

ASSESSMENT REPORT

Performing Arts and Social Justice Major with concentrations in Dance, Music, and Theater

ACADEMIC YEAR 2022 - 2023 [Alternate Assessment]

I. OVERVIEW

1. Please indicate if you are submitting report for (a) a Major, (b) a Minor, (c) an aggregate report for a Major & Minor (in which case, each should be explained in a separate paragraph as in this template), (d) a Graduate or (e) a Certificate Program

Performing Arts & Social Justice Major with concentrations in Dance, Music, and Theater

Assessments for the Minors in Dance, Music, and Theater will be submitted separately by that Program's Coordinator(s)

2. Please indicate the name and email of the program contact person to whom feedback should be sent (usually Chair, Program Director, or Faculty Assessment Coordinator).

Megan Nicely
Performing Arts Chair
Dance Program Co-Coordinator
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II. MISSION STATEMENT, PROGRAM LEARNING OUTCOMES, & CURRICULAR MAP

1. Were any changes made to the program mission statement since the last assessment cycle? Kindly state "Yes" or "No." Please provide the current mission statement below.

Mission Statement (Performing Arts & Social Justice Major)

Our Department offers the unique Performing Arts and Social Justice major, with concentrations in dance, music, and theater. The faculty and staff are committed to providing coursework, activities, and productions that acknowledge and study the performing arts' role as an agent of creative and social change. We strive to achieve academic and artistic excellence in the classroom, on stage, and in the community,

offering students professional preparation for a variety of careers in the performing arts, as well as for further study, while working towards a more humane and just society.

No changes since last report. However, I do note that the new USF Website has rewritten our Mission Statement and has not responded to questions as to why they have done so. It is close, and perhaps an improvement, but conversation with the copywriters would be helpful.

2. Were any changes made to the program learning outcomes (PLOs) since the last assessment cycle? Kindly state “Yes” or “No.” Please provide the current PLOs below.

PLOs (Performing Arts & Social Justice Major):

1. Analyze principles, works, and methodologies in the Performing Arts within their socio-historical contexts.
2. Apply technique and conceptual skills to creative and scholarly practices.
3. Explain how the Performing Arts contribute to a humane and just society.
4. Prepare for professional work or graduate studies in Performing Arts and related fields.

No changes yet, but minor changes are proposed so that the PLOs are simplified and more measurable. As a way to improve our assessment processes and better measure the PLOs we have developed and our Major as a whole, I (Megan Nicely) have been working with Christine Young (formerly in PASJ and providing Service to the Department) on revising our PLOs, creating Signature Assignments, and identifying which classes they will be offered in,. A draft of the proposed revised PLOs was shared with the FT Faculty at our October 23, 2023 faculty meeting and is included below. Since there were only 2 out of a former total of 7 FT faculty present, no final vote on the new PLOs was made but we anticipate making official changes in the Spring 2024 or Fall 2024 semester.

PLOs (Performing Arts and Social Justice Major): Revised

1. Analyze works and methods in the Performing Arts within cultural and socio-historical contexts.[change]
2. Apply research methods and technical skills to creative and scholarly work. [change]
3. Explain how the Performing Arts contribute to a humane and just society. [no change]
4. Demonstrate understanding of professional practices in the Performing Arts through production, internships, and fieldwork. [change]

3. Please note that a Curricular Map should accompany every assessment report. Has there been any revisions to the Curricular Map since the last report?

The Map is attached at the end of this document.
No changes since last report

4. State the particular Program Learning Outcome(s) you assessed for the academic year 2022-2023.

All PLOs have been assessed since the last APR.

