

## Performing Arts and Social Justice Major

### ASSESSMENT REPORT ACADEMIC YEAR 2017 – 2018

Email to submit the report: [assessment\\_cas@usfca.edu](mailto:assessment_cas@usfca.edu)

Important: Please write the name of your program or department in the subject line.

For example: FineArts\_Major (if you decide to submit a separate report for major and minor); FineArts\_Aggregate (when submitting an aggregate report)

#### I. LOGISTICS & PROGRAM LEARNING OUTCOMES

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).

Peter Novak, Chair, Performing Arts  
[peter.novak@usfca.edu](mailto:peter.novak@usfca.edu)

2. Were any changes made to the program mission statement since the last assessment cycle in October 2017? Kindly state “Yes” or “No.” Please provide the current mission statement below. If you are submitting an aggregate report, please provide the current mission statements of both the major and the minor program.

No.

#### **Performing Arts & Social Justice Program Mission**

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.

3. Were any changes made to the program learning outcomes (PLOs) since the last assessment cycle in October 2017? Kindly state “Yes” or “No.” Please provide the current PLOs below. If you are submitting an aggregate report, please provide the current PLOs for both the major and the minor programs.

Note: Major revisions in the program learning outcomes need to go through the College Curriculum Committee (contact: Professor Joshua Gamson, [gamson@usfca.edu](mailto:gamson@usfca.edu)). Minor editorial changes are not required to go through the College Curriculum Committee.

Yes.

**2018 Performing Arts & Social Justice Major**  
**Program Learning Outcomes**  
**approved unanimously by PASJ faculty 9/28/18**

1. Analyze principles, works and methodologies in the Performing Arts within their socio-historical contexts.
2. Apply conceptual and technical skills to creative practices.
3. Apply Performing Art research methodologies to scholarly work.
4. Articulate how the Performing Arts contribute to a humane and just society.

**2017 Performing Arts & Social Justice Major**  
**Program Learning Outcomes**  
**approved by PASJ faculty 2/24/17**

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.

**Dance Minor**  
**Program Learning Outcomes**

1. Analyze principles, works and methodologies in Dance within their socio-historical contexts.
2. Apply technique and conceptual skills to creative and scholarly Dance practices.
3. Summarize and critically assess how Dance contributes to a humane and just society.

**Music Minor**  
**Program Learning Outcomes**

1. Analyze musical trends, works, and methodologies within their socio-historical context.
2. Apply musical skills in performing, teaching, composing, writing, or presenting.
3. Understand and articulate how music is integral to a humane and just society.

**Theater Minor**  
**Program Learning Outcomes**

1. Analyze principles, works, and methodologies in Theater within their socio-historical contexts.
2. Apply technical and conceptual skills to Theater practices
3. Summarize and critically assess how the Theater contributes to a humane and just society.
4. Which particular Program Learning Outcome(s) did you assess for the academic year 2017-2018?

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

**II. METHODOLOGY**

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

**Important Note** – WSCUC advises us to use “direct methods” which relate to a direct evaluation of a student work product. “Indirect methods” like exit interviews or student surveys can be used only as additional complements to a direct method.

For any program with fewer than 10 students: If you currently have fewer than 10 students in your program (rendering your statistical analysis biased due to too few data points), it is fine to describe a multi-year data collection strategy here. It would be important to remember that every 3 years, we would expect you to have enough data to conduct a meaningful analysis.

**Important:** *Please attach, at the end of this report, a copy of the rubric used for assessment.*

The Department gathered for a retreat to evaluate our graduating class in the course: PASJ 480: Senior Project. Our program assistant gathered two different sources of evidence 1) videos of each of the senior thesis projects (performances) and, 2) the senior thesis reflection paper for the 18 members of our graduating class. Six full-time faculty members, Byron Au Yong, Alexandra Amati, Peter Novak, Christine Young, Amie Dowling, Gabe Maxson, and one staff member, Josh McDermott, divided the work so that each student had three members assessing the performances and reflection papers.

We used a rubric (included as an attachment at the end of this report) as our direct measurement; three faculty members rated 4-5 students independently, and then discussed their ratings in order to calibrate their results.

We share our mentorship of senior projects, and none of the faculty mentors assessed any of their mentees for this assessment. So, full-time faculty members who did not teach this course (and one staff member) were the primary assessors of this outcome.

