q3.2.1.

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:

This year, the BA program collected papers written by the 11 graduating dance majors in "DNCE 112. Advanced Modern" and "DNCE 150. Dance Theory and Criticism" (both fall 2015) whereby students were required to see the Sacramento State production of *The Complete Female Stage Beauty* and evaluate the performance in relationship to other periods in theatre history.

The papers were then reviewed and scored using the PLO5 Rubric by an Assessment Committee of two dance faculty members.

(Remember: Save your progress)

Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

Q3.3.

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

1. Yes
 2. No (skip to Q3.7)
 3. Don't know (skip to Q3.7)

Q3.3.1.

Which of the following direct measures were used? [Check all that apply]

1. Capstone project (e.g. 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 assessment such as simulations, comprehensive exams, or critiques
 5. External performance assessments such as internships or other community-based projects
 6. E-Portfolios
 7. Other Portfolios
 8. Other, specify:

Q3.3.2.

Please **explain** and **attach** the direct measure you used to collect data:

The direct measure used was a required written assignment in DNCE 112 and 150, required courses for the dance major.

The guidelines for the assignment are attached. Both classes used the same guidelines in fall 2015 because most students take the two classes concurrently.



DANCE CRITIQUE GUIDELINES-DNCE 150-2.doc
26.5 KB



No file attached

Q3.4.

What tool was used to evaluate the data?

1. No rubric is used to interpret the evidence (skip to Q3.4.4.)
 2. Used rubric developed/modified by the faculty who teaches the class (skip to Q3.4.2.)
 3. Used rubric developed/modified by a group of faculty (skip to Q3.4.2.)
 4. Used rubric pilot-tested and refined by a group of faculty (skip to Q3.4.2.)
 5. The VALUE rubric(s) (skip to Q3.4.2.)
 6. Modified VALUE rubric(s) (skip to Q3.4.2.)
 7. Used other means (Answer Q3.4.1.)

Q3.4.1.

If you used other means, which of the following measures was used? [Check all that apply]

1. National disciplinary exams or state/professional licensure exams (skip to Q3.4.4.)
 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to Q3.4.4.)
 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to Q3.4.4.)
 4. Other, specify: (skip to Q3.4.4.)

Q3.4.2.

Was the **rubric** aligned directly and explicitly **with the PLO**?

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

Q3.4.3.

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

Q3.4.4.

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

Q3.5.

How many faculty members participated in planning the assessment data **collection** of the selected PLO?

All full-time faculty discussed and decided the data collection method in fall 2015.

Q3.5.1.

How many faculty members participated in the **evaluation** of the assessment data for the selected PLO?

2

Q3.5.2.

If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

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

Q3.6.

How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

DNCE 112 and 150 are required courses for the dance major. The respective instructors, Profs. Philip Flickinger and Lorelei Bayne, collected the papers for this assignment that were written by the dance majors for assessment purposes.

Q3.6.1.

How did you **decide** how many samples of student work to review?

The program reviewed papers written by all graduating dance majors in the courses.

Q3.6.2.

How many students were in the class or program?

DNCE 112 = 15 enrolled
 DNCE 150 = 11 enrolled
 26 TOTAL

Q3.6.3.

How many samples of student work did you evaluated?

DNCE 112 = 6 majors
 DNCE 150 = 5 majors
 11 TOTAL

Q3.6.4.

Was the sample size of student work for the direct measure adequate?

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

(Remember: Save your progress)

Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)

Q3.7.

Were indirect measures used to assess the PLO?

1. Yes
 2. No (skip to **Q3.8**)
 3. Don't Know (skip to **Q3.8**)

Q3.7.1.

Which of the following indirect measures were used? [Check all that apply]

1. National student surveys (e.g. NSSE)
 2. University conducted student surveys (e.g. OIR)

- 3. College/department/program student surveys or focus groups
- 4. Alumni surveys, focus groups, or interviews
- 5. Employer surveys, focus groups, or interviews
- 6. Advisory board surveys, focus groups, or interviews
- 7. Other, specify:

Q3.7.1.1.