This year we submit an Alternate Assessment: Updated PLOs and creation and implementation of Signature Assignments to future Assessments. This approach was acknowledged and approved by the CAS Dean's Office for this year (Associate Dean Cathy Gabor)

5. Assessment Schedule

AY15-16: APR

AY16-17: new mission and PLOs adopted; PLO #3

AY17-18: PLO #2

AY18-19: PLO #3

AY19-20: PLO #4

AY20-21: PLO #1

AY21-22: Alternate Assessment: Year of Reflection

AY22-23: Alternate Assessment: Revision of PLOs, identification/creation of Signature Assessment Assignments and rubrics

AY23-24: PLO #1

AY24-25: PLO #2

AY25-26: PLO #3; prep for APR

AY26-27: PLO #4; APR scheduled for Fall 2026

III. OVERVIEW

Describe the methodology that you used to assess the PLO(s)

The Department adopted new PLOs in 2016-17 and since then has created new rubrics and data collection processes. The Department has engaged in direct assessment methods by collecting performance videos, essays, and reflections and having 2-3 faculty score each, then averaging the results. We have targeted upper division classes and discussed evaluation criteria in relation to the rubric prior to scoring so that all faculty approach the process in a similar manner. In addition, we have also used indirect methods by collecting Senior Exit interview responses. We have now scored all 4 new PLOs.

IV. RESULTS & MAJOR FINDINGS

Feedback from last year's Assessment: PASJ's reflection has revealed that students are generally performing well in the program. However, faculty feel that students' achievement and growth are not necessarily reflected in outcomes assessment results. Faculty in the program accordingly plan several curricular modifications in response to these results. These include requiring social justice-related language on syllabi and assignments to be strengthened and aligned more closely with program learning outcomes, identifying courses from which to draw assignments appropriate for use in measuring student achievement of specific outcomes, creating assignments with clearly measurable criteria and that are suitable to multiple modes of learning, and developing strategies for effectively evaluating creative work. In order to facilitate meeting

these goals, the program has also selected model assignments and syllabi, as well as teaching guidelines, that can be shared as resources with faculty. As a whole, PASJ in its year of reflection has identified a need for clearer demonstration of student learning and for closer alignment of course pedagogy with program learning outcomes, and the program has developed resources to assist program faculty in meeting these goals. *Summary Comments:* Having completed a full cycle of outcomes assessment the previous academic year, PASJ has engaged in reflection leading to curricular revisions that will align course syllabi and assignments more closely with program learning outcomes. These planned changes will lead to assessment results that more accurately reflect the learning achieved by students in the program in upcoming academic years.

Last year's Reflection and work on the new PLOs and Signature Assignments is an important step towards sequencing our "spine" courses in the major and their learning outcomes. It is a slow process and there have been many changes in our department in the past 3 years with the departure of Music and Theater faculty. However, these changes have also helped us strengthen and consolidate some of our Learning Outcomes and the courses in which this learning occurs. Presently, our new PLOs, Signature Assignments, Rubric Guides, and courses for Assessment are as follows:

PLOs (Performing Arts and Social Justice Major): Revised

1. Analyze works and methods in the Performing Arts within cultural and socio-historical contexts.[change]
 - a. Evaluated in Core F Performance and Culture course
 - b. Signature Assignment: Using a specific performance work or artist/company, explain their background and working methods. Then analyze how their work or methods engage with specific cultural and social issues, and the significance of this impact on the larger field of performance.
 - c. Rubric Criteria
 - i. Identifies work/artist/company within their historical and social context
 - ii. Explains the work/artist/company's impact on a specific social or cultural issue
 - iii. Provides insights on how the work/artist/company's actions affect the field more broadly
2. Apply research methods and technical skills to creative and scholarly work.[change]
 - a. Evaluated in PASJ 480/85 Sr. Projects
 - b. Signature Assignment: Self Analysis: Identify the research methods, technical skills, and conceptual approaches you used to create your work (Sr Project) and provide examples of where they appear in your completed work (Sr Project). Choose 2 methods and speak to why you chose them, how you used them in making the work, and how it was useful. (Items to Collect for Assessment: Video; student writing/reflection)
 - c. Rubric Criteria:

