Sam Houston State University
Office of Assessment

2022-2023

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College of Arts and Media

Department of Art

Animation BFA

Development of Core Animation Concepts and Techniques

Goal Description:

Students will develop skills and learn principles necessary to produce professional animated films and videos.

Providing Department: Animation BFA

Progress: Completed

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Students Will Demonstrate An Understanding Of The Post Production Process

Learning Objective Description:

Students will demonstrate introductory level proficiencies in post production process through the creation of short animated videos, which includes an editing process, titles, credits, and sound.

RELATED ITEM LEVEL 2

Annual Faculty Review Of Computer Animation Program Student Work From ARTS 2343 (Post Production Process)

Indicator Description:

At the end of each academic year, faculty in the Animation program meet to review and assess student work produced in the Computer Animation Program. During this meeting, a minimum of 2 faculty members from the Animation Program will evaluate students who have completed ARTS 2343 Animation Concepts and Techniques in this assessment.

A rubric will be used to evaluate each students' ability to demonstrate proficiencies in the following:

- Effective Use of Titles and Credits
- Effective Editing of Multiple Animations
- Use of Sound to Enhance Action
- Use of Soundtracks

The attached rubric will be used for the evaluation.

Attached Files

📄 SACS_GoalOne_ScoreSheets.xlsx

Criterion Description:

When evaluating the work produced in ARTS 2343, it is expected that all students will demonstrate an adequate level of proficiency, or higher, in each of the evaluated criteria.

Findings Description:

Effective Use of Titles and Credits
100% (16 out of 16) of students reviewed demonstrated an above average level of proficiency

Effective Editing of Multiple Animations
100% (16 out of 16) of students reviewed demonstrated an above average level of proficiency

Effective Use of Sound to Enhance Action
6.25% (1 out of 16) of students reviewed demonstrated an adequate level of proficiency

93.75% (15 out of 16) of students reviewed demonstrated an above average level of proficiency

Effective Use of Soundtracks
6.25% (1 out of 16) of students reviewed demonstrated an adequate level of proficiency
93.75% (15 out of 16) of students reviewed demonstrated an above average level of proficiency

Attached Files
📄 SACS 2023 GOAL One Findings.xlsx

RELATED ITEM LEVEL 3

Action: Annual Faculty Review of Computer Animation Program Student Work From ARTS 2343 (Post Production Process)
Action Description:

For this cycle, we reviewed work from 16 students. The results for all categories assessed were positive. All student work reviewed demonstrated an adequate level of proficiency or higher. For Effective Use of Titles and Credits and Effective Editing of Multiple Animations, 100% of students reviewed demonstrated an above average level of proficiency. For Effective Use of Soundtracks and Effective Use of Sound to Enhance Action, 100% of students reviewed demonstrated an adequate level of proficiency, or higher.

Faculty in the Animation Program will continue to administer lectures and coursework that focus on proficiencies in the post-production process. Students who do not appear to be demonstrating an adequate level of proficiency will be encouraged to revise their work after critiques.

Animation faculty who teach this course will also continue to meet and discuss their experiences and strategies for continued student success. Current animation faculty will also meet with new faculty to ensure that new faculty members are supported in working towards our goals.

Attached Files
📄 SACS 2023 GOAL Two Findings.xlsx

RELATED ITEM LEVEL 1

Students Will Demonstrate an Introductory Level of Technical and Artistic Proficiencies in Animation
Learning Objective Description:
Students will produce a body of work that demonstrates introductory level proficiencies in technical and artistic skills.

RELATED ITEM LEVEL 2

Annual Faculty Review Of Computer Animation Program Student Work From ARTS 2343 (Technical and Artistic Skills)
Indicator Description:

At the end of each academic year, faculty in the Animation Program meet to review and assess student work produced in the Animation Program. During this meeting, a minimum of 2 faculty members from the Animation Program will evaluate the body of work students completed in ARTS 2343 Animation Concepts and Techniques.

A rubric will be used to evaluate each students' ability to demonstrate introductory level

proficiencies in the following:

• technical skills

• artistic skills

• original artistry

• overall quality of work

The attached rubric will be used for the evaluation.

Attached Files

📄 SACS_GoalOne_ScoreSheets.xlsx

Criterion Description:

When evaluating the work produced in ARTS 2343, it is expected that all students will demonstrate an adequate level of proficiency, or higher, in each of the evaluated criteria.

Findings Description:

Technical Skills

43.75% (7 out of 16) of students reviewed demonstrated an adequate level of proficiency
56.25% (9 out of 16) of students reviewed demonstrated an above average level of proficiency

Artistic Skills

50.00% (8 out of 16) of students reviewed demonstrated an adequate level of proficiency
50.00% (8 out of 16) of students reviewed demonstrated an above average level of proficiency

Original Artistry

50.00% (8 out of 16) of students reviewed demonstrated an adequate level of proficiency
50.00% (8 out of 16) of students reviewed demonstrated an above average level of proficiency

Overall Quality of Work

50.00% (8 out of 16) of students reviewed demonstrated an adequate level of proficiency
50.00% (8 out of 16) of students reviewed demonstrated an above average level of proficiency

Attached Files

📄 SACS 2023 GOAL One Findings.xlsx

RELATED ITEM LEVEL 3

Action: Annual Faculty Review Of Computer Animation Program Student Work From ARTS 2343 (Technical and Artistic Skills)

Action Description:

For this cycle, we reviewed work from 16 students. The results for all categories assessed were positive. All student work reviewed demonstrated an adequate level of proficiency. For Artistic Skills, Original Artistry, Technical Skills and Overall Quality of Work, 100% of students reviewed demonstrated an adequate level of proficiency, or higher.

Faculty in the Animation Program will continue to administer lectures and coursework that focus on proficiencies in technical and artistic skills. Students who do not appear to be demonstrating an adequate level of proficiency, will be encourages to revise their work after critiques.

Animation faculty who teach this course will also continue to meet and discuss their experiences and strategies for continued student success. Current animation faculty will also meet with new faculty to ensure that new faculty members are supported in reaching our goals.

Professional Practices In Animation

Goal Description:

At the completion of the BFA program, animation students will be prepared for employment in the animation industry and graduate programs in animation.

Providing Department: Animation BFA

Progress: Completed

RELATED ITEM LEVEL 1

Students Will Demonstrate Professional Technical and Artistic Skills
Learning Objective Description:

Students will produce a body of work that demonstrates proficiencies in technical and artistic skills, and is suitable for presentation at interviews for employment in the animation industry and to graduate programs in animation.

RELATED ITEM LEVEL 2

Annual Faculty Review Of Computer Animation Program Student Work From ARTS 4358 (Review of Body of Work)
Indicator Description:

At the end of each academic year, faculty in the Animation Program meet to review and assess student work produced in the Animation Program. During this meeting, a minimum of 2 faculty members from the Animation Program will evaluate the body of work students completed in ARTS 4358 Animation Portfolio.

The demo-reels will be evaluated using a rubric to assess the students'
• technical skills
• artistic skills
• original artistry
• overall quality of work

The attached rubric will be used for the evaluation.

Attached Files
📄 SACS_GoalTwo_ScoreSheet.xlsx

Criterion Description:

When evaluating the work produced in ARTS 4358, it is expected that all students will demonstrate an adequate level of proficiency, or higher, in each of the evaluated criteria.

Findings Description:

Technical Skills
56.25% (9 out of 16) of students reviewed demonstrated an adequate level of proficiency
43.75% (7 out of 16) of students reviewed demonstrated an above average level of proficiency

Artistic Skills

37.50% (6 out of 16) of students reviewed demonstrated an adequate level of proficiency
62.50% (10 out of 16) of students reviewed demonstrated an above average level of proficiency

Original Artistry

37.50% (6 out of 16) of students reviewed demonstrated an adequate level of proficiency
62.50% (10 out of 16) of students reviewed demonstrated an above average level of proficiency

Overall Quality of Work

62.50% (10 out of 16) of students reviewed demonstrated an adequate level of proficiency
37.50% (6 out of 16) of students reviewed demonstrated an above average level of proficiency

Attached Files

📄 SACS 2023 GOAL Two Findings.xlsx

RELATED ITEM LEVEL 3

Action: Annual Faculty Review of Computer Animation Program Student Work From ARTS 4358 (Review of Body Work)

Action Description:

For this cycle, we reviewed work from 16 students. In all categories, all students reviewed demonstrated an adequate level of proficiency, or higher. We can use this as comparison in the next cycle to gauge overall student performance.

ARTS 4358 is the capstone course, so an evaluation of student work produced in this class will continue into future cycles. Faculty that teach ARTS 4358 will continue to set specific benchmarks, along with a review process, to evaluate progress of the student work produced in ARTS 4358. As the Animation Program expands to include additional faculty, it will also be important that all faculty that teach ARTS 4358 meet at least once a year to consider course objectives and how to improve student performance.

RELATED ITEM LEVEL 1

Students Will Produce An Effective Professional Portfolio Of Their Work

Learning Objective Description:

Animation students will produce a portfolio of professional-quality work in the form of a demo-reel that demonstrates proficiencies in the showcasing of technical and artistic skills, and is suitable for presentation at interviews for employment in the animation industry and to graduate programs in animation.

RELATED ITEM LEVEL 2

Annual Faculty Review Of Computer Animation Program Student Work From ARTS 4358 (Review of Demo Reel)

Indicator Description:

At the end of each academic year, faculty in the Animation Program meet to review and assess student work produced in the Animation Program. During this meeting, a minimum of 2 faculty members from the Animation Program will evaluate student demo-reels completed in ARTS 4358 Animation Portfolio.

The demo-reels will be evaluated using a rubric to assess the students'
• ability to edit effectively

- ability create effective titles
- effective demonstration of skills
- effective use of soundtracks
- overall quality of demo reel

The attached rubric will be used for the evaluation.