Please explain and attach the indirect measure you used to collect data:

Q3.7.2.

If surveys were used, how was the sample size **decided**?

Q3.7.3.

If surveys were used, how did you **select** your sample:

Q3.7.4.

If surveys were used, what was the response rate?

Question 3C: Other Measures (external benchmarking, licensing exams, standardized tests, etc.)

Q3.8.

Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

1. Yes
 2. No (skip to **Q3.8.2**)
 3. Don't Know (skip to **Q3.8.2**)

Q3.8.1.

Which of the following measures was used? [Check all that apply]

1. National disciplinary exams or state/professional licensure exams
 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)
 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)
 4. Other, specify:


Q3.8.2.


Were other measures used to assess the PLO?

1. Yes
 2. No (skip to **Q4.1**)
 3. Don't know (skip to **Q4.1**)

Q3.8.3.

If other measures were used, please specify:

 No file attached

 No file attached

(Remember: Save your progress)


Question 4: Data, Findings, and Conclusions

Q4.1.

Please provide simple tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO for **Q2.1**:

See attached data.

The data shows that the majority of students are scored a 4 (45%) in all areas of the rubric. Specifically, they are excelling in their ability to identify and describe (55% scored a 4 in these areas) dance technique and conventions. Students need to give the most attention to relating the live performance historical and social contexts (54% of students scored 3 or 4 in th area -- 27% each area). They appear to understand the elements and conventions, but skip a step in their written logic that fully explains what they see. In this 56% of students exceeded the 70% overall standard; 32% meet the standard; and 11% did not meet the standard.

 Dance Data.docx
12.71 KB


 No file attached


Q4.2.

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

Students, overall, are doing well, for the majority are exceeding the program standard of scoring 3.5 or above in all areas. The program will work to improve student performance of the selected PLO by taking the following steps:

1. Clarifying all assignment requirements and guidelines to better align with rubric.
2. Ensuring all dance faculty are using the Live Performance Rubric on assignments that require students to evaluate live performances.
3. Providing students with the rubric in advance.
4. Demonstrating to student how to make better connections and how to write specific details more clearly across classes.

 No file attached

 No file attached

Q4.3.

For the 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/standard has been specified
- 6. Don't know

Question 4A: Alignment and Quality

Q4.4.

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

Q4.5.

Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

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

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

Q5.1.

As a result of the assessment effort and based on 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 (skip to **Q5.2**)
- 3. Don't know (skip to **Q5.2**)

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.
See Q4.2 above.

The main change will be clarifying the assignment, so it is more specific and aligned with the rubric.

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

Q5.2.

How have the assessment data from the last annual assessment been used so far? **[Check all that apply]**

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

21. Professional development for faculty and staff	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Recruitment of new students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
23. Other, specify:	<input type="text"/>				

Q5.2.1.

Please provide a detailed example of how you used the assessment data above:

The assessment data was used to clarify and expand the rubrics for the assignment that was actually assessed and other written assignments in classes and across the Dance BA program.

The Dance program is also using its PLOs and assessment practices to help guide it's preparations for acquiring accreditation from the National Association of Schools of Dance (NASD).


(Remember: Save your progress)

Additional Assessment Activities

Q6.

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

 No file attached

 No file attached

Q7.

What PLO(s) do you plan to assess next year? [**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 not included above:

- a.
- b.
- c.

Q8. Please attach any additional files here:

Q8.1.

Have you attached any files to this form? If yes, please list every attached file here:

Program Information (Required)

P1.

Program/Concentration Name(s): [by degree]

P1.1.

Program/Concentration Name(s): [by department]

P2.

Report Author(s):

P2.1.

Department Chair/Program Director:

P2.2.

Assessment Coordinator:

P3.

Department/Division/Program of Academic Unit

P4.

College:

P5.

