



## ASSESSMENT REPORT

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

#### ACADEMIC YEAR 2021 - 2022 [Year of Reflection]

##### 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  
[nicely@usfca.edu](mailto:nicely@usfca.edu)

##### 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

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 since last report

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 2021-2022.**

All PLOs have been assessed since the last APR.

This year we submit an Alternate Assessment: Year of Reflection

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: possible revision of PLOs, identification/creation of assessment assignment; revision of 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 (REFLECTION)

---

Having reviewed the process and feedback over the last 5 years reveals that while the faculty see tremendous growth and learning on the part of students in the major, both in the classroom and production, and throughout their time in the Program, this growth and maturity is often qualitative and not adequately captured in quantitative assessment methods such as the ones used. Key reflection points include:

1. Early on in our assessment processes, one faculty member observed:  
Students are most likely to recognize something as “PASJ” under one of two conditions: 1) explicit links are made between the work of a performing artist with a particular social issue and 2) when they personally are made to put their performance skills to work in the context of community-engagement.  
In light of the racial reckoning in this country, the covid pandemic, and increased social awareness of inequity and bias within multiple systems, including high education, the Department is further committed to more explicitly define “social justice” and the issues and approaches involved in order to inform a revised curriculum (our current project for AY2022-23 and 2023-24).
  - a. In assessing the work products and thus the syllabi and assignments as part of the revision process, we may want to consider sharing with the faculty how they can strengthen the language around social justice in their courses and syllabi, to align with the PLOs.
2. While many students are scoring average or slightly above on the PLOs, the Department overall has been disappointed in the results for most PLOs. This has largely been due to the fact that the assignments/work products collected have not been well-suited to evaluating the PLO (the case in particular for #1 and #4). The final Senior Capstone work product—a performance video and an essay—have been by default used for nearly every PLO. Solutions:
  - a. Create specific assignments whose criteria are visible and measurable, and that align with the department's values for multiple modes of learning and access for our students. Embed these in particular courses.
  - b. Create assignments and rubrics based in equity grading, and assessment rubrics that align and clearly spell out to those scoring what to look for in an assignment and how to evaluate it.
  - c. Re-examine the Curricular Map to support the process and course syllabi
3. Creative work, especially performance and production work, is difficult to score quantitatively unless specific criteria are identified and are explicitly part of the assignment. Solutions:
  - a. Develop critical feedback models for creative work used across classes as a means of developing criteria and an assessment rubric

- b. Use David Chase's book, *Assessment in Creative Disciplines* as a potential resource for assessing collaborative and ephemeral assignments.
4. The background that allows for analyzing works in their social-historical context (PLO #1) is less strong across our courses. Solutions:
- a. Per the above, identifying in which classes this foundation is build and creating specific assignments to address this will allow the department to better track and assess this PLO.

## 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.**

As noted above, this year we are working to revise our curriculum, which may result in revisions to our PLOs and rubrics. We will be developing specific assignments to be embedded in classes for assessment purposes, and which more directly ask students and faculty to address the PLOs. Part of the revision will involve developing new courses, in particular ones that can address professionalism (PLO #4) and history (PLO #1).

I also include several resources provided by the Honors College and by PASJ FT faculty Byron Au Yong, that can support the faculty by serving as one model for creating direct links between POLs, work products, and rubrics for grading students, so that these can also serve assessment purposes. These resources, some of which I include as part of this report, are:

- 1. PASJ 110 Intro to PASJ syllabus with PLOs and specific assignments indicated for assessment (attached)
- 2. A sample assignment (Action Plan) (attached)
- 3. A sample mid-semester reflection on the course PLOs (attached)
- 4. Guidelines for Teaching in the Honors College (available on request)

- 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

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 Intorducton 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 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
<b>Key:</b>				
I = Introductory				
D = Developing				
M = Mastery				

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

<b>PASJ PLO #1 Rubric</b>				
<b>Criteria</b>	<b>Exceptional (4)</b>	<b>Acceptable (3)</b>	<b>Developing (2)</b>	<b>Inadequate (1)</b>
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.**

<b>Criteria</b>	<b>Exceeds Expectations (4)</b>	<b>Meets Expectations (3)</b>	<b>Needs Improvement (2)</b>	<b>Below Expectations (1)</b>
<b>A. Designs a performance work that integrates aesthetic and social intentions</b>	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>B. Executes performance work with artistic skill (ie. legibility, vitality, coherence, technical sophistication)</b>	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
<b>C. Critically evaluates the making process (ie. aesthetic and social concepts, making strategies, audience reception)</b>	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.**

<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>
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)
<p>A. Execution</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. Relationship to Society</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>C. Reflective Maturity</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*