

## ASSESSMENT REPORT

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

## ACADEMIC YEAR 2019 - 2020

### I. LOGISTICS

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1. 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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2. 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

3. Please note that a Curricular Map should accompany every assessment report. Has there been any revisions to the Curricular Map since October 2019?

The Curricular Map attached in October 2019 listed several classes that we no longer offer and did not list the courses that have replaced them (i.e., it was out of date). We have updated the Map with our new courses and it is attached at the end of this document.

## II. MISSION STATEMENT & PROGRAM LEARNING OUTCOMES

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**1. Were any changes made to the program mission statement since the last assessment cycle in October 2019? Kindly state “Yes” or “No.” Please provide the current mission statement below.**

No.

**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.

**2. Were any changes made to the program learning outcomes (PLOs) since the last assessment cycle in October 2019? Kindly state “Yes” or “No.” Please provide the current PLOs below.**

No.

**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.

**3. State the particular Program Learning Outcome(s) you assessed for the academic year 2019-2020.**

**PLO(s) being assessed (Performing Arts & Social Justice Major):**

PLO #4 Prepare for professional work or graduate studies in Performing Arts or related fields.

### III. METHODOLOGY

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

**Methodology used (Performing Arts & Social Justice Major):**

This is the first time the Department has assessed this PLO, which was developed after our 2016 APR. The Department considered several work products from the Capstone PASJ 485: Senior Project Performance course before deciding which was the best first for this year's assessment regarding professional skills and preparedness in the field. We opted for the senior project Capstone, which for most students was an original performance (video) and reflection paper on the performance; for one student this project was a research paper. We used a direct method of evaluating these student work products. The course instructor and Program Assistant gathered the work products and designed scoring sheets, all distributed using Google Drive. The Chair and Assistant designed a Rubric (see below) and Full Time Faculty from all three concentrations (dance, music, theater) met on Zoom to calibrate it using one of the work products. Six full time faculty members then completed the Assessment during the week of October 5th 2020. There were 12 students and each was evaluated by 3 faculty members and the data gathered and averaged (see below). Faculty members contributed questions toward a better understanding of the data and the scores given.

The Department also supplemented the direct method of assessment with an indirect method that we have used in the past; these same students' senior exit interviews. These comprise two components: concentration-specific feedback presented as a summary of written comments by students after meeting with one another, and notes recorded from one-on-one conversations with a faculty member about their learning in the Department and their preparedness for life after graduation. There is a link to this indirect evidence at the end of this report.

## IV. RESULTS & MAJOR FINDINGS

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**What are the major takeaways from your assessment exercise?**

**Results (Performing Arts & Social Justice Major):**

The major takeaways from assessing PLO #4 were as follows:

1. The data indicates that we are below average on PLO #4, with most students scoring between 2-3, based on the rubric included in this report. As seen in the table below; 0% of students displayed complete mastery of the outcome, 54.5% displayed mastery of the outcome in most parts, 36.5% of students displayed some mastery of the outcome, and 9% showed no mastery of the outcome. Disappointing score ratings is a trend between last year's assessment (2018-2019) and this year's; however as indicated, this is the first time we have assessed this PLO and we did not have a representative work product. In addition, we included all data, despite that 1 student had no work product and 1 work product proved challenging to evaluate. Removing these 2 work products results in higher scoring (please see full scoring at the end of this report).

### Assessment Data

Level	Percentage of Students (11 students were evaluated)
Complete Mastery of the outcome (3.5-4.0)	0% (0/11)
Mastered the outcome in most parts (2.75-3.5)	54.5% (6/11)
Mastered some parts of the outcome (2.0-2.75)	36.5% (4/11)
Did not master the outcome at the level intended (1.0-2.0)	9% (1/11)

2. This was the first time the Department assessed this PLO and it became clear that we do not have an assignment directly tied to it to evaluate. Evaluating a work product that did not quite meet the PLO or the rubric definitely lowered the scores. The full-time faculty will meet with the course instructor to ensure that a current assignment is revised in order

to address this PLO going forward; we will implement it in Spring 2021.