- i. Identifies and Explains Research Methods and Technical Skills used to create the work
 - ii. Offers examples of where they appear in the completed work (with video timecode)
- 3. Explain how the Performing Arts contribute to a humane and just society. [no change]
 - a. Evaluated in PASJ 380 PACE
 - b. Signature Assignment: Based on your experiences in class and in community this semester, explain how the Performing Arts contribute to a humane and just society. Start by defining how you understand what social justice looks like and how it creates a more humane and just society. Then, analyze at least 2 specific examples (one from a class reading and one from an occasion of community engagement) that reflect how the Performing Arts contribute positively to social justice and human wellness. (750-1,000 word essay)
 - c. Rubric Criteria:
 - i. Defines humane and just society
 - ii. Analyzes Performing Arts contributions with breadth (2 examples), clarity and specificity
- 4. Demonstrate understanding of professional practices in the Performing Arts through production, internships, and fieldwork. [change]
 - a. Evaluated in Workshop courses, PASJ Lab courses; new internship course (still up for Discussion). This year this PLO will be addressed in the PASJ 380 Research Methods course and in PASJ 485 Sr. Projects: Performance

V. CLOSING THE LOOP

1. Based on your results, what changes/modifications are you planning in order to achieve the desired level of mastery in the assessed learning outcome? This section could also address more long-term planning that your department/program is considering and does not require that any changes need to be implemented in the next academic year itself.

The revised PLOs and new Signature Assignments and Rubrics will be implemented in classes in the Spring 2024 and Fall 2024 semesters in classes with a plan of assessing one of the revised PLOs for AY23-24.

2. What were the most important suggestions/feedback from the FDCD on your last assessment report? How did you incorporate or address the suggestion(s) in this report?

N/A

ADDITIONAL MATERIALS

- 1. Curriculum Map**
- 2. Assessment Rubrics for PLO #1, #2, #3, and #4 (attached are the former rubrics. Once the new PLOS are approved new rubrics will be provided).**

| A | B | C | D | E |
|---|---|--|--|--|
| last updated 10.19.20 | PLO1 | PLO2 | PLO3 | PLO4 |
| PASJ Curriculum Map | Analyze principles, works, and methodologies in the Performing Arts within their socio-historical contexts. | Apply technique and conceptual skills to creative and scholarly practices. | Explain how the Performing Arts contribute to a humane and just society. | Prepare for professional work or graduate studies in Performing Arts and related fields. |
| PASJ SPINE (all concentrations) | | | | |
| PASJ 110 Intorduction to PASJ | I | I | I | I |
| PASJ XXX Lab Electives (2) | | I | | I |
| PASJ 120 Workshop in Stage Production | | I | | I |
| PASJ 220 Design Lab | | D | | D |
| PASJ 280: Research Methods | D | D | D | D |
| PASJ 380: Performing Arts and Community Exchange | D | D | D | D |
| PASJ 480: Senior Project | M | M | M | M |
| Dance Concentration (in addition to spine) | | | | |
| DANC 180 Dance and Social History | I | I | D | I |
| DANC 200 Dance Composition I | I/D | I/D | | |
| DANC 300 Dance Composition II | D/M | D/M | | D |
| DANC 200-300 series Adv. Technique Electives | | D/M | | D/M |
| DANC 200-level Core F classes | D | I | I | |
| DANC 360 Dance in the Community | D | D | D | D |
| DANC 480-01/02 Workshop in Dance Production | | D | | D |
| Music Concentration (in addition to spine) | | | | |
| MUS 181 Music and Social History | I | I | D | I |
| Music 110/111: Instrumental or vocal ensembles | I | D | | |
| Music 120 series: Applied: Private Lesson | | D/M | | I |
| Music 200 series Core F Music Elective | D | | I | |
| MUS 205 Anthropology of Music | D | I | I | |
| MUS 300 Music Theory I | I | D | | |
| MUS 301 History of Western Art Music to 1800 | M | | | |
| Music 310 series: Theory II | I | D | | I |
| MUS 392 Seminar in Western Art Music from 1800 | M | | | I |
| Theater Concentration (in addition to spine) | | | | |
| THTR 182 Theater and Social History | I | I | D | I |
| THTR 110 Acting Foundations | | I | | I |
| THTR 220 Acting II - Scene Study | | D | | D |
| THTR 320 Theatrical Composition | I/D | I/D | | D |
| THTR 300-level (Core F/CD) Performance and Cultura | D | D | D | D |
| THTR 330 Theater Technique Electives | | D/M | | D |
| THTR 340-series Technical Craft electives | | D/M | | D |
| THTR 372 Workshop in Play Production | | D | | D |
| Key: | | | | |
| I = Introductory | | | | |
| D = Developing | | | | |
| M = Mastery | | | | |