Total enrollment for Academic Unit during assessment semester (see Departmental Fact Book):

27 (Fall 2014)

P6.

Program Type:

1. Undergraduate baccalaureate major
2. Credential
3. Master's Degree
4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)
5. Other, specify:

P7. Number of **undergraduate degree programs** the academic unit has?**P7.1.** List all the names:

BA Dance

BA Theatre

P7.2. How many concentrations appear on the diploma for this undergraduate program?**P8.** Number of **master's degree programs** the academic unit has?**P8.1.** List all the names:**P8.2.** How many concentrations appear on the diploma for this master's program?**P9.** Number of **credential programs** the academic unit has?**P9.1.** List all the names:

P10. Number of **doctorate degree programs** the academic unit has?

P10.1. List all the names:

When was your **assessment plan...**

	1. Before 2010-11	2. 2011-12	3. 2012-13	4. 2013-14	5. 2014-15	6. No Plan	7. Don't know
P11. developed?	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
P11.1. last updated?	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

P11.3.

Please attach your latest **assessment plan**:

Assessment Report 2009-2010.docx
31.99 KB

P12.

Has your program developed a **curriculum map**?

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

P12.1.

Please attach your latest **curriculum map**:

No file attached

P13.

Has your program indicated in the curriculum map where **assessment of student learning** occurs?

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

P14.

Does your program have a capstone class?

1. Yes, indicate:
2. No
3. Don't know

P14.1.

Does your program have **any** capstone project?

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

(**Remember: Save your progress**)

PLO #5: EVALUATE LIVE PERFORMANCE RUBRIC

Students will be able to evaluate live performance, that is criticize university, community, and regional/professional theatre/dance productions through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of live contemporary theatre/dance performance.

	EXCELLENT 5	GOOD 4	AVERAGE 3	FAIR 2	POOR 1
IDENTIFY performance elements and/or conventions.	Demonstrates a thorough recognition of multiple performance elements and conventions.	Demonstrates adequate recognition of some performance elements and/or conventions.	Demonstrates a recognition of a few performance elements and/or conventions.	Demonstrates minimal recognition of performance elements and/or conventions.	Demonstrates little to no recognition of any performance elements or conventions.
DESCRIBE performance elements and/or conventions.	Uses appropriate, relevant, and compelling descriptors to recall several specific details of viewing experience.	Uses appropriate and relevant descriptors to recall details of viewing experience.	Uses general descriptors to recall aspects of viewing experience.	Uses minimal descriptors to recall some parts of viewing experience.	Uses simple or no descriptors to recall overall viewing experience.
RELATE performance elements and/or conventions to theatre/dance history, theatre/dance technique, social/cultural influence and relevance, and/or each other.	Demonstrates excellent interpretation of viewing experience in relationship to specific technical, historical, and/or social/cultural contexts. Compares and contrasts multiple elements/conventions/moments across the viewing experience in a compelling way throughout writing.	Demonstrates good interpretation of viewing experience in relationship to particular technical, historical, and/or social/cultural contexts. Compares and contrasts many elements/conventions/moments across the viewing experience in an interesting way through the majority of the writing.	Demonstrates average interpretation of viewing experience in relationship to technical, historical, and/or social/cultural contexts. Compares and contrasts a few elements/conventions/moments across the viewing experience throughout most of the writing.	Demonstrates fair interpretation of viewing experience in relationship to technical, historical, and/or social/cultural contexts. Compares and contrasts elements/conventions/moments across the viewing experience throughout some of the writing.	Interpretation of viewing experience is weak. Poorly compares and contrasts elements/conventions/moments throughout the writing.
ASSESS the artistic/social significance of performance elements and/or conventions to the theatre/dance canon.	Demonstrates excellent incorporation of production analysis. Discusses an original and informed evaluation of multiple genres, forms, contents, concepts, techniques, etc. across theatre/dance canonical history in a compelling way throughout writing.	Demonstrates good incorporation of production analysis. Discusses many genres, forms, contents, concepts, techniques, etc. in an interesting way through a majority of the writing.	Demonstrates average incorporation of production analysis. Discusses genres, forms, contents, concepts, techniques, etc. through most of the writing.	Demonstrates fair incorporation of production analysis. Discusses a few genres, forms, contents, concepts, techniques, etc. in some of the writing.	Demonstration of production analysis is weak. Discussion of genres, forms, contents, concepts, techniques, etc. is poor and minimal throughout the writing.