3. While we offer three options for the Senior Capstone project--a performance, a research paper, and a presentation on an internship experience--we do not yet have a means for evaluating these different formats side by side. This also was clear from the data, since while most were performances, one was a research paper and one faculty member felt they could not evaluate it in the context of Performing Arts skills.
4. We discovered that while rare, some students are graduating from the program without actually completing this Capstone project or other work in this final course, raising issues about the degree to which they are prepared to enter the field, evaluated by PLO#4. However, it may also be the case that they gain these skills elsewhere in their studies in the Department, but we are not yet tracking the development of these skills across multiple classes and assignments.
5. The Capstone project has also been the basis of evaluating other PLOs in addition to PLO#4 (specifically #3 last year); this project is trying to do too much regarding the PLOs. We will spend time this semester specifying which PLO this Capstone project best addresses and which other assignments will better address PLO#4. At present we are looking at a Grant Writing Assignment and will meet with the instructor to develop it in hopes that the next time we assess PLO#4 we can gather more accurate and useful data.
6. Indirect Method Findings: At the Senior Exit Interviews, students spoke frankly about the skills and degree of preparedness as they approach graduation. These conversations indicate a similar wide range of experiences and perspectives. Students expressed their appreciation of certain courses and skills they will use in future, feelings of connection to others in the field (alums, professionals), career directions (teaching, running an arts organization, starting their own theater or dance company or music ensemble), and confidence in their skills as leaders. At the same time, others wished for more preparation in collaborative methods, leadership skills, and actual jobs. We feel these exit interviews are sound supplemental indicators of our program's strengths and weaknesses in this area for in PLO #4.

Below are a few samples from these exit interviews:

Prepared:

- “Senior Projects (taught leadership, accountability, trust, patience)”
- “Learned to create a portfolio for our final project in Contemporary Performance Practices”
- “This [PACE course] was a tangible example of performing arts connecting and creating change for different communities. The emotional journey students receive is valuable.”

Less Prepared:

- “Senior projects was a new experience because we haven't had much training in leading our own project.”
- Improve on “Career preparation, HOW TO GET A JOB, transferable skills, grad programs”

## V. CLOSING THE LOOP

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**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.**

### **Closing the Loop (Performing Arts & Social Justice Major):**

For future assessments of this PLO, our Department will consider reinstating a Grant Writing Assignment that already exists but is less robust. By having the assignment delve more deeply into the student's articulation of a creative research project, production outline, and budget, we believe we will gain a better sense of the professional skills that PLO#4 is intended to assess. We will meet with the instructor of the course to ensure placement of the assignment within the course in spring of the students' senior year.

Furthermore, we recognize that our students are doing a lot of different things in the field and wish to emphasize our deep care about student professionalism and employability upon graduation. When looking at our alums, we are actually quite successful in this arena. The data collected in this assessment does not indicate that our students aren't able to be professionally successful. Rather, indicated is that we are unable to capture their success in tangible assignments. Their successes have been made clear to us via personal interaction and experiences -- something that isn't built into the assessment structure at this time.

These findings lead us to question HOW we recognize the success of our department in this area. What is the quantifiable data that can illustrate how active our alums our port graduation, how often they get jobs, the variety of kinds of jobs (facilitation, running non profits, being an artist, etc) What skills learnt in our program can be assessed to more accurately portray the post graduate success of our students? What are the specific skills that the PASJ Major builds? We may want to consider where else in their education PASJ Majors are receiving these skills. The faculty is committed to creating an assignment that will identify these skills. Specifically, we will work with faculty members to generate all encompassing assignments that can speak to the PLOs assessed.

As we look to the long term, we reference our last APR when we made some changes to the Major structure. At that time we also rewrote our Mission & PLO. We are still in the process of developing new courses and talking through the sequence in the Major in relationship to these changes. The data found in this PLO will help us implement the changes we made in that APR into actual courses and assignments.