Attached Files

📄 SACS_GoalTwo_ScoreSheet.xlsx

Criterion Description:

When evaluating the work produced in ARTS 4358, it is expected that all students will demonstrate an adequate level of proficiency, or higher, in each of the evaluated criteria.

Findings Description:

Effective Use of Titles and Credits

6.25% (1 out of 16) of students reviewed demonstrated an adequate level of proficiency
93.75% (15 out of 16) of students reviewed demonstrated an above average level of proficiency

Effective Editing of Multiple Animations

31.25% (5 out of 16) of students reviewed demonstrated an adequate level of proficiency
68.75% (11 out of 16) of students reviewed demonstrated an above average level of proficiency

Effective Use of Sound To Enhance Action

31.25% (5 out of 16) of students reviewed demonstrated an adequate level of proficiency
68.75% (11 out of 16) of students reviewed demonstrated an above average level of proficiency

Effective Use of Soundtracks

37.50% (6 out of 16) of students reviewed failed to demonstrate any measurable ability
62.5% (10 out of 16) of students reviewed demonstrated an above average level of proficiency

Overall Quality of Demo Reel

43.75% (4 out of 16) of students reviewed demonstrated an adequate level of proficiency
56.25% (11 out of 16) of students reviewed demonstrated an above average level of proficiency

RELATED ITEM LEVEL 3

Action: Annual Faculty Review of Computer Animation Program Student Work From ARTS 4358 (Review of Demo Reel)

Action Description:

For this cycle, we reviewed work from 16 students. Though not all student work reviewed demonstrated an adequate level of proficiency, the results for all categories assessed were positive. For Effective Use of Titles and Credits, Effective Use of Sound to Enhance Action, Editing of Multiple Animations and Overall Quality of Demo Reel, 100% of students reviewed demonstrated an adequate level of proficiency, or higher. For Effective Use of Soundtracks, 56% of students reviewed demonstrated an adequate level of proficiency, or higher.

Faculty that teach ARTS 4358 will continue to set more specific benchmarks, along with a review process, to evaluate progress of the demo reel prior to the end of the semester. This will allow for more opportunities for revisions prior to the end of the semester review. As students are working on their demo reels, faculty will place additional emphasis on the effective use of soundtracks.

Animation faculty who teach this course will continue to meet and discuss their experiences and strategies for continued student success, especially for effective use of soundtracks. Current animation faculty will also meet with new faculty to ensure that new faculty members are supported in working towards our goals.

Attached Files
📄 SACS 2023 GOAL Two Findings.xlsx

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

Though not all students student work reviewed demonstrates an adequate level of proficiency, the findings for all objectives were positive and do not suggest a need for significant revision in course materials or teaching methods.

In the next cycle, we will continue with the expectation that all students will demonstrate an adequate level of proficiency, or higher, in each of the evaluated criteria for all objectives.

Faculty that teach ARTS 2343 will continue to administer lectures and coursework that focus on proficiencies in technical and artistic skills. Students the appear to not be demonstrating an adequate level of proficiency in these aspects will be encouraged to submit revisions of projects after critiques. Additional focus will be placed on technical and artistic skills, and original artistry. These efforts should have a positive impact on the overall quality of the students work.

Faculty that teach ARTS 4358 will make sure to focus more on students building and demonstrating skills in editing of multiple animations and effective use of soundtracks.

In the upcoming academic year, faculty that teach ARTS 2343 and ARTS 4358 will meet at least once a semester to discuss classroom challenges and successes.

Update of Progress to the Previous Cycle's PCI:

For this cycle, we reviewed work from 16 students for each goal. For Goal One, 100% of student work demonstrated an adequate level of proficiency, or higher. For Goal Two, 100% of students demonstrated an adequate level of proficiency, or higher, in 8 out of the 9 objective criteria. 56% of students demonstrated an adequate level of proficiency, or higher, in 1 of the 9 objective criteria.

In order to work towards continuous improvement in student success, faculty that taught in ARTS 2343 and ARTS 4358 met throughout the semester to share teaching resources and methods, and to discuss learning objectives. This exchange served to enhance the learning experience for students and the teaching experience for faculty.

New Plan for Continuous Improvement Item

Closing Summary:

Most of the student work reviewed demonstrated an adequate level of proficiency. The findings for all objectives were positive and do not suggest a need for significant revision in course materials or teaching methods.

In the next cycle, we will continue with the expectation that all students will demonstrate an adequate level of proficiency, or higher, in each of the evaluated criteria for all objectives.

Faculty that teach ARTS 2343 will continue to administer lectures and coursework that focus on proficiencies in technical and artistic skills. Faculty will continue to encourage students to submit revisions of projects after critiques. Continued focus will be placed on technical and artistic skills, and original artistry. These efforts should have a positive impact on the overall quality of the students work.

Faculty that teach ARTS 4358 will make sure to focus more on students building and demonstrating effective use of soundtracks.

In the upcoming academic year, faculty that teach ARTS 2343 and ARTS 4358 will meet at least once a semester to discuss classroom challenges and successes. Current faculty will meet with new faculty to discuss our goals and ways to meet our goals.

Graphic Design BFA

Develop student's ability to successfully analyze information

Goal Description:

Prepare students to critically evaluate a design challenge and formulate an appropriate, well documented solution.

Providing Department: Graphic Design BFA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Interactive Design Process

Learning Objective Description:

Students will learn the research, development, and synthesis workflow.

RELATED ITEM LEVEL 2

Interactive Design Process

Indicator Description:

Graphic Design students will be required to take ARTS 4343 Advanced Interactive Design and demonstrate the student's ability to;

- Document project research

- Document project development

- Actualize a final project launch

Criterion Description:

The graphic design faculty will evaluate work from ARTS 4343 Advanced Interactive Design using a rubric that scores each aspect of the indicator on a scale of 0 to 100. It is hoped that at least 75% of the students will eventually score 80 or higher in each area.

Findings Description:

The graphic design faculty will evaluate work from ARTS 4333, using a rubric that scores each aspect of the indicator on a scale of 0 to 100. It is hoped that at least 75% of the students will eventually score 80 or higher in each area.

Document project research

Results show that 100% (11 of 11) of the students evaluated scored at least 80%.

Document project development

Results show that 100% (11 of 11) of the students evaluated scored at least 80%.

Actualize a final project launch

Results show that 82% (9 of 11) of the students evaluated scored at least 80%.

The average of all criteria show that 91% (10 of 11) of students are now meeting or exceeding the 80% goal.

RELATED ITEM LEVEL 3

Interactive Design Process

Action Description:

As a result of significant shifts and reorganization in both ARTS4333 Interactive and ARTS4343 Advanced Interactive Design, we have successfully maintained high scores in student abilities and skills related to UX/UI strategy, research, and development. These changes will help to build a foundation and support new initiatives to improve and enhance course materials in areas of student learning synthesis of workflow, visual design, and the execution of project launches. As part of this initiative, we will focus on improving lectures, demonstrations, and standards in visual design and developmental practices in interactive prototypes to convey user-centric digital products and services that simulate the user experience and demonstrate projects launch.

- Adjustment of the course curriculum, lectures, and projects to ensure new industry standards in line with a UX Focus, allowing for an increase of mid-level development standards in ARTS4333 and high-levels of research in ARTS4343.
- Continue to maintain best practices in project documentation for process, development, and research.
- Continue to improve and maintain attention to course sequencing to ensure adequate preparation for design classes that meet standards in User Interaction and User Experience Industries.
- Continue adjustment of the course curriculum, lectures, and projects to ensure new industry standards in UX Strategy and Synthesis workflow, such as Brief writing, Provisional Persona, Journey Mapping, SWOT Analysis, and Competitive Design analysis.
- Continue adjustment of the course curriculum, lectures, and projects to ensure industry standards in UX documented Research practices, such conducting user research, create user personas, and engage in usability testing to understand your target audience through Qualitative / Quantitative data gathering and analysis.
- Continue to improve course process and iterations to ensure industry Interactive Design Best practices surrounding Wireframing, Multiple levels of Low – Mid – High fidelity Prototyping as well as actualization of user implementation.
- Adjust courses to focus on both visual and developmental practices in interactive prototypes using design tools or specialized prototyping software to convey user-centric digital products and services that simulate the user experience and demonstrate projects launch.
- Continue to evaluate and access our progress.

Prepare students for professional practice

Goal Description:

Prepare students to submit a portfolio of professional quality digital design work to potential employers, clients, or graduate programs.

Providing Department: Graphic Design BFA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Interactive Development

Learning Objective Description:

Students will develop the ability to create publications for digital products and services.

RELATED ITEM LEVEL 2

Interactive Development

Indicator Description:

Graphic Design students will be required to take ARTS 4343 Advanced Interactive Design and produce a digital based- design that demonstrates the student's ability to;

- Gather, manage and assemble content into a unified digital experience
- Integrate interactive elements into human-user-centered implementation

Criterion Description:

The graphic design faculty will evaluate work from ARTS 4343 Advanced Interactive Design, using a rubric that scores each aspect of the indicator on a scale of 0 to 100. It is hoped that at least 75% of the students will eventually score 80 or higher in each area.

Findings Description:

The graphic design faculty will evaluate work from ARTS 4343, using a rubric that scores each aspect of the indicator on a scale of 0 to 100. It is hoped that at least 75% of the students will eventually score 80 or higher in each area.

Gather, manage and assemble content into a unified digital experience

Results show that 91% (10 of 11) of the students evaluated scored at least 80%.

Integrate interactive elements into website implementation

Results show that 91% (10 of 11) of the students evaluated scored at least 80%.

The average of all criteria show that 91% (10 of 11) of students are now meeting or exceeding the 80% goal.