### **III. RESULTS & MAJOR FINDINGS**

#### **6. What are the major takeaways from your assessment exercise?**

**This section is for you to highlight the results of the exercise. Pertinent information here would include:**

- a. how well students mastered the outcome at the level they were intended to,**
- b. any trends noticed over the past few assessment cycles, and**
- c. the levels at which students mastered the outcome based on the rubric used.**

We used two sources of assessment for this report 1) direct evidence of student work, following a rubric designed by faculty. 2) indirect evidence consisting of exit interviews conducted with graduating seniors.

1) Our rubric uses a 4-point scale (with level 3 “Meets Expectations” being the target), and describes three criteria: A) Integrates aesthetic and social intentions in the creation of a performance work, B) Executes performance work with artistic skill (i.e., legibility, vitality, clarity, technical sophistication, and C) Critically evaluates the making process (i.e., aesthetic and social concepts, making strategies, audience reception). Students who did not complete a portion of their senior project received an evaluation of 0 for the criteria.

Our results were interesting to our conversation and overall assessment: 81.25% of graduating seniors met or exceeded expectations for the first criteria, but 25% of our students did not successfully meet the following two criteria (75% successfully met the criteria).

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	A	B	C	D	E	F	G
1	Student #	Name	Video	Essay	A. Integrates aesthetic and social intentions in the creation of a performance work	B. Executes performance work with artistic skill (ie. legibility, vitality, clarity, technical sophistication)	C. Critically evaluates the making process (ie. aesthetic and social concepts, making strategies, audience reception)
3	2	Boukidis	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	3.5	3.0	2.5
4	3	Brekken	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	missing	4.0	4.0	0.0
5	4	Chen	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	1.0	3.0	3.5
6	5	Demelo	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	3.0	2.0	4.0
7	6	Drake	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	4.0	3.0	3.0
8	7	Lawder	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	missing	3.5	4.0	0.0
9	8	Lee	missing	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	4.0	4.0	3.0
10	9	McFarland	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	4.0	3.5	3.0
11	10	Nixon	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	3.0	3.5	4.0
12	11	Proctor	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	3.0	2.0	3.0
13	12	Rogers	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	1.5	1.5	1.5
14	13	Smith	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	4.0	3.5	4.0
15	14	Tanyag	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	3.0	4.0	3.0
16	15	Thompson	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	missing	2.0	3.0	0.0
17	16	Versalovic	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	4.0	4.0	4.0
18	17	Whitaker	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	3.0	4.0	4.0
19	18	Williams	<a href="https://vimeo.com/album/505488">https://vimeo.com/album/505488</a>	<a href="https://drive.google.com/op">https://drive.google.com/op</a>	3.0	2.0	3.0
20				<b>% at 3 or above</b>	<b>81.25%</b>	<b>75.00%</b>	<b>75.00%</b>
21							
22							

+ ☰ ALLSCORES ▾ AA-score ▾ BAY-score ▾ CY-score ▾ PN-score ▾ AD-score ▾ GSM-score ▾ JM-score ▾

## 2) Indirect Assessment: Exit Interviews

Experiences we provide that promote and support our program learning outcomes is different than how clear we make the **link between the what and the why**

- Students want “mini-versions of Senior Project class earlier on for students to make work” based on the assumption that the PASJ program leads them to make original piece of performance as their capstone senior project. Examples of courses students say currently help them do this:
  - Composition I
  - Theatrical Composition
  - Songwriting, Soundscapes, Music for Theater
  - Playwriting
  - “Ensemble experiences including dance generators, voices, rock band, ucce, diverse choice of ensembles”

## IV. CLOSING THE LOOP

7. **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.**

We are in the process of submitting extensive changes to our curriculum that we are calling PASJ 3.0 (the third revision of our curriculum since the program's inception in 2001).

8. **What were the most important suggestions/feedback from the FDCD on your last assessment report (for academic year 2016–2017, submitted in October 2017)? How did you incorporate or address the suggestion(s) in this report?**

The most salient insight from the 2017 assessment was that “Students tend not see the curriculum as a whole as “PASJ”—they see individual class or performance experiences they had as being or representing PASJ. One question the curriculum committee might ask itself is: how important is it to train a “PASJ student” rather than “performing arts student who knows what social justice is”. This has been a guiding factor for us as we develop our new PASJ 3.0 curriculum.

## **ADDITIONAL MATERIALS**

(Any rubrics used for assessment, relevant tables, charts and figures should be included here).

**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)
<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*