PASJ Major PLO #1: Analyze principles, works, and methodologies in the performing arts within their socio-historical contexts.

| PASJ PLO #1 Rubric | | | | |
|---|--|---|--|--|
| Criteria | Exceptional (4) | Acceptable (3) | Developing (2) | Inadequate (1) |
| Can situate works, artists, and social issues within their historical time period and geographic location [Please use # 3) Background for evaluation] | <i>Can confidently, clearly, and correctly place performance works and artists within historical and geographic contexts</i> | <i>Has a good idea of where artists and works fall within historical and geographic contexts and can express it clearly</i> | <i>Has an approximate idea of where artists and works fall within historical and geographic context</i> | <i>Cannot (or did not) place artists or works within the chronological continuum</i> |
| Can analyze trends and/or make connections between artistic/performance styles, forms, and/or cultures [Please use # 3) Background and #4) Position in the Field for evaluation] | <i>Can discuss coherently and completely the connections between works, ideas, trends, and styles within a culture and/or across cultures</i> | <i>Has a demonstrated competent but not comprehensive understanding of the connections between works, ideas, trends, and styles within a culture and/or across cultures</i> | <i>Can sometimes discuss connections between works, ideas, trends, and styles within a culture but not always, and not always with a broad understanding</i> | <i>Cannot see connections between works and styles within a culture</i> |
| Can contextualize works within their appropriate socio-economic environment [Please use #4) Position in the Field for evaluation] | <i>Can situate most or all performance works within their socio-economic context and can explain the relationship between the works and society/social issues</i> | <i>Has a demonstrated awareness of socio-economic context for dance works and can make a link between them</i> | <i>Can sometimes and/or only superficially discuss connections between performance works and social issues.</i> | <i>Is not able to recognize that works of art are dependent on and related to their socio-economic environment</i> |
| Uses appropriate methods to analyze and discuss works within their cultural context [Please use # 1) Title, #2) Questions/Objectives, and #6) Plan for evaluation] | <i>Has a broad and deep understanding of what methods and terminology are appropriate for analyzing performance works within a culture or across cultures, and can demonstrate their use</i> | <i>Has a good, if at times limited/incomplete grasp of the methods and terminology used to analyze performance works within a culture or across cultures, and can demonstrate their use</i> | <i>Has an approximate but acceptable understanding of the methods and terminology used to analyze performance works</i> | <i>Does not understand the methods and terminology used to analyze performance works</i> |

Adapted by Megan Nicely and Amie Dowling - September 2021 from earlier Dance and Music Minor assessments of the same PLO

PASJ PLO #2: Apply technique and conceptual skills to creative and scholarly practices.

| Criteria | Exceeds Expectations (4) | Meets Expectations (3) | Needs Improvement (2) | Below Expectations (1) |
|--|--|--|--|--|
| A. Designs a performance work that integrates aesthetic and social intentions | Integrates aesthetic and social intentions in the creation of a performance work with exceptional clarity and cohesiveness | Integrates aesthetic and social intentions in the creation of a performance work with clarity and cohesiveness | Integrates aesthetic and social intentions in the creation of a performance work with limited clarity and cohesiveness | Does not integrate aesthetic and social intentions in the creation of a performance work |
| B. Executes performance work with artistic skill (ie. legibility, vitality, coherence, technical sophistication) | Executes performance work with exceptionally effective artistic skill | Executes performance work with effective artistic skill | Executes performance work with partially effective artistic skill | Does not present performance work with effective artistic skill |
| C. Critically evaluates the making process (ie. aesthetic and social concepts, making strategies, audience reception) | Critically evaluates the making process with exceptional understanding and insight | Critically evaluates the making process with understanding and insight | Critically evaluates the making process with limited understanding and insight | Does not critically evaluate the making process or does so with significant errors |