RELATED ITEM LEVEL 3

Interactive Design Development

Action Description:

As result of considerable shifts and reorganization of learning objectives and criteria for both ARTS4333 and Arts 4343, ARTS4343 Advanced course has been able to increase levels of assembling content into a unified digital experience and illustrating the integration of interactive elements. As we move forward, we will continue to develop and improve basic terminology, coding, and visual-interactive design at the lower level Art4333 course while maintaining and refining higher-level initiatives in more advanced concepts in UX Strategy and Research.

- Refine Team-Based initiatives where students will work together collectively to contribute to a relevant UX / UI digital- design product or service.
- Continue refining and maintain course curriculum, lectures, and projects to meet industry standards in UX areas of Strategy and Research. This includes developing personas, gathering information, surveys, collecting data, analysis and users journey.
- Continue to improve course lectures and projects to ensure industry standards and best practices, including raising mid-level use of front-end development with HTML, CSS, and basic JavaScript.
- Continue to improve course lectures and projects to ensure industry best practices, including exploring advanced prototypes, complex interactions, UI patterns and integrating basic to micro interactions.
- Continue to improve, re-access, and maintain attention to course sequencing to ensure better standards and best practices in the field of Interactive Design as well as advance levels of preparedness.
- Continue to evaluate and access our progress.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

The Graphic Design faculty will continue to guide majors and minors into the appropriate classes and course sequence. The Advising SAM center will also continue advising majors and minors into proper course selections. In addition to advising, prompt communication for curriculum updates and changes with the Advising SAM center will also be performed. We expect that proper sequencing will continue to improve student preparedness and subsequent course performance.

As ARTS 4343 Advance Interactive Design moves forward, we will continue to improve on *User Experience in the areas of Strategy, Research, and Design,* while introducing *Team-Based initiatives focused on UX / UI digital- design products.* To better support ARTS 4343, we will increase the *use of interactive Elements through mid-level front-end development in HTML, CSS, and basic Javascript in ARTS 4333.* This along with a new hire in tenure track faculty, Assistant Professor, will help to establish a better criterion on course objectives, assessment, scoring, and consistency throughout the students' course sequence and overall performance.

The faculty will continue to monitor students' preparedness for upper-level classes and discuss curriculum changes as necessary.

Update of Progress to the Previous Cycle's PCI:

Graphic Design faculty continued to guide and advise major students on course selection and sequencing for upper-level courses. Advising efforts were made with course sequence design, and classes being recommended in the correct order significantly improved the overall quality of student works and results in both ARTS 4331 Illustration and ARTS 4343 Advanced Interactive Design. The Advising SAM Center continued to assist in student advising in major course selections and communicated with Graphic Design faculty for updates and changes in curriculum aspects.

As part of new initiatives implemented in the previous cycle, Arts 4343 Advanced Interactive design has been able to maintain high scores for all students in areas of best practices and documentation in research and development. This marks a significant improvement compared to our performance in 2021 and establishes a solid foundation as we shift our focus towards improving visual design, prototyping to simulate the user experience and demonstrate projects launch.

Although we have made notable progress, there was a drop in synthesis workflow, yet we still remained within the target of goal of 82%. However, the overall average across all development criteria improved 10%, ensuring all students now meet or exceed the 80% goal. We will need to monitor this change and investigate ways to keep improving these scores through better practices in wireframing, prototyping and presentation.

In contrast to this we had a 7% increase across the board in the areas of development with regards to assemble content into a unified digital user experience and integrating interactive elements into human-user-centered implementation. Overall, these improvements have resulted in better student preparedness as well as subsequent course performance in digital design. Though assessment has improved, evaluations still indicates a need to develop criterium which can better be supported through all faculty.

New Plan for Continuous Improvement Item

Closing Summary:

The Graphic Design faculty will continue to guide majors into the appropriate classes and course sequence. The Advising SAM center will also continue advising majors into proper course selections. In addition to advising, prompt communication for curriculum updates and changes with the Advising SAM center will also be performed. We expect that proper sequencing will continue to improve student preparedness and subsequent course performance.

The Advance Interactive Design will continue to improve proper practices in wireframing, prototyping, and visual design. We will continue to improve, re-access, and maintain attention to course sequencing to ensure better standards and best practices in the field of Interactive Design as well as advance levels of preparedness.

The faculty will continue to monitor students' preparedness for upper-level classes and discuss curriculum changes as necessary.

Photography BFA

Knowledge Of The History Of Photography

Goal Description:

Students in the BFA Photography Program will have an understanding of the History of Photography. They will be familiar with contemporary theories, trends and practices in the medium of photography. Students will be able to contextualize ideas in the continuum of this history and understand the relation of their own work to photographic practices that have preceded it.

Providing Department: Photography BFA

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Demonstrate Historical and Contemporary Knowledge

Learning Objective Description:

Students will write papers exploring artwork, artist, period, genre, group of artists, collection, or theme providing an analysis of the works and their historical significance.

RELATED ITEM LEVEL 2

History of Photography Essays or Research Paper

Indicator Description:

Students in ARTS 4381 The History of Photography, will write an essay or research paper exploring an artwork, artist, period, group of artists, collection, or theme. The paper should include an analysis of the works and their historical significance. The paper may also discuss the formal attributes of the photograph, the style, the social or political influences, the technology use, and the subject matter. The essays will:

• Provide a clear introduction and draw conclusions supported by visual and contextual evidence.

• Describe the works accurately and clearly.

• Use vocabulary introduced in classroom lectures and photography history textbooks.

• Convey a clear and convincing image of their perspective/context.

• Use external information about the cultural context and photographic techniques gathered from readings and presentations.

• Sum up major ideas and draw convincing conclusions grounded in visual evidence and contextual information

Attached Files

📄 SACS PH Hist 22.docx

Criterion Description:

The essays will be evaluated by members of the Photography faculty. The faculty will use a rubric with a scale of 0-100% to evaluate the abilities and proficiencies. It is expected that at least 70% of the students evaluated will score 85 or higher in each aspect of the evaluation. The faculty would like to continue to assess and maintain this objective since the standards and assignments of the class continued to improve last year. The rubric was updated in this cycle by the Photography faculty to better reflect the goals of the program.

Findings Description:

The findings show a need for improvement in most areas of knowledge of the history of photography.

- 33% of students scored 85 or above in the area of provides a clear introduction and draw conclusions supported by visual and contextual evidence.
- 33% of students scored 85 or above in the area of describing the works accurately and clearly.

- 33% of students scored 85 or above in the area of conveys a clear and convincing image of their perspective/context.
- 33% of students scored 85 or above in the area of use of vocabulary.
- 100% of students scored 85 or above in the area of use of external information.
- 50% of students scored 85 or above in the area of writing a conclusion.

Attached Files

📄 Indicator Photo History 23.pdf

RELATED ITEM LEVEL 3

History of Photography Essays or Research Paper

Action Description:

In this cycle ARTS 4381 History of Photography was taught by a new adjunct in the Photography Program. It did not appear that all students were expected to write a final research paper. Those that were assessed did not show improvement as expected in writing a conclusion and vocabulary. In the next cycle ARTS 4381 will be taught by an Art History faculty member with greater emphasis on writing. The Photography faculty will continue to show examples of historic and contemporary photographers in studio classes and will consider adding additional writing assignments in all levels of the curriculum. The goal of 70% of students scoring 85 or above will be maintained.

Prepare Students For Professional Practice As Photographic Artists

Goal Description:

The BFA in Photography is the professional degree for Photography students in the Department of Art. The Photography BFA Program will provide students with the skills to practice the art of photography at a professional level. The BFA will also qualify students to pursue MFA degrees at graduate schools in the United States.

Providing Department: Photography BFA

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Demonstrate Analog Photography Skills

Learning Objective Description:

Students will create a portfolio of photographs demonstrating proficiency in the use of analog darkroom processes, techniques and exposure.

RELATED ITEM LEVEL 2

Analog Photography Skills

Indicator Description:

Students in ARTS 2365 Darkroom will create portfolios of work using analog darkroom techniques. A committee of Photography faculty will evaluate the samples of work from the portfolios to determine successful demonstration of:

- The ability to create a properly exposed negative for creation of prints.
- Proficiency in producing a positive print using silver or non-silver techniques.
- The ability to communicate an idea or theme through the medium of photography.
- The use of compositional and aesthetic decisions in photographic images.

Criterion Description:

The portfolios will be evaluated by members of the Photography faculty using a rubric scoring on a scale of 0-100% to evaluate the abilities and proficiencies. It is expected that at least 80% of the students evaluated will score 85 or higher in each aspect of the evaluation. This year, work was evaluated from ARTS 2365 Darkroom.

Attached Files

📄 SACS 2022 Analog .docx

Findings Description:

This year 100 % of the student portfolios reviewed demonstrated proficiency all areas of the rubric:

- **100 % scored 80 or above in ability to produce a properly exposed negative for print production.**
- **100 % scored 80 or above in proficiency in producing silver and/or non-sliver prints (exposure, contrast, value, etc.)**
- **100 % scored 80or above in use of medium and materials to express an idea or theme**
- **100 % scored 80or above in composition and aesthetic decisions**

Attached Files

📄 Indicator Darkroom 23.pdf

RELATED ITEM LEVEL 3

Analog Photography Skills

Action Description:

This year significant improvements was noted by faculty in the analog photography area. Changes to assignments were made in the previous cycle and those adjustments were successful as demonstrated by student work. In the next cycle, the program should maintain this strength and the goal will be set that 90% of students score 90 or above for this indicator.

RELATED ITEM LEVEL 1

Demonstrate Digital Imaging Skills

Learning Objective Description:

Students will create a portfolio demonstrating proficiency in creation, manipulation, output, and conceptual expression using photographic digital editing processes and techniques.

