

## **Performing Arts Assessment Packet 2014-2015**

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### Action Plan 13-14

1. The department will provide clearer expectations of music terminology to be included in written assignments. Furthermore, they will increase coverage of the roots of jazz.
2. Music will keep dictation samples from student work and will record all performances for evaluative purposes.
3. The department needs to retain examples of student work from across the THAR curriculum in order to have a more comprehensive assessment. The department is recommending video recordings of presentations and productions and involving students in a self-analysis of their work products.

### Implementation 13-14

1. The department DID provide clearer expectations of music terminology to be included in written assignments. A Jazz Band ensemble was created and a course developed for submission to Curriculum Studies
2. Music did NOT keep dictation samples due to excessive amounts of remedial instruction required.
3. The department DID retain examples of student work from across the THAR curriculum in order to have a more comprehensive assessment. The department DID video record presentations and productions and DID involve students in a self-analysis of their work products.

### Assessment Activity 14-15

1. Meeting on 06 April 2015 with Bray, Erb, Rydberg
2. Erb to attend May 4-6 assessment meeting with Buck
3. World Music samples of student work was scored according to the Creative Rubric with Buck, Bray, Johnson and Eppley.
4. Completed Course SLO Assessments, Spring 2015
5. Erb and Rydberg attended Hodge Institute on Assessment, May 2015

### MUSIC:

Music fall and spring recitals were videotaped and samples will be forwarded to David Buck. MUS 115 samples were sent to David Buck. Music theory examples from Spring 2015 will be forthcoming from Andy Erb – MUS 154.

## THEATER

Theater fall and spring performances were videotaped and samples forwarded to David Buck. THAR 105, 107, 217, 257, 347, 487 & 498 samples were also sent to David Buck.

### Reflection 14-15

*The department is satisfied that the prior year's action plan was almost entirely implemented successfully.*

### Action Plan 15-16

1. The department has an introduction to Jazz course, which will be submitted to Curriculum Studies Committee Fall 2015.
2. The Department will revise current minor requirements and submit to curriculum studies for approval which incorporates new THAR and MUS courses.
3. The department will continue to record recitals and concerts and productions for assessment purposes.
4. Identify assignments earmarked for departmental SLO assessment prior to start of semester.
5. Refine / Condense current student learning outcomes.

### Music Student Learning Outcomes

**SLO #1—Students will identify major and minor key signatures, create major, natural minor, melodic minor, and harmonic minor scales from a given key signature and create major, minor, perfect, diminished, and augmented intervals.**

Samples Assessed: (4) samples were examined: (2) exams from MUS115 and (2) composition/figured bass exercises from MUS154.

#### Narrative:

*All 4 samples demonstrated successful obtainment of this SLO, all scoring a perfect 5 on the music assessment rubric. The MUS115 exams specifically asked students to write various scales, key signatures, and intervals. The MUS 154 samples required students to apply their knowledge of these concepts in realizing figured bass exercises within a given key signature.*

#### Recommended Changes:

*No changes are recommended at this time.*

**SLO #2—Students will play minor and major scales up through and including C, G, and Bb major and their relative minors, and play major, minor, diminished, and augmented intervals and triads and seventh chords above a given note on the piano.**

Samples Assessed: (2) samples from MUS 274 were examined: recordings of student performances

Narrative:

*These recordings were of students performing repertoire in a recital setting. The students did not specifically perform these scales or intervals in the recording; however, the application of some of these concepts (scales and intervals) was evident. Both samples scored a 4 (successful) on the music scoring rubric because of the application of these concepts.*

Recommended Changes:

*While recorded recitals are very helpful in demonstrating application of these concepts, recordings of these specific skills would better demonstrate that the SLO was truly being met.*

**SLO #3—For a harmonic progression, students will be able to analyze chord function using Roman numeral analysis, realize figured bass notation, and write progressions for a given melody.**

Samples Assessed: (4) samples from MUS154 were assessed: (2) figured bass exercises and (2) harmonizing assignments.