Developed by Francesca Rivera and Christine Young - August 2018

Please note: the Rubric below is mis-labeled, it is actually

PLO #3: Explain how the Performing Arts contribute to a humane and just society

PASJ PLO #4: Explain how the Performing Arts contribute to a humane and just society.

| PASJ PLO #4 Rubric | | | | |
|---|---|--|--|--|
| Criteria | Exceeds Expectations (4) | Meets Expectations (3) | Needs Improvement (2) | Below Expectations (1) |
| A. Defines social justice/injustice | Defines social justice/injustice with exceptional specificity and accuracy. | Defines social justice/injustice with specificity and accuracy. | Defines social justice/injustice with limited specificity and accuracy. | Did not define social justice/ injustice or defined with excessive errors. |
| B. Analyzes how artists, artistic works, or artistic processes relate to social justice/injustice | Analyzes how artists, works or processes and relate to social justice/injustice with exceptional understanding and insight. | Analyzes how artists, works or processes relate to social justice/ injustice with understanding and insight. | Analyzes how artists, works or processes relate to social justice/ injustice with limited understanding and insight (e.g., lack of depth, few or no examples or supporting evidence) | Did not analyze how artists, artistic works or artistic processes relate to social justice/injustice. |
| C. Applies content to self or the world, considering multiple perspectives (eg. ethical, social, political, historical) and why they matter | Applies content to self and the world and considers multiple perspectives and why they matter. exceptional insight (e.g. depth of analysis, originality). | Applies content to self and the world and considers multiple perspectives and why they matter with insight. | Applies content to self and the world and considers multiple perspectives and why they matter with limited insight. | Did not apply content to self and the world and to consider multiple perspectives and why they matter. |

Developed by Megan Nicely and Christine Young - November 2017 (added in post-scoring adjustments 11/27/17)

PASJ PLO #4: Prepare for professional work or graduate studies in Performing Arts and related fields

| PASJ PLO #4 Rubric | | | | |
|---|--|--|---|--|
| Criteria | Exceeds Expectations (4) | Meets Expectations (3) | Needs Improvement (2) | Below Expectations (1) |
| A. Execution Presents original research project (creative, written, performed, oral) in the Performing Arts that demonstrates a professional level of artistry. | Presents research with exceptional specificity, originality, and clarity of theme and design. | Presents research with specificity and clarity of theme and design. | Presents research with limited specificity and minimal clarity as to theme and/or design. | Project lacked ability to effectively communicate its theme or design, or project was not completed. |
| B. Relationship to Society Comprehends and articulates own work in relation to social justice/injustice and positions its relevance within a larger social/cultural milieu. | Analyzes relevance of own work in relation to social justice/injustice and larger social milieu with exceptional understanding and insight. | Analyzes relevance of own work in relation to social justice/injustice and larger social milieu with understanding and insight. | Analyzes relevance of own work in relation to social justice/injustice and larger social milieu with limited understanding and insight (e.g., lack of depth, few or no examples or supporting evidence) | Did not analyze their own work in relation to social justice/injustice. |
| C. Reflective Maturity Language conveys an understanding of themselves as an artist/researcher and an ability to evaluate and learn from the project's process and execution. | Demonstrates a high degree of maturity and the self reflective capacity to analyze, self critique, and progress in the field of Performing Arts. Repeatedly connects skills built in PASJ towards creative research. | Demonstrates maturity and some reflective capacity to analyze, self critique, and progress in the field of Performing Arts. Sometimes connects skills built in PASJ towards creative research. | Demonstrates minimal maturity and struggles to identify analytical and critical information within their own work. Infrequently connects skills built in PASJ towards creative research. | Exhibits little to no maturity or self reflective capacity. |

Developed by Megan Nicely and Liv Schaffer - September 2020