RELATED ITEM LEVEL 2

Digital Portfolio

Indicator Description:

Students in ARTS 3370 Digital Photography and Imaging will create portfolios using digital imaging techniques. A committee of Photography faculty will
evaluate the samples of work from the portfolios to determine successful demonstration of:

- Ability to create a properly exposed digital image using manual camera settings and digital processing (awareness of proper color/tone, white-balance, value, contrast, resolution, and artifacts correction., etc.)
- Ability to create and construct complex images that reflect a true photographic reality using digital editing software in multi-step processes – masking, layers, and manipulation, etc.
- Ability to express and communicate conceptually through the medium of digital photography.
- The use of principals of design to create a composition (value, line, shape, space, etc.)
- Ability to successfully remove elements in a photograph using digital editing.

Criterion Description:

The portfolios will be evaluated by a committee of Photography faculty members. The faculty will use a rubric utilizing a scale of 0 -100% to evaluate student abilities and proficiencies. It is expected that at least 80% of the students evaluated will score 85 or higher in each aspect of the evaluation. This year work was evaluated from ARTS 3370 Digital Photography and Imaging to measure progression. This course has been taught by a new faculty member. The Photography faculty agreed upon changes to the past rubric to better evaluate student knowledge of digital editing. The criteria of 80% scoring 80 or higher will be used with the new indicators.

Findings Description:

Reviews of student portfolios resulted in the following scores:

- 100% of students scored 80 or above in the ability to create a properly exposed digital image.
- 90% of students scored 80 or above in the use of principals of design.
- 100% of students scored 80 or above in the use of digital manipulation and image construction, however 40% of the portfolios reviewed did not show evidence of this indicator.

- 100% of students scored 80 or above in the ability to successfully remove elements from a photo, however 30% of the portfolios reviewed did not show evidence of this indicator.
- 60% of students scored 80 or above in demonstration of conceptual development and ability to communicate through a digital photo.

Attached Files

📄 Indicator Digital Photo 23.pdf

Digital Portfolio

Action Description:

The area of digital photography remains the area that needs to be monitored, remediated, and enhanced. While the scores met the goals set in the previous cycle, it was not possible to assess each indicator as not all work demonstrated the criteria. ARTS 3370 Digital Photography and Imaging was taught by a new faculty in this cycle and while the goals were communicated it does not appear that the assignments aligned with the indicators. In the next cycle, the course will be redesigned by the tenured and tenure track photography faculty to insure consistency and student skills in the digital photography area. The goal of 80% of students scoring 85 or above will be set for the next cycle with the expectation that all indicators will be measurable.

Demonstrate Professional Practice Proficiency

Learning Objective Description:

Students will be proficient in the creation, manipulation, and printing of digital images and demonstrate the ability to use these techniques to create photographic artworks that have a personal aesthetic and are conceptually sophisticated.

Senior Portfolios

Indicator Description:

Seniors in the BFA Photography program will take ARTS 4315 Professional Practices in Art. Portfolios and exhibitions by senior Photography students in this class will be assessed.

The works in the portfolios will demonstrate:

• expression of concept through the medium photography.

• evidence of ability to present a developed body of work showing artistic growth.

• demonstration of ability to express clear goals within a body of photographic work in a written artist statement.

• demonstration of technical photographic skills.

• professional presentation of work.

Note: "use of medium and materials to express concept", "evidence of personal voice", and "expression of concept through art" were combined into one indicator to prevent repetition. "artistic development through the evolution of concept" was replaced with "evidence of ability to present a developed body of work showing artistic growth."

Two new indicators were added:"demonstration of ability to express clear goals of the work in a written artist statement" and "demonstration of technical photographic skills."

Criterion Description:

The portfolios will be evaluated by members of the Photo faculty. The faculty will use a rubric that uses a scale of 0-100% to evaluate the abilities and proficiencies. It is expected that at least 75% of the students evaluated will score 85 or higher in each aspect of the evaluation. Last year, all of the students met the criteria for evaluation, but

Photography faculty still saw room for improvement. This year we are maintaining the expected percentage of 75% to score 85.

Attached Files

📄 SACS 2022 4315 averages.docx

Findings Description:

This year 100% of portfolios that were reviewed showed proficiency in each area of the indicator.

- 100% of student work reviewed scored 80 or above in the expression of a concept through photography.
- 100% of student work reviewed scored 80 or above in development of a body of work showing growth.
- 100% of student work reviewed scored 80 or above in use of photographic technical skills.
- 100% of student work reviewed scored 80 or above in professional presentation.
- 100% of student work reviewed scored 80 or above in written artist statements.

Attached Files

📄 Indicator Portfolios 23.pdf

RELATED ITEM LEVEL 3

Senior Portfolios

Action Description:

In this cycle 100% of students met the goal in demonstrating professional proficiency in photography. This is a strength to maintain and the goal will be set at 90% of students scoring 90 or higher in each area of the indicator. The photography faculty would like to see more growth in the area of the written artist statement. In the last cycle more emphasis was placed on writing statements in lower level classes. This change has lead to improvement in the senior statements and will continue in the next cycle. Continued emphasis on professional presentation strategies will be a goal of the next cycle as well.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

In the area of Analog Photography, The indicator results show lower scores than in the previous cycle. The Photography faculty will meet in the fall semester to access work from ARTS 3374 Alternative Processes and in the Spring to review work from ARTS 2365. The rubric was updated this cycle and it better addresses the concerns in the analog area. The Photography faculty will meet to discuss ways to strengthen student abilities in the areas of exposure and appropriate Choice of Materials as well as other areas in the Analog Indicator.

In the area of Digital Photography, findings show a continued need for overall improvement in all areas.ARTS 3370 Digital Photography and Imaging has been taught online for the past 2 years and scores have continued to drop. Faculty will request a face-to-face version in the next cycle. The curriculum will be changed to better meet the needs of the program. A new faculty member will teach the class which may help promote positive change. Photography faculty will continue to meet to discuss ways to bring more digital skills into advanced classes as well as to evaluate new assignments in ARTS 3370. Research will be done to evaluate if the program is teaching these skills in a way that benefits the students in advanced classes and the industry.

In the area of Historic Knowledge, the indicator showed a lowering of scores in student essays in all areas. The largest area of concern, writing a conclusion, remains consistent. The Photography faculty will continue working with art historians and stress the importance of vocabulary as well as writing conclusions

and describing art works in context. Students will be encouraged to use the Writing Center to help with essays. More writing assignments will be added to advanced Photography courses. In the next cycle, Art History faculty will be added to the committee once again for evaluation of the indicator to promote a better understanding of strengths and areas for improvement.

In senior portfolios, the findings show an increase in scores in expression of concept, evidence of ability to present a developed body of work, and photographic technical skills, but a need for improvement in areas of expression of concept, professional presentation, and written artist statements. Additional focus will continue to be placed on conceptual development of senior projects and written artist statements to continue improvement in this area. This cycle saw the return of face-to-face exhibitions but there was continued disruptions due to the Covid-19 pandemic. Photography faculty meet to discuss ways of improving senior exhibitions and final portfolios. The indicators for senior portfolios will be evaluated in the next cycle as well.

Overall, the Photography Faculty observed both strengths and weaknesses in the Photography Program. The coordinator will meet with all faculty in the area to make sure goals are understood and being met in all Photography courses.

Update of Progress to the Previous Cycle's PCI:

In this year's cycle the Photography area demonstrated progress in the analog photography indicators. After reviewing the photography faculty decided to remove the indicator "appropriate choice of materials" as students are given material assignments in each class and do not choose the process they are using on their own. New assignments were added, and past assignments were revised resulting in stronger student work with higher scores.

In the area of Digital Photography, findings show a continued need for overall improvement in all areas of the indicator. ARTS 3370 was taught face to face instead of online, but by a new member of the faculty. The curriculum was changed but does not seem to better meet the needs of the program. The findings and research indicate that the program needs to show significant improvement in this area.

In the area of Historic Knowledge, the indicator showed some improvement of scores in student essays in all areas. The largest area of concern, writing a conclusion, remains consistent. ARTS 4381 was taught by a new faculty member in this cycle and the improvement to scores did not improve as expected. The faculty member is not an art historian and therefore was not added to the assessment committee. In the next cycle ARTS 4381 will be taught by an Art Historian who will be added to the committee to assess the papers.

The findings of the senior portfolios maintained their scores and saw an improvement in the areas of expression of concept, professional presentation, and written artist statements. The addition of more artist statements being required in lower-level classes had a positive impact on senior portfolio statements. This is a strength to maintain in the next cycle.

New Plan for Continuous Improvement Item

Closing Summary:

In the next cycle, the program should maintain the higher scores in the area of analog photography. Non-silver analog processes will be assessed as well as silver processes.

Photography tenured and tenure track faculty will continue to meet to discuss ways to bring more digital skills into advanced classes as well as to redesign the curriculum of ARTS 3370. There will be continued emphasis on digital skills in all levels of the curriculum.

In the next cycle a plan has been made for ARTS 4381 History of Photography to be taught once again by an art historian. The photography faculty will meet with the instructor to make sure the assessment goals are clear before the course is offered in the spring 2024 semester. There will be a continued emphasis on vocabulary and addition of more short writing assignments in all course levels in the Photography Program.

The faculty would like to see improvement in the area of professional presentation in the gallery and maintain the higher scores in the area of written artist statements in the area of professional practices.

Studio Art BFA

Development of Artistic Expression (Goal)

Goal Description:

Students will develop expertise in artistic expression.

Providing Department: Studio Art BFA

Progress: Completed

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

(1a) Students Will Demonstrate Expertise In Artistic Expression (Learning Objective)

Learning Objective Description:

Students will demonstrate expertise in artistic expression and technique through the production of a cohesive body of work.

RELATED ITEM LEVEL 2

(1b) Annual Review of Mid-level Courses (Indicator, Criterion, Findings)

Indicator Description:

Art studio faculty will review all mid-level studio courses (Advanced WASH, ceramics, drawing, printmaking, painting, performance and video, sculpture) to determine if they are adequately supporting senior exhibitions. One area will be reviewed each year on a 7 year rotation.