Narrative:

*The figured bass exercises both scored a 5 on the music assessment rubric. Both examples demonstrated both the ability to realize figured bass notation and provide Roman numeral analysis of the finished product (in 4-part texture). Of the harmonizing assignments (harmonize a simple folk tune), one was scored at 4 and the other at 3 (both successful, but at differing levels). The sample scoring the 3 did not correctly utilize a proper cadence at the end of the piece.*

Recommended Changes:

*Most of the time on this SLO was spent working on figured bass and Roman numeral analysis. Much less time was spent developing the skills to actually create acceptable harmonic progressions. A better balance between these three skills needs to be obtained.*

**SLO #4—Students will display basic melodic and rhythmic dictation skills.**

Samples assessed: N/A

Narrative:

*This SLO was not able to be assessed this year.*

Recommended Changes:

*This SLO should be eliminated unless an “aural lab” component is added to MUS100 and MUS154. There simply is not enough time in the semester to meet this SLO and other course material.*

**SLO #5—Students will apply the understanding of the basic elements of music (dynamics, tempo, rhythm, style, form, etc.) to relevant discussion of music encountered.**

Samples assessed: (4) samples of student concert reviews/critiques were assessed: (2) from MUS100 and (2) from MUS354.

Narrative:

*Three of the four samples scored 4 (successful) or 5 (proficient) on the music assessment rubric. One scored a 2 (unsuccessful). The successful samples used correct terminology correctly, and demonstrated a deeper understanding of “how” to listen to a performance in a deeper and meaningful way. The unsuccessful student’s response to the performance was purely opinion based and contained little terminology from MUS100.*

Recommended Changes:

*The requirement to attend performances and assess them will be maintained; however, a stronger emphasis should be placed on using proper terminology. The performance assessment instrument might be adapted to facilitate such an end.*

**SLO #6—Students will understand and identify the characteristics of various periods of western music history and their representative composers (Baroque, Classical, Romantic, etc.).**

Samples assessed: (3) samples from MUS100 were assessed: (1) exam on Baroque, (1) exam on Classical, and (1) student presentation on John Cage.

Narrative:

*Both exams scored a 4 on the music SLO assessment rubric and demonstrated an understanding of specific characteristics of the specific music time period being assessed. The student presentation on John Cage (20<sup>th</sup> Century) scored a 3, low-successful. While this student spoke with confidence about the specific composer, he did not address how Cage’s music fit into the larger picture of the 20<sup>th</sup> century or how his music influenced other composers.*

Recommended Changes:

*Students should be encouraged to situate composers and their music within the larger context of music history, music time period, and social goings-on when producing presentations.*

**SLO #7—Students will gain proficiency and knowledge relevant to the individual areas of private instruction.**

Samples assessed: (4) recorded samples were: (2) vocal performances, (1) piano performance, (1) flute performance.

Narrative:

*All recorded performances scored either a 4 or 5 on the music SLO rubric. All of these students performed in various recitals/public performance and clearly displayed proficiency on their respective instruments or voice.*

Recommended Changes:

*No changes are recommended at this time.*

**SLO #8—Students will demonstrate appropriate performance techniques in an ensemble or solo setting.**

Samples assessed: (3) samples were assessed: (1) recorded performance from MUS334, (1) from MUS468, and (1) from MUS466.