DANCE CRITIQUE GUIDELINES/REQUIREMENTS

DNCE 150 Dance Theory and Criticism

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/headline**.

•**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."

Department of Theatre and Dance -- Dance BA

Assessment Data 2015-2016

PLO#5. Evaluate Live Performance

Reviewed dance critique papers from DNCE 150. Dance Theory and Criticism and DNCE 112. Advanced Modern.

Rubric Scores	5	%	4	%	3	%	2	%	1	%	TOT	%
IDENTIFY	3	27%	6	55%	2	18%	0	0%	0	0%	11	100%
DESCRIBE	0	0%	6	55%	4	36%	1	9%	0	0%	11	100%
RELATE	2	18%	3	27%	3	27%	2	18%	1	9%	11	100%
ASSESS	0	0%	5	45%	5	45%	1	9%	0	0%	11	100%
TOTAL SCORE	5	11%	20	45%	14	32%	4	9%	1	2%	11	100%

DEPARTMENT OF THEATRE AND DANCE

2009-2010 Assessment Report

Written by Melinda D. Wilson, Assistant Professor, in consultation with department faculty

*Option 2: Exemplar Submission
Activity: Development of New Assessment Plan*

Overview

During the 2009-2010 academic year while undergoing program review, the Department of Theatre and Dance developed a new assessment plan to be implemented fall 2010. After reviewing our mission and vision statements, previous assessment reports, and programmatic student learning outcomes, the faculty decided that our assessment goals and strategies needed to better represent the department by addressing specific learning objectives for both theatre and dance majors. This report details the department's new assessment plan that focuses on evaluating student learning in the Theatre 121. Rehearsal and Performance course.

1. What question or issue were you addressing with this activity?

In redeveloping our assessment plan, the faculty was addressing our need to articulate and better evaluate programmatic learning goals. In other words, what were the shared learning objectives for both theatre and dance majors? How could the department determine whether or not those objectives were being met?

2. What data did you collect to address this question or issue?

The faculty addressed this issue through a series of conversations throughout the academic year. We also reviewed data presented in previous assessment reports as well as information provided by the Office of Institutional Research as part of the department's program review.

3. What did the data tell you?

Our conversations proved that each faculty member assesses students in their individual classes regularly.¹ Furthermore, faculty members share a common language when describing course learning objectives. This proved that the department needed to unify our assessment strategies to address student learning across the program rather than within a singular class. Redeveloping our assessment plan stems from the department's desire to not only address assessment collectively but proactively as well.

4. As a result of faculty reflection on these results, are there any program changes anticipated?

Yes. The Department of Theatre and Dance will be changing its entire assessment program.

¹ In the past, typically, one faculty member volunteers to assess an aspect of student learning for the academic year. This resulted in the faculty member either evaluating a precise skill taught in a particular class or evaluating very broad aspects of the departmental culture. While these are viable approaches to assessment, the department now seeks to evaluate specific skill sets that are addressed across several areas of the program.

a. If so, what are those changes?