Instructors of courses to be reviewed may choose to present a power-point presentation, or choose representative samples of work to display in an exhibition, or they may substitute their final critique exhibition.

Art studio faculty will review the work followed by a discussion which becomes the rubric. Notes will be written, and these will be compared with prior years notes to see if the weakness observed over that past two years from the senior exhibitions are being addressed.

Results and progress will be reviewed each year at the annual fall faculty retreat in order to determine course or program changes. Courses that have changes implemented will undergo a second review the following year.

Criterion Description:

Representative art studio faculty will evaluate a representative sample of work from all mid-level courses on a continuing rotational basis.

Instructors of these courses will presented a Power-Point type presentation of class work followed by a discussion. Instructors may substitute the presentation with an exhibition of work, and discussion. Syllabi and project sheets are emailed to reviewers prior to the presentation meetings. The rubric is discussion. Comments and suggestions are recorded. These comments will be reviewed against successive years at the annual fall faculty retreat. Changes or improvement to the courses, or programs will then be discussed.These changes will be forwarded to the chairman for approval to begin implementation.

Findings Description:

This past year Studio faculty met to to review the last 7 years of mid-level course review data. They observed very consistent results. Studio faculty who have been reviewing both the mid-level courses and the Senior Exhibitions over the past years observed duplications in the mid-level courses reviews and the Senior Exhibition reviews. Faculty decided the mid-level course review should be consolidated with the Senior Exhibition Reviews. After discussion, it was decided to end the mid-level reviews and revise wording on the Senior Exhibition Review rubric to reflect departmental goals for mid-level courses.

(1c) Annual Review of Mid-Level Courses (Action)

Action Description:

The Studio faculty decided the mid-level course reviews should be consolidated with the Senior Exhibition Reviews. It was decided to end the mid-level reviews and to revise wording on the Senior Exhibition Review rubric to reflect departmental goals for mid-level courses.

Attached Files

📄 Senior Exhibition Review Rubric_S2023 copy.xlsx

(1b) BFA Portfolio Review (Indicator, Criterion, Findings)

Indicator Description:

Art Students who intend to pursue a BFA degree will take the BFA portfolio review. Students go through the BFA review after they have completed the following courses: Arts 1313, 1314 (WASH), ARTS 1316 (Drawing), Arts 2313 (Foundation in Digital Art). Students Choose their best works that meets the criteria on the BFA Review Checklist. They are encourage to meet with a faculty member for assistance in selecting work the semester before they sign up for the BFA Review. Student work is evaluated by departmental art faculty who use a rubric (1-5 scale) for each of the following areas to be evaluated (drawing, two dimensional work, three dimensional work, digital work, presentation of work).

Faculty reviewer scores are averaged for each student. A passing score is 11 or better. Students receive scores that indicate areas for improvement. Students are encouraged to seek mentoring from faculty if they receive a negative score below 11. Students may retake the review the following semester.

Students who score 11 or higher may continue on to pursue a BFA Degree in Studio Art, Computer Animation, or Photography.

Criterion Description:

BFA candidates submit portfolios for review during the 6th week of each fall and spring semester.

The criteria for evaluation and expectations are communicated to students online, and on printed sheets available in the art office. Scoring rubrics for faculty and information sheets for students are attached below.

The rubric is divided into areas with elements to be assessed. A scoring system of 1-5 is used with 1 representing the lowest score and 5 the highest. It is expected that the average student score on each elements assessed will be a 3. All elements on the rubric are averaged together to arrive at the final score for each student.

Faculty who review the work are broken up into groups of 3 and assigned roughly 20 students to evaluate. Each faculty group averages their scores together to get a final average for each student.

When all groups are finished reviewing, the whole group reviews all student work. The group discusses all student work that has an average below 11. If faculty as a whole feel the student should pass then the principle review team will revisit the work again and adjust scores to 11 or higher and reflect groups comments.

Please see the below BFA Review Handout, and Instructions/Calendar.

Attached Files
📄 BFA_Instructions_calendar_F22.pdf
📄 BFA-Instructions_calendar_S23.pdf
📄 Revised BFA ScoresheetS23.pdf

Findings Description:
Fall 2022: 102 students signed up for the BFA Review

- 79 students passed
- 20 students failed
- 3 students did not show up to participate
- 7 students were repeating the BFA review (5 passed, 2 failed a second time)

Spring 2023: 70 students signed up for the BFA Review

- 56 students passed
- 10 students failed
- 4 students did not show up to participate
- 19 students were repeating the BFA review (16 passed, 3 failed a second time)

Attached Files
📄 BFA Score List Fall 2022 with Statistics (1).xlsx
📄 BFA Score List Spring 2023 with statistics.xlsx

RELATED ITEM LEVEL 3
(1c) BFA Portfolio Review (Action)
Action Description:
Faculty discussed BFA Review results, and feedback from faculty and student.

Faculty did not recommend any changes for the coming year.

The faculty will continue to review the BFA Process, and faculty/student feedback annually.

The Committee will continue to make changes improve the process as needed.

(1b) Senior Exhibition (Indicator, Criterion, Findings)
Indicator Description:
BFA Studio Art majors are required to take ARTS 4315, Professional Practices and mount an exhibition of their work along with an Artist Statement.

The work in the exhibition will demonstrate:

- expression of concept through art
- use of mediums/materials to express the concept
- mastery of the art processes used
- evidence of personal voice
- professional presentation

Secondly, the final portfolios and artist statement also will provide a body of work for the faculty to assess application of knowledge in mid-level courses.

Criterion Description:
The exhibitions will be evaluated by a team of art faculty which includes the areas of studio art, photography and art history.

A rubric using a score of 0-100 for each aspect of the evaluation will be used. It is expected that at least 75% of the students will score 80 or above on the evaluation.

Please see Senior Exhibition Rubric information sheet and rubric attachments below.

Attached Files
📄 Senior Exhibition Rubric Information Sheet_2023.docx
📄 Senior Exhibition Review Rubric_S2023.xlsx
Findings Description:
Results from Reviews of Senior Exhibitions AY 22/23

19 students participated in the Senior Exhibitions

18 students scored above 80

1 students scored below 80

The Student average for all areas averaged together: 86

Student Averages of Each Area Reviewed:

Expression of concept through art: 84

Use of medium and materials to express a concept: 85

Evidence of personal voice: 85

Mastery of art process used: 86

Professional presentation: 90

(1c) Senior Exhibition (Action)
Action Description:
Continue Senior Exhibition Reviews and discussions annually.

Make adjustments as needed from annual review comments at meetings.

Development of Drawing Skills (Goal)

Goal Description:
Students will develop skills, learn principles and apply these to produce drawings within contemporary art practices.

Providing Department: Studio Art BFA

Progress: Completed

(2a) Students Will Demonstrate Skill In Drawing (Learning Objective)
Learning Objective Description:
Students will demonstrate basic skills in drawing by producing works that show an understanding of the elements, techniques, materials and concepts used in contemporary art practices.

(2b) Drawing skills assessed through BFA Review Process (Indicator, Criterion, Findings)
Indicator Description:
Drawing skills are reviewed through the BFA Review drawing section.

The BFA Review takes place each semester. The drawing section rubric is broken down into 5 categories.

The art studio committee each year will meet during the fall faculty retreat to review comments and results from the past year.

They will make recommends for changes based on observations and comments from the annual BFA Review committee meeting.

Attached are the results from the the fall and spring BFA reviews. The drawing section is the first section.

The BFA score sheet is attached for reference to understand what criteria and objectives the numerical results are referring to.

All items to be assessed on the rubric are based on a 1-5 scale with 5 being the highest.

Criterion Description:

All BFA candidates will participate in the BFA Review after taking the art department foundation core of classes.

Each year the BFA Review committee meets and discusses observations and feedback regarding the different parts of the review which need tweaking.

Each year the art studio faculty will review the BFA committee feedback at the fall faculty retreat. They will determine changes to improve the drawing section in the BFA Review.

In fall the faculty recommended that one of criteria on the BFA rubric be modified to better suit departmental goals.

The rubric item **"expressive use of line and mark making"** was changed to **"variety of effective line and mark making"**

Please see the BFA score sheet rubric attached below.

Attached Files
📄 Revised BFA ScoresheetS23.pdf

Findings Description:

Please see findings and averages in the attachments below for fall and spring.

No changes where recommended by the faculty.

Attached Files
📄 BFA Score List Fall 2022 with Statistics (1).xlsx
📄 BFA Score List Spring 2023 with statistics.xlsx

RELATED ITEM LEVEL 3

(2c) Review drawing rubric in BFA Review as assessment tool for drawing skills (Action)
Action Description:

The faculty decided to clarify and make a change to one of the rubric items in the BFA Review, drawing section.

The rubric item expressive use of line and mark making was changed to variety of effective line and mark making.

Attached Files
📄 BFA_Instructions_calendar_F22.pdf
📄 BFA-Instructions_calendar_S23.pdf

Development of Fundamental Digital Skills (Goal)

Goal Description:

Students will develop proficiency using digital technology to create art.

Providing Department: Studio Art BFA

Progress: Completed

RELATED ITEM LEVEL 1

(3a) Students Will Demonstrate Basic Skills in Digital Media (Learning Objective)

Learning Objective Description:

Students will demonstrate basic digital media skills by producing works that show an understanding of the elements, techniques, and concepts used in contemporary art practices.

RELATED ITEM LEVEL 2

(3b) Digital skills assessed through BFA Review (Indicator, Criterion, Findings)

Indicator Description:

Digital skills are assessed through the BFA reviews. At BFA yearly meetings faculty observe and give feedback if needed on the digital section as part of the meeting discussions.