**2. What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2018-2019, submitted in October 2019)? How did you incorporate or address the suggestion(s) in this report?**

**Suggestions (Performing Arts & Social Justice Major):**

In efforts to remain in alignment with the positive feedback we received on 2018-2019 assessment report, PASJ continued to use what were noted as “thorough and thoughtfully implemented” assessment methods: incorporating both direct and indirect evidence, having multiple faculty assessors rate the same samples and rescue themselves from their own mentees when possible, and responding quickly to implement changes for program development and upcoming years’ assessments. The feedback indicates some confusion on which PLO was being assessed, so we are confirming that we assessed PLO#3 for 2018-2019, and this report is assessing PLO#4 for 2019-2020, and have taken that suggestion to clarify our language in both rubric and report design (we have had several rotations of the PASJ Chair, not all of whom were in the Department at the time of the PLO changes; we should be on track now).



## ADDITIONAL MATERIALS

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1. **Assessment Rubric for PLO #4**
2. **Raw Data**
3. **Curriculum Map**

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

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

*Developed by Megan Nicely and Liv Schaffer - September 2020*

## Raw Assessment Data

Student Number Initials	CRITERIA A				CRITERIA B				CRITERIA C				Ave. Total	
	Execution  Presents original research project (creative, written, performed, oral) in the Performing Arts that demonstrates a professional level of artistry.				Relationship to Society  Comprehends and articulates own work in relation to social justice/injustice and positions its relevance within a larger social/cultural milieu				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.					
	rating 1	rating 2	rating 3	Ave.	rating 1	rating 2	rating 3	Ave.	rating 1	rating 2	rating 3	Ave.		
1: NC	3	2	3	<b>2.67</b>	2	3	3	<b>2.67</b>	3	3	3	<b>3.00</b>	<b>2.78</b>	
2: GEM	3	2	3	<b>2.67</b>	2	2	2	<b>2.00</b>	3	4	4	<b>3.67</b>	<b>2.78</b>	
3: KOS	3	2	3	<b>2.67</b>	2	2	2	<b>2.00</b>	3	3	3	<b>3.00</b>	<b>2.56</b>	
4: SP	2	4	4	<b>3.33</b>	3	3	3	<b>3.00</b>	3	4	4	<b>3.67</b>	<b>3.33</b>	
5: ESL	3	3	3	<b>3.00</b>	3	3	3	<b>3.00</b>	3	3	4	<b>3.33</b>	<b>3.11</b>	
6: TSE	1	1	1	<b>1.00</b>	1	1	1	<b>1.00</b>	1	1	1	<b>1.00</b>	<b>1.00</b>	note: no work product
7: GT	2	3	2	<b>2.33</b>	2	3	2	<b>2.33</b>	2	3	2	<b>2.33</b>	<b>2.33</b>	
8: GV	3	4	4	<b>3.67</b>	4	3	3	<b>3.33</b>	4	3	3	<b>3.33</b>	<b>3.44</b>	
9: CY	3	3	3	<b>3.00</b>	3	3	2	<b>2.67</b>	4	3	3	<b>3.33</b>	<b>3.00</b>	
10: VZD	2	2	3	<b>2.33</b>	3	2	2	<b>2.33</b>	3	3	3	<b>3.00</b>	<b>2.56</b>	
11: HZ	4	4	1	<b>3.00</b>	3	3	1	<b>2.33</b>	3	3	1	<b>2.33</b>	<b>2.56</b>	note: one faculty could not rate this work product
Overall Averages				<b>2.70</b>				<b>2.42</b>				<b>2.91</b>		
Averages after removing the 2 work products above				<b>2.85</b>				<b>2.59</b>				<b>3.19</b>		

# Curriculum Map

A	B	C	D	E
last updated 10.19.20	<b>PLO1</b>	<b>PLO2</b>	<b>PLO3</b>	<b>PLO4</b>
<b>PASJ Curriculum Map</b>	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.
<b>PASJ SPINE (all concentrations)</b>				
PASJ 110 Introdution 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
<b>Dance Concentration (in addition to spine)</b>				
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
<b>Music Concentration (in addition to spine)</b>				
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
<b>Theater Concentration (in addition to spine)</b>				
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 Cultural	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
<b>Key:</b>				
I = Introductory				
D = Developing				
M = Mastery				