The Department of Theatre and Dance will focus its assessment on evaluating student learning in THEA 121. Rehearsal and Performance. THEA 121 is the course that teaches and prepares students for public performance in the form of faculty-directed departmental productions.² THEA 121 is the ideal course to assess student learning for the following reasons:

- a) As a required course for theatre majors and a major component of the dance curriculum, THEA 121 best addresses the primary learning goals of both the theatre and dance programs.³
- b) THEA 121 is a “culminating experience” or “capstone course,” for it requires students to practically apply all they have learned and are learning in additional areas of the curriculum. In other words, the learning goals for THEA 121 match exactly the learning goals for a collection of other courses within the theatre and dance curricula.
- c) Multiple faculty members teach different sections of THEA 121 each academic year. Assessing this course enables the majority of faculty members to be involved in course and student assessment. This generates a larger sampling of students each year, makes assessment a shared responsibility among faculty, and enables different faculty members to share their unique perspectives of individual student learning. If we evaluate individual student learning uniformly, then we can better evaluate collective student learning for the program.
- d) Unlike other courses, students take THEA 121 more than once. Assessing sections of THEA 121 in turn yields immediate and long-term results, for the department can track distinct aspects of student learning from production to production, semester to semester, or year to year.

² In other words, students who take THEA 121 are cast in play productions and/or dance concerts that are directed by faculty members and presented in one of the main performance spaces (University Theatre or Playwrights’ Theatre) on campus for public engagement.

³ Currently, theatre majors are required to take THEA 121, but dance majors are not. However, approximately 98% of dance majors do take the course more than once as an elective. The dance program is in the process of revising its curriculum to include THEA 121 as a required course.

Upon completion of THEA 121, students will be able to demonstrate professionalism as a performance artist, prepare for auditions, develop his/her artistic and/or technical skills as part of the rehearsal process, execute those skills in live performance, and support the post-performance needs of the production. More specifically, the department faculty defines the learning goals and corresponding learning objectives/outcomes for THEA 121 as follows:

THEA 121 LEARNING GOALS	LEARNING OBJECTIVES/OUTCOMES
1. Demonstrate professionalism as a performance artist	1.1 Arrive on time if not early for all auditions, rehearsals, and performances. 1.2 Dress appropriately in necessary attire (clothes and shoes) for all auditions, rehearsals, and performances. 1.3 Present a consistent positive attitude toward directors and production team members as an individual artist throughout the production process. 1.4 Demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process.
2. Prepare for auditions/interviews	<i>For Actors and Dancers</i> 2.1 Select and prepare audition piece(s) suitable for the individual performer and available roles in the production. 2.2 Memorize a monologue, song, and/or movement combination phrase with precision. 2.3 Execute the vocalization (i.e. projection and articulation) and/or technique (i.e. movement/style embodiment) of the audition piece. 2.4 Demonstrate an overall strong stage presence (i.e. command of the performance space) and dedication to character/choreography. <i>For Stage Managers</i> 2.1 Prepare portfolio of prompt books and related materials. 2.2 Explain management concepts and philosophies.
3. Develop artistic and technical skills as part of rehearsal process	<i>For Actors and Dancers</i> 3.1 Conduct character/movement research. 3.2 Execute blocking/choreography as directed. 3.3 Complete thorough-line/lyric memorization individually and timely. 3.4 Master knowledge of role(s) within onstage conceptual relationships. <i>For Stage Managers</i> 3.1 Demonstrate strong organizational and leadership skills. 3.2 Solve technical problems associated with production. 3.3 Manage and work well with multiple personnel and personalities. 3.4 Call and run final performances as developed by production team.
4. Execute skills in live performance	4.1 Demonstrate awareness of public's role in live performance and recognize how audience engagement effects performance. 4.2 Demonstrate recognizable progression or growth in individual and ensemble work from auditions through final performance.
5. Support post-performance production needs	5.1 Articulate artistic choices garnered from script analysis, the rehearsal process, and/or choreographic study whether verbally, as in the case of post-show discussions, or in writing for production analysis papers. 5.2 Apply knowledge of set/wardrobe construction and theatre management to active participation in production strike.