Attached Files

📄 BFA Review Rubric/Scoresheet_S23.pdf

Criterion Description:

The BFA committee, as part of the BFA review will evaluate Foundations in Digital Art projects submitted for the BFA review and score in the appropriate digital sections on the BFA score sheet.

Please see the above attached BFA Rubric sheet.

Findings Description:

The faculty decided it was not necessary to have an independent or more in depth review of the digital section of the BFA review.

Faculty found the scores and observations of digital submissions from the BFA Reviews to be meeting the department needs and goals. Scores continued to remain consistent.

Faculty concluded that the digital portion of the BFA review should, moving forward be reviewed at the annual BFA review meetings.

Observations regarding any needed changes would be recorded at addressed on an annual basis.

Attached Files

📄 BFA Score List Fall 2022 with Statistics (1).xlsx

📄 BFA Score List Spring 2023 with statistics.xlsx

RELATED ITEM LEVEL 3

(3c) Review Foundation in Digital Arts scores in the BFA Review (Action)

Action Description:

Faculty met and decided the rubric for the digital section, for the BFA Review, were meeting departmental goals.

Scores were in an acceptable range.

Faculty will review Digital scores from the BFA Review at the annual BFA review meeting and make adjustments or changes as needed.

Attached Files
📄 BFA Score List Fall 2022 with Statistics (1).xlsx
📄 BFA Score List Spring 2023 with statistics.xlsx

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

(CLOSING SUMMARY) New Plan for Continuous Improvement from 2021/2022

1. **Review BFA Drawing scores in relationship to departmental drawing goals:** After the BFA Review, Drawing faculty will meet to discuss drawing scores in relationship to departmental goals for drawing. They will define further actions to be taken if needed.

2. **Review the BFA Process annually:** The BFA Committee will continue to meet each year to review faculty and student feedback. The Committee will make changes to improve the process if it is needed.

3. **Review Senior Exhibitions annually:** Faculty will continue to review senior exhibitions from the past fall and spring. Rubric scores from all faculty members are averaged and recorded. Rubric numbers and trends are talked about each year informally and reviewed every 5 years. Feedback and discussion comments will be addressed annually if needed. This coming year, based on discussion the reviewers will try reviewing in the fall, for fall senior exhibitions and in spring for the spring senior exhibitions. At the end of the year the committee will meet and discuss the pros and cons of the change. They will then decided moving forward if the they will review one time annually or if it will be done at the the end of each semester.

4. **Review of mid-level courses annually:** Review one mid-level course on a rotational basis. If the course needs changes, suggestions will be made, and a second follow-up review will take place the following year. This past year Advanced WASH was added to the mid-level course list and was reviewed. No changes were suggested.

5. **Decided how to review, and if it is necessary to review Foundation in Digital Arts scores from the BFA review:** Meet in Fall 2022 to discuss scores and observations of digital submissions at the BFA Review committee each year. Decided on review action moving forward beginning in 2023.

Update of Progress to the Previous Cycle's PCI:

Update of Progress to Previous Cycle (based off New Plan for Continuous Improvement from 2021/2022)

1. **Review BFA Drawing scores in relationship to departmental drawing goals:** After the BFA Reviews, Drawing faculty discuss drawing scores in relationship to departmental goals for drawing. They define further actions to be taken if needed. This year the suggestion was made and implemented to clarify one of

the drawing rubric items. The "use of express marks" was changed to the "use of a variety of marks". It was thought this better defines one of the goals being taught in drawing.

2. **Review the BFA Process annually:** The BFA Committee will continue to meet each year to review faculty and student feedback. The Committee will make changes to improve the process if it is needed.

3. **Review Senior Exhibitions annually:** Faculty will continue to review senior exhibitions annually. Rubric scores from all faculty members are averaged and recorded. Rubric numbers and trends are talked about each year informally and reviewed every 5 years. Feedback and discussion comments will be addressed annually if needed. The faculty decided that the reviews should remain a once a year event. They felt they could assess better when looking at the information all at once.

4. **Annual review of mid-level courses are consolidated with Senior Exhibition reviews:** Studio faculty who have been reviewing both the mid-level courses and the Senior Exhibitions observed duplications in the two reviews. After discussion, it was decided to end the mid-level reviews as their own review, and to revise wording on the Senior Exhibitions rubric that would reflect departmental goals for mid-level courses.

5. **Decided how to review, and if it is necessary to review Foundation in Digital Arts scores from the BFA review:** Faculty decided the BFA review and rubric are providing the necessary observations, and reviews for Foundation in Digital Arts. The BFA committee will review scores and observations each year. They will make further adjustments as needed.

New Plan for Continuous Improvement Item

Closing Summary:

(CLOSING SUMMARY) New Plan for Continuous Improvement from 2022/2023

1. **Review BFA Drawing scores in relationship to departmental drawing goals:** After the BFA Review, Drawing faculty will meet to discuss drawing scores in relationship to departmental goals for drawing. They will define further actions to be taken if needed. In AY 23/24 Drawing faculty will meet to review the change made to drawing section of the BFA rubric to discuss if further clarifications are needed.

2. **Review the BFA Process annually:** The BFA Committee will continue to meet each year to review faculty and student feedback. The Committee will make changes to improve the process if it is needed.

3. **Review Senior Exhibitions annually:** Faculty will continue to review senior exhibitions annually at the end of the Spring semester. Rubric scores from all faculty members are averaged and recorded. Rubric numbers and trends are talked about each year informally and reviewed every 5 years. Feedback and discussion comments will be addressed annually if needed.

4. **Consolidate mid-level course reviews with Senior Exhibition Reviews.** Studio faculty who have been reviewing both the mid-level courses and the Senior Exhibitions have observed a duplication in the reviews of the mid-level courses and the reviews of the Senior Exhibitions. After discussion, it was decided to end the mid-level reviews as their own entity. Faculty decided to review and revise wording on the Senior Exhibitions rubric this past year to reflects departmental goals for mid-level courses. Faculty will review this change in the coming academic year. Discussion will take place at the Senior Exhibition Reviews. Discussion comments will be assessed and changes will be made as needed.

5. **Review BFA Digital scores in relationship to departmental goals:** After the BFA Review, faculty will meet to discuss digital scores in relationship to departmental goals. They will define further actions to be taken when needed.

Department of Dance

Dance BFA

Choreographic Proficiency

Goal Description:

BFA candidates will create a completed choreographic work with a clear intent that they are capable of articulating and defending their artistic choices.

Providing Department: Dance BFA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Demonstrates Ability To Articulate And Defend Choreographic Choices
Learning Objective Description:

Students will develop an ability to articulate and defend their artistic choices in the creation of a completed choreographic work.

RELATED ITEM LEVEL 2

Choreography - Senior Showcase
Indicator Description:

Students will develop a fully produced work as part of the capstone "Senior Showcase" that demonstrates choreographic effectiveness as shown in the attached rubric.

Attached Files

📄 BFA_ChoreographicRubric

Criterion Description:

Criterion Description: 100% of the students will be judged to have at least "satisfactory" proficiency in "Senior Showcase" with 50% judged to have "excellent" proficiency.

Findings Description:

Attached is the data sheet outlining students' choreographic accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

All criteria have been met. 100% of students judged "satisfactory" proficiency in "Senior Showcase" with 52% judged to have "excellent" proficiency.

Categories

Movement Generation - Average Score 2.6/3

Structure & Creativity - Average Score 2.39/3

Clarity of Intent - Average Score 2.57/3

Innovation & Risk - Average Score 2.48/3

Critical Analysis - Average Score 2.48/3

Average Score - 12.52/15

Contextualize

"Structure and Creativity" is the lowest scored category on the rubric and could use some attention. But when comparing the two choreographic assignments, sophomore gate and senior showcase, a couple of data points support overall student growth.

Average Score

Sophomore Gate - 11.98

Senior Showcase - 12.52

Increase - .54

Students Judged Excellent

Sophomore Gate - 36%

Senior Showcase - 52%

Increase - 16%

Attached Files

📄 BFA_Data_SeniorShowcase.xlsx

Choreography - Teacher Orientation
Action Description:

Criterion indicators for choreography have been met. This remains somewhat surprising considering the substantial impact Covid had on instruction in 20/21 and the fairly recent instability in our choreography instructor rotation (retirement/resign). As several new tenure-track and adjunct professors continue to work into the choreography rotation, it will be imperative that we have an orientation at the beginning of each semester to ensure curriculum thoughtfully scaffolds and addresses all choreography content and rubric categories.

A specific rubric area that we will address in the fall is "Structure and Creativity." It was the lowest scored category that we saw at the senior level. In discussions with faculty, we feel this is an area we need to emphasize more in our courses. One possible reason is students use of popular music when choreographing. Pop music has a fairly standard structure that can easily trap the students into obvious choices. Moving forward, we will ensure Sophomore Gate and student assignments include more thoughtful music guidelines and subsequent conversations surrounding structural choices.

Choreography - Sophomore Gate
Indicator Description:

Students will develop a solo in their Sophomore year for evaluation by the faculty that demonstrates choreographic effectiveness as shown in the attached rubric.

Attached Files

📄 BFA_ChoreographicRubric

Criterion Description:

90% of the students will be judged to have at least "satisfactory" proficiency in choreography with 30% judged to have "excellent" proficiency.

Findings Description:

Attached is the Data sheet outlining students' choreographic accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

All criteria have been met. 100% of students judged "satisfactory" proficiency in "Sophomore Gate" with 36% judged to have "excellent" proficiency.