Narrative:

*Percussion ensemble, concert band, and Thiel choir performances were all examined, and all recordings scored a 5 on the music SLO assessment rubric. All three performances demonstrated musicality, professionalism, and proper technique.*

Recommended Changes:

*No changes are recommended at this time.*

**SLO #9—Students will understand and learn basic conducting techniques, develop self-confidence in conducting, and conduct live rehearsals.**

Samples assessed: (1) recording from MUS467

Narrative:

*This SLO is normally addressed in MUS364; however, this course was not offered this year. It will be offered next year. A sample from marching band (video of performance) was used in lieu of the MUS364 samples. The drum majors of the ensemble conducted a live performance of the marching band. This sample scored a 4 (successful) on the music SLO rubric. While the recording did show a very specific conducting technique, it did not display live rehearsals, but rather live performance.*

Recommended Changes:

*No changes recommended at this time.*

Theater Student Learning Outcomes

**SLO #1—Student demonstrates knowledge of the various means (acting, directing, designing, constructing, playwriting, etc.) through which a theatrical concept or production is realized.**

Samples Assessed: (1) Student Final Project Presentation, THAR 217 (Intro to Technical Theater); (1) Performance of *No Way to Treat a Lady*, THAR 347 (Advanced Acting &

Directing); (1) Performance of *The 25<sup>th</sup> Annual Putnam County Spelling Bee*, THAR 487 & 497 (Independent Study / Special Project)

Scores: 5, 5, 5

Narrative:

*The THAR 217 project was a set design poster presentation by a student in front of her class. The other samples were of productions from course-based (347) or independent study (487/497) credits. All of these sample projects evidenced proficient achievement of this SLO.*

Recommended Changes Based on Rating:

*None recommended at this time.*

**SLO #2— Student demonstrates knowledge of theater history, including plays and events representative of the development of theatre and drama.**

*This SLO was not assessable. The one course offered 2014-2015 that this SLO is assessed in was THAR 347: Advanced Acting and Directing, which normally does have assignments that address this SLO, but due to the unique nature of this year's Musical Theater focus no relevant assignments were given.*

**SLO #3— Student demonstrates capable analysis and interpretation of plays and other theatrical events with special attention to the skills involved in acting and performance, directing, designing, and playwriting.**

Samples Assessed: (3) Play / Character Analysis Papers, THAR 257 (Intro to Acting)

Scores: 5, 4, 2

Narrative:

*These were two to three page play summaries and character analyses. Two samples met the SLO, one was unsuccessful. The unsuccessful sample failed to meet a number of the assignment criteria, evidenced a lack of depth of analysis or understanding, and was written poorly. The sample that was unsuccessful seemed to suffer from being a "rush job."*

Recommended Changes Based on Rating:

*No changes recommended at this time.*

**SLO #4— Student demonstrates the ability to reach an audience effectively through at least one of the components of theatrical art (acting, directing, designing, playwriting, etc.).**

Samples Assessed: (3) Final Monologue Performances, THAR 257 (Intro to Acting)

Scores: 5, 4, 4

Narrative:

*All three samples were successful or proficient in achieving this SLO. Those that were successful suffered from choosing texts for performance less effective than other possible project choices.*

Recommended Changes Based on Rating:

*Incorporate more direct group conversation about strategies for picking / excerpting monologues and scenes that have a sense of completeness and evidence strong character motivations and tactics.*

**SLO #5— Student demonstrates the ability to express in performance, in writing, in speaking, and through other modes of communication the results of research, critical judgment, and other findings and discoveries.**

Samples Assessed: (3) Final Student Projects, THAR 417 (Stage Management)

Scores: 5, 4, 1

Narrative:

*Two of the samples evidenced proficiency or successful achievement of the SLO. The third sample was unsuccessful in meeting the assignment. The third student wrote a very nice personal reflection about their future, but the assignment was to write a paper addressing how the skills and duties required of a successful stage manager could be applied in each students' respective future career paths.*

Recommended Changes Based on Rating:

*The ratings of these three samples suggest that while the expectations for the project were clear and satisfactorily achieved for two students, the other student seemed to miss the entire point of the assignment. This could be addressed either by having students submit a draft prior to their final project submission, or by a preliminary conversation about what the content of such a project should ideally look like, through less formal "check-ins" with students or a number of other clarifying strategies. The Theater Chair will discuss these recommendations with the course instructor May 19, 2015.*