Each academic year, the Department of Theatre and Dance will evaluate one of the above THEA 121 learning goals by focusing specifically on two to four of its corresponding learning objectives. Our tentative assessment calendar is as follows:

ACADEMIC YEAR	LEARNING OBJECTIVES/ OUTCOMES EVALUATED
2010-2011	1.1, 1.2
2011-2012	1.1, 1.2, 1.3, 1.4
2012-2013	1.3, 1.4, 2.1, 2.2
2013-2014	2.1, 2.2, 2.3, 2.4
2014-2015	2.3, 2.4, 3.1, 3.2
2015-2016	3.1, 3.2, 3.3, 3.4
2016-2017	3.3, 3.4, 4.1, 4.2
2017-2018	4.1, 4.2, 5.1, 5.2
2018-2019	5.1, 5.2

This calendar operates on a rotation, for it allows the department to evaluate the same learning outcomes for two consecutive years. This enables the department to track student learning progress and evaluate the effects of any necessary changes that we may have to implement to improve student learning. Furthermore, due to the fact that the learning goals for THEA 121 are derived from the department’s programmatic learning goals, the faculty is constantly evaluating students in all of the above areas and in all coursework. This assessment plan simply narrows our focus for the purposes of assessing THEA 121.

b. How will you know if these changes achieved the desired results?

The department will know if these changes achieve the desired results if:

- a) The department as a whole is able to collect and analyze verifiable data from across multiple sections of THEA 121.
- b) Both faculty and students can articulate or demonstrate aspects of student learning after evaluating or completing THEA 121.
- c) The long-term data shows an improvement in the overall breadth and depth of student learning in THEA 121.

5. What assessment activities are planned for the upcoming academic year?

For the 2010-2011 academic year, the Department of Theatre and Dance will focus specifically on the learning goal that students will be able to demonstrate professionalism as a performance artist. More specifically, we will evaluate the first two learning objectives associated with this goal in at least four sections, i.e. four different departmental productions, of THEA 121. During auditions and throughout the rehearsal and performance process,

faculty, with the assistance of student stage managers, will document students' attendance and attire daily. At the completion of each production, faculty members and/or stage managers will submit their data to the department for analysis. The faculty will compare and contrast the data from each production at the end of the academic year and report their findings in the annual assessment report.

In addition, the department is also developing syllabi (see Appendices), production rubrics, and course evaluations specifically for THEA 121 to help facilitate this assessment plan. Course syllabi will be distributed as the first rehearsal for each production, rubrics will be used to create some grading uniformity across sections THEA 121, and evaluations will be distributed and collected at the last meeting of each production.

APPENDIX A
SAMPLE SYLLABUS OF THEA 121 FOR DANCE CONCERT

SACRAMENTO STATE DEPARTMENT OF THEATRE AND DANCE
FALL <SEMESTER>
Professor Lorelei Bayne, Director

THEA 121. REHEARSAL AND PERFORMANCE
SYLLABUS

PRODUCTION: DANCE SITES

Rehearsal Process and Performance Process at Sacramento State in **Faculty or Guest Artist** works is a privilege and will be treated as such. Etiquette/ procedures are as follows:

- ❖ Must be on time to rehearsal, which means 10 min. before start time to warm-up.
- ❖ Must be professional in work ethic and attitude, and all that entails, toward choreographer and other dancers, -No talking, eating, chewing gum, cell phones, etc...
- ❖ Must call **choreographer AND director** of production beforehand, if late or emergency conflict arises.
Bayne Cell-646-246-0977
- ❖ After two absences (*including showings*) during rehearsal process performer will be dropped from cast unless worked out with Director beforehand.
- ❖ Lateness will not be tolerated, 2 late=1 absence.
- ❖ No animals or children at rehearsals.
- ❖ Performer must be responsible as to how many shows in the Dept. of Theatre and Dance, he/she is in.
- ❖ Performer will be evaluated at mid-process by choreographer and director of show
- ❖ Do not make a commitment if you have doubts, and unless you are serious

PERFORMER GRADE EVALUATION

Evaluation of Dancers by Choreographers

At the end of the term, each choreographer will complete a written evaluation of each dancer in piece. The evaluation will include the following for the performer's grade in any production:

- ❖ Rehearsal Attendance: a complete list of rehearsals, absences, latenesses, early departures, etc. Choreographers should note illnesses or other explanations (reasonable or not) for missed rehearsals.
Performer MUST notify DIRECTOR, Lorelei Bayne, as well as their choreographer, if missing a scheduled rehearsal. Bayne Cell-646-246-0977
- ❖ Professionalism
- ❖ Participation/Attitude
- ❖ Overall Growth
- ❖ Overall Performance: What is your final assessment of their performance in your work? How did they meet your vision? Why or why not did they achieve the level of success you expected?
- ❖ **Attendance at ALL cast warm-up classes** before performances
- ❖ Director of Production will issue final grade

Other

At the end of the term, the following will also figure into the dancer's final grade:

- ❖ Observations by Dr. Goodrich, and all Dance Professors, and Ron Reisner throughout the term and concert/show technical crew
- ❖ Cooperation/assistance/professional etiquette with stage management, technical crew and designers

(*See professor/choreographer at ANY time for questions or concerns, work closely with your faculty mentor/choreographer during process and ENJOY this process!)

APPENDIX B
SAMPLE SYLLABUS OF THEA 121 FOR THEATRE PRODUCTION

SYLLABUS. THEA 121. REHEARSAL AND PERFORMANCE

<Professor/Director>
<Theatre Production Title>

COURSE DESCRIPTION & OBJECTIVES

This course entails your participation in the preparation, rehearsal and performance of a departmental production. You will spend approximately 50 hours of participation time in rehearsal and performance for one unit of credit.

Admission to this course is by audition only. You may take a total of six undergraduate THEA 121 units.

***THEA 121 fulfills theatre major requirements.*

Upon the completion of this course, you must be able to:

1. Demonstrate professionalism as a performance artist.
2. Develop your artistic/technical skills as part of rehearsal process.
3. Execute those skills in live performance.
4. Support the post-performance needs of this production.

COURSE EXPECTATIONS & REQUIREMENTS

In order to create and maintain a positive learning and productive rehearsal and performance environment, it is imperative that you treat me, your cast members, and your production staff with respect. Therefore, disruptive behavior will not be tolerated. Please remember to turn off all cell phones prior to rehearsal.

NO FOOD OR DRINK IS ALLOWED IN THE THEATRE AT ANY TIME!

- **Professionalism (20%).** You are expected to arrive on time if not early for all rehearsals and performances; dress appropriately yet comfortably for all rehearsals (you are also encouraged to rehearse in character shoes); present a consistent positive attitude toward me and all production team members; and demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process. This may include rehearsing in addition to scheduled rehearsals and/or completing behind-the-scenes assignments to enhance the production.
- **Artistic Development (20%).** You are expected to conduct and apply script analysis and related character research; execute blocking as directed; complete line memorization promptly; and master your role(s) within onstage conceptual relationships. I expect your growth to continue from auditions through the final performance, for there is always room for improvement!
- **Final Performance (20%).** You are expected to demonstrate your awareness of public's role in live performance by adjusting your final performances in agreement with the audience. In other words, TAKE THE STAGE! The audience feeds off of your energy and commitment!
- **Post-Production (20%).** You are expected to articulate your artistic choices during classroom visits, post-show discussions, and statements for public affairs. You are also expected to actively participate in strike immediately following the final performance.

ATTENDANCE & LATE POLICY

You may not arrive late to a rehearsal or performance. Your final grade will drop an entire letter grade if you are absent from a rehearsal or performance (three tardies equal one absence). You must contact the stage manager a minimum of 2 hours in advance if you believe you might have a rehearsal or performance conflict.

GRADE BREAKDOWN

Audition (graded upon casting)	20%
Professionalism	20%
Artistic Development	20%
Final Performance	20%
Post-Production	20%
TOTAL 100%	

REHEARSAL SCHEDULE

TBD by Director