Categories

Movement Generation - Average Score 2.38/3
Structure & Creativity - Average Score 2.39/3
Clarity of Intent - Average Score 2.47/3
Innovation & Risk - Average Score 2.36/3
Critical Analysis - Average Score 2.37/3

Average Score - 11.98/15

Attached Files
📄 BFA_Data Sophmore Gate.xlsx

RELATED ITEM LEVEL 3

Choreography - Teacher Orientation
Action Description:

Criterion indicators for choreography have been met. This remains somewhat surprising considering the substantial impact Covid had on instruction in 20/21 and the fairly recent instability in our choreography instructor rotation (retirement/resign). As several new tenure-track and adjunct professors continue to work into the choreography rotation, it will be imperative that we have an orientation at the beginning of each semester to ensure curriculum thoughtfully scaffolds and addresses all choreography content and rubric categories.

A specific rubric area that we will address in the fall is "Structure and Creativity." It was the lowest scored category that we saw at the senior level. In discussions with faculty, we feel this is an area we need to emphasize more in our courses. One possible reason is students use of popular music when choreographing. Pop music has a fairly standard structure that can easily trap the students into obvious choices. Moving forward, we will ensure Sophomore Gate and student assignments include more thoughtful music guidelines and subsequent conversations surrounding structural choices.

RELATED ITEM LEVEL 1

Demonstrates Proficient Use Of Choreographic Tools
Learning Objective Description:
Students will implement choreographic tools to show an understanding of movement invention, structure/form, and meaning making in a completed works group and individual.

RELATED ITEM LEVEL 2

Choreography - Senior Showcase
Indicator Description:
Students will develop a fully produced work as part of the capstone "Senior Showcase" that demonstrates choreographic effectiveness as shown in the attached rubric.

Attached Files
📄 BFA_ChoreographicRubric
Criterion Description:
Criterion Description: 100% of the students will be judged to have at least "satisfactory" proficiency in "Senior Showcase" with 50% judged to have "excellent" proficiency.

Findings Description:

Attached is the data sheet outlining students' choreographic accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

All criteria have been met. 100% of students judged "satisfactory" proficiency in "Senior Showcase" with 52% judged to have "excellent" proficiency.

Categories

Movement Generation - Average Score 2.6/3

Structure & Creativity - Average Score 2.39/3

Clarity of Intent - Average Score 2.57/3

Innovation & Risk - Average Score 2.48/3

Critical Analysis - Average Score 2.48/3

Average Score - 12.52/15

Contextualize

"Structure and Creativity" is the lowest scored category on the rubric and could use some attention. But when comparing the two choreographic assignments, sophomore gate and senior showcase, a couple of data points support overall student growth.

Average Score

Sophomore Gate - 11.98

Senior Showcase - 12.52

Increase - .54

Students Judged Excellent

Sophomore Gate - 36%

Senior Showcase - 52%

Increase - 16%

Attached Files
📄 BFA_Data_SeniorShowcase.xlsx

RELATED ITEM LEVEL 3
Choreography - Teacher Orientation
Action Description:
Criterion indicators for choreography have been met. This remains somewhat surprising considering the substantial impact Covid had on instruction in 20/21 and the fairly recent instability in our choreography instructor rotation (retirement/resign). As several new tenure-track and adjunct professors continue to work into the choreography rotation, it will be imperative that we have an orientation at the beginning of each semester to ensure curriculum thoughtfully scaffolds and addresses all choreography content and rubric categories.

A specific rubric area that we will address in the fall is "Structure and Creativity." It was the lowest scored category that we saw at the senior level. In discussions with faculty, we feel this is an area we need to emphasize more in our courses. One possible reason is students use of popular music when choreographing. Pop music has a fairly standard structure that can easily trap the students into obvious choices. Moving forward, we will ensure Sophomore Gate and student assignments include more thoughtful music guidelines and subsequent conversations surrounding structural choices.

Choreography - Sophomore Gate
Indicator Description:
Students will develop a solo in their Sophomore year for evaluation by the faculty that demonstrates choreographic effectiveness as shown in the attached rubric.

Attached Files
📄 BFA_ChoreographicRubric

Criterion Description:
90% of the students will be judged to have at least "satisfactory" proficiency in choreography with 30% judged to have "excellent" proficiency.

Findings Description:
Attached is the Data sheet outlining students' choreographic accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

All criteria have been met. 100% of students judged "satisfactory" proficiency in "Sophomore Gate" with 36% judged to have "excellent" proficiency.

Categories

Movement Generation - Average Score 2.38/3
Structure & Creativity - Average Score 2.39/3
Clarity of Intent - Average Score 2.47/3
Innovation & Risk - Average Score 2.36/3
Critical Analysis - Average Score 2.37/3

Average Score - 11.98/15

Attached Files
📄 BFA_Data Sophmore Gate.xlsx

Choreography - Teacher Orientation
Action Description:
Criterion indicators for choreography have been met. This remains somewhat surprising considering the substantial impact Covid had on instruction in 20/21 and the fairly recent instability in our choreography instructor rotation (retirement/resign). As several new tenure-track and adjunct professors continue to work into the choreography rotation, it will be imperative that we have an orientation at the beginning of each semester to ensure curriculum thoughtfully scaffolds and addresses all choreography content and rubric categories.

A specific rubric area that we will address in the fall is "Structure and Creativity." It was the lowest scored category that we saw at the senior level. In discussions with faculty, we feel this is an area we need to emphasize more in our courses. One possible reason is students use of popular

music when choreographing. Pop music has a fairly standard structure that can easily trap the students into obvious choices. Moving forward, we will ensure Sophomore Gate and student assignments include more thoughtful music guidelines and subsequent conversations surrounding structural choices.

Dance Technique Proficiency

Goal Description:

Dance BFA candidates will demonstrate artistry and proficiency, and professionalism in dance technique.

Providing Department: Dance BFA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Demonstrates Artistry In Dance Technique

Learning Objective Description:

BFA candidates will demonstrate artistry in dance technique with an understanding of movement clarity, musicality, dynamics, performance intent, and risk taking.

RELATED ITEM LEVEL 2

Dance Technique - Senior Showcase

Indicator Description:

Students will perform a solo in their Senior year for evaluation by the faculty that demonstrates effectiveness as shown in the attached rubric.

Attached Files

📄 BFA_DanceTechniqueRubric

Criterion Description:

Criterion Description: 100% of the students will be judged to have at least "satisfactory" proficiency in dance technique with 50% judged to have "excellent" proficiency.

Findings Description:

Attached is Data sheet outlining students' technique accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

96% of students judged "satisfactory" proficiency in "Senior Showcase," falling just short of our criterion of 100%.

52% of students judged to have "excellent" proficiency exceeding our mark of 50%.

The weakest areas of evaluation for seniors are:

Alignment - Average Score 2.22/3
Clarity - Average Score 2.30/3
Range of Motion - Average Score 2.39/3

Contextualize

When comparing the two technique assessments, sophomore gate and senior showcase, a couple of data points support student growth during their tenure at Sam.

Average Score

Sophomore Gate - 23.93
Senior Showcase - 24.83
Increase - .90

Students Judged Satisfactory

Sophomore Gate - 86%
Senior Showcase - 96%
Increase - 10%

Students Judged Excellent

Sophomore Gate - 43%
Senior Showcase - 52%
Increase - 9%

Attached Files
📄 BFA_Data_SeniorShowcaseTechnique.xlsx

RELATED ITEM LEVEL 3

Ballet - Course Configuration
Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Students are required to take 6 semesters of ballet in the dance curriculum. In the current course configuration, the students currently go a full year without ballet. We want to change this configuration so that students never go more than one semester without ballet. We believe this will assist in the student's Alignment, Clarity, and Range of Motion.

RELATED ITEM LEVEL 3

Ballet - Secure Experienced Instructors
Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Since Covid, we have lost all but one of our ballet faculty. There appears to be a direct correlation between our findings and the lack of experienced ballet faculty.

RELATED ITEM LEVEL 2

Dance Technique - Sophomore Gate
Indicator Description:

Students will perform a dance technique class in their Sophomore year for evaluation by the faculty that demonstrates effectiveness as shown in the attached rubric.

Attached Files
📄 BFA_DanceTechniqueRubric

Criterion Description:

90% of the students will be judged to have at least "satisfactory" proficiency in dance technique with 30% judged to have "excellent" proficiency.

Findings Description:

Attached is Data sheet outlining students' technique accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

86% of students judged "satisfactory" proficiency in "Sophomore Gate," falling just short of our criterion of 90%.

43% of students judged to have "excellent" proficiency exceeding our mark of 30%.

The weakest areas of evaluation for sophomores are:

Clarity - Average Score 2.07/3
Alignment - Average Score 2.11/3
Mechanical Efficiency - Average Score 2.21/3

These are the 3 same areas of weakness as the previous cycle.

Attached Files

📄 BFA_Data_SophomoreTechnique.xlsx

RELATED ITEM LEVEL 3

Ballet - Course Configuration

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Students are required to take 6 semesters of ballet in the dance curriculum. In the current course configuration, the students currently go a full year without ballet. We want to change this configuration so that students never go more than one semester without ballet. We believe this will assist in the student's Alignment, Clarity, and Range of Motion.

RELATED ITEM LEVEL 3

Ballet - Secure Experienced Instructors

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Since Covid, we have lost all but one of our ballet faculty. There appears to be a direct correlation between our findings and the lack of experienced ballet faculty.

RELATED ITEM LEVEL 1

Demonstrates Professionalism In Dance Technique

Learning Objective Description:

BFA Candidates will demonstrate professional demeanor in dance technique.

RELATED ITEM LEVEL 2

Dance Technique - Senior Showcase

Indicator Description:

Students will perform a solo in their Senior year for evaluation by the faculty that demonstrates effectiveness as shown in the attached rubric.

Attached Files

📄 BFA_DanceTechniqueRubric

Criterion Description:

Criterion Description: 100% of the students will be judged to have at least "satisfactory" proficiency in dance technique with 50% judged to have "excellent" proficiency.

Findings Description:

Attached is Data sheet outlining students' technique accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

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52% of students judged to have "excellent" proficiency exceeding our mark of 50%.

The weakest areas of evaluation for seniors are:

Alignment - Average Score 2.22/3
Clarity - Average Score 2.30/3
Range of Motion - Average Score 2.39/3

Contextualize

When comparing the two technique assessments, sophomore gate and senior showcase, a couple of data points support student growth during their tenure at Sam.

Average Score

Sophomore Gate - 23.93
Senior Showcase - 24.83
Increase - .90

Students Judged Satisfactory

Sophomore Gate - 86%
Senior Showcase - 96%
Increase - 10%

Students Judged Excellent

Sophomore Gate - 43%
Senior Showcase - 52%
Increase - 9%

Attached Files
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RELATED ITEM LEVEL 3

Ballet - Course Configuration
Action Description:
For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Students are required to take 6 semesters of ballet in the dance curriculum. In the current course configuration, the students currently go a full year without ballet. We want to change this configuration so that students never go more than one semester without ballet. We believe this will assist in the student's Alignment, Clarity, and Range of Motion.

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Action Description:
For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Since Covid, we have lost all but one of our ballet faculty. There appears to be a direct correlation between our findings and the lack of experienced ballet faculty.

Dance Technique - Sophomore Gate

Indicator Description:

Students will perform a dance technique class in their Sophomore year for evaluation by the faculty that demonstrates effectiveness as shown in the attached rubric.

Attached Files

📄 BFA_DanceTechniqueRubric

Criterion Description:

90% of the students will be judged to have at least "satisfactory" proficiency in dance technique with 30% judged to have "excellent" proficiency.

Findings Description:

Attached is Data sheet outlining students' technique accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

86% of students judged "satisfactory" proficiency in "Sophomore Gate," falling just short of our criterion of 90%.

43% of students judged to have "excellent" proficiency exceeding our mark of 30%.

The weakest areas of evaluation for sophomores are:

Clarity - Average Score 2.07/3
Alignment - Average Score 2.11/3
Mechanical Efficiency - Average Score 2.21/3

These are the 3 same areas of weakness as the previous cycle.

Attached Files

📄 BFA_Data_SophomoreTechnique.xlsx

Ballet - Course Configuration

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Students are required to take 6 semesters of ballet in the dance curriculum. In the current course configuration, the students currently go a full year without ballet. We want to change this configuration so that students never go more than one semester without ballet. We believe this will assist in the student's Alignment, Clarity, and Range of Motion.

Ballet - Secure Experienced Instructors

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Since Covid, we have lost all but one of our ballet faculty. There appears to be a direct correlation between our findings and the lack of experienced ballet faculty.

Demonstrates Proficient Use Of Body Mechanics in Dance Technique

Learning Objective Description:

BFA candidates will demonstrate dance technique with clear body mechanics, specifically alignment, range of motion, and mechanical efficiency.

Dance Technique - Senior Showcase

Indicator Description:

Students will perform a solo in their Senior year for evaluation by the faculty that demonstrates effectiveness as shown in the attached rubric.

Attached Files

📄 BFA_DanceTechniqueRubric

Criterion Description:

Criterion Description: 100% of the students will be judged to have at least "satisfactory" proficiency in dance technique with 50% judged to have "excellent" proficiency.

Findings Description:

Attached is Data sheet outlining students' technique accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

96% of students judged "satisfactory" proficiency in "Senior Showcase," falling just short of our criterion of 100%.

52% of students judged to have "excellent" proficiency exceeding our mark of 50%.

The weakest areas of evaluation for seniors are:

Alignment - Average Score 2.22/3
Clarity - Average Score 2.30/3
Range of Motion - Average Score 2.39/3

Contextualize

When comparing the two technique assessments, sophomore gate and senior showcase, a couple of data points support student growth during their tenure at Sam.

Average Score

Sophomore Gate - 23.93
Senior Showcase - 24.83
Increase - .90

Students Judged Satisfactory

Sophomore Gate - 86%
Senior Showcase - 96%
Increase - 10%

Students Judged Excellent

Sophomore Gate - 43%
Senior Showcase - 52%
Increase - 9%

Attached Files

📄 BFA_Data_SeniorShowcaseTechnique.xlsx

Ballet - Course Configuration

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Students are required to take 6 semesters of ballet in the dance curriculum. In the current course configuration, the students currently go a full year without ballet. We want to change this configuration so that students never go more than one semester without ballet. We believe this will assist in the student's Alignment, Clarity, and Range of Motion.

Ballet - Secure Experienced Instructors

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Since Covid, we have lost all but one of our ballet faculty. There appears to be a direct correlation between our findings and the lack of experienced ballet faculty.

Dance Technique - Sophomore Gate

Indicator Description:

Students will perform a dance technique class in their Sophomore year for evaluation by the faculty that demonstrates effectiveness as shown in the attached rubric.

Attached Files
📄 BFA_DanceTechniqueRubric

Criterion Description:

90% of the students will be judged to have at least "satisfactory" proficiency in dance technique with 30% judged to have "excellent" proficiency.

Findings Description:

Attached is Data sheet outlining students' technique accomplishments as it relates to the rubric. Findings are as follows:

Overall Evaluation

86% of students judged "satisfactory" proficiency in "Sophomore Gate," falling just short of our criterion of 90%.

43% of students judged to have "excellent" proficiency exceeding our mark of 30%.

The weakest areas of evaluation for sophomores are:

Clarity - Average Score 2.07/3
Alignment - Average Score 2.11/3
Mechanical Efficiency - Average Score 2.21/3

These are the 3 same areas of weakness as the previous cycle.

Attached Files
📄 BFA_Data_SophomoreTechnique.xlsx

Ballet - Course Configuration

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Students are required to take 6 semesters of ballet in the dance curriculum. In the current course configuration, the students currently go a full year without ballet. We want to change this configuration so that students never go more than one semester without ballet. We believe this will assist in the student's Alignment, Clarity, and Range of Motion.

Ballet - Secure Experienced Instructors

Action Description:

For two straight years we have observed the weakest areas in dance technique as Alignment, Clarity, and Range of Motion. These are foundational concepts in ballet technique. Since Covid, we have lost all but one of our ballet faculty. There appears to be a direct correlation between our findings and the lack of experienced ballet faculty.

Writing Proficiency in Dance

Goal Description:

BFA candidates will demonstrate the ability to communicate and support their ideas through writing.

Providing Department: Dance BFA

Progress: Ongoing

Demonstrates Critical Analysis

Learning Objective Description:

BFA students will demonstrate critical thinking and analytical skills through dance writing.

Writing Sample - Criticism & Analysis (Senior)

Indicator Description:

The Dance Department has created a Writing Assessment Committee composed of three faculty members. The goal of the committee is to determine if its existing writing program, defined by current policy as a required minimum of six hours of discipline-specific writing enhanced courses, can be verified as effective in continuing and improving the quality of student writing. The findings of the Writing Assessment Committee now serve as the data collection for Anthology.

Two capture points will be used to ascertain student growth in writing: the first paper from Dance History (Junior level course) and the final paper from **Criticism & Analysis (Senior level course)**. These writing samples will be evaluated by the Writing Assessment Committee using the Dance BFA writing rubric.

Attached Files
📄 BFA_WritingEvaluationRubric

Criterion Description:

100% of the students will be judged "proficient" in writing with 33% judged "excellent."

Findings Description:

Overall Evaluation

88% of students judged "satisfactory" proficiency in "Sophomore Gate," falling short of our criterion of 100%.

25% of students judged to have "excellent" proficiency, falling just short of our criterion of 30%.

Below is a brief synopsis of the findings with complete data attached in the Microsoft Excel file.

Point Structure

Emerging = 1 point; Proficient = 2 points; Excellent = 3 points

Dance History Paper Category Findings

Writing Content = Proficient - Average Score 2.42

Writing Quality = Proficient - Average Score 2.15

Methodology & Organization = Proficient - Average Score 2.23

Writer's Voice = Proficient - Average Score 2.25

Writer's Specificity = Proficient - Average Score 2.46

Overall Score = 11.5/15

Contextualize
When comparing the two papers, the writing enhanced committee found growth across the board. The level of writing was more mature and the students' showed a greater command of dance language. Also notable, all students increased their overall score on their second paper.

Average Score
Dance History - 10.1
Criticism & Analysis - 11.5
Increase - 1.4

Students Judged Excellent
Dance History - 12%
Criticism & Analysis - 25%
Increase - 13%

We are however seeing a drop in writing scores this year compared to previous years. It would appear Covid has impacted student learning as there are more gaps in student writing.

Last Year Average Score - 12.47
This Year Average Score - 11.5
Decrease - .97

Last Year Proficiency - 100%
This Year Proficiency - 88%
Decrease - 12%

Attached Files
📄 BFA_Data_Crit&Analysis23.xlsx

Writing - Across the Curriculum

Action Description:

Encouraging practice throughout the students' courses of study from freshman through senior year would offer students more confidence and the potential for greater gains as they progress through their educational journeys. This continued practice would also afford students more readiness in applying for summer programs, company positions, teaching jobs, administrative work, and more where their written materials may be an important part of the evaluative process. An area where we can embed more writing assignments is in the choreography sequence.

Writing - Faculty and Assessment Committee

Action Description:

We will continue to use the Writing Enhancement Committee as tool for anthology planning. The committee is currently chaired by Professor Andy Noble. Moving forward, we would like to have Adele Nickel chair this committee since she is the instructor of Criticism and Analysis (one of our two Writing Enhanced courses). This will allow the assessment to dovetail more thoughtfully into the writing classes.

Writing - Secure Dance History Professor

Action Description:

Student writing appears to have suffered during Covid learning. We are finding students have substantial holes in their writing education which requires faculty to spend a substantial amount of time on grammar and syntax. We desperately need another faculty member who is deeply invested in teaching writing, specifically Dance History. Currently, we have a graduate student teaching an upper-level writing enhanced course. This is not sustainable and needs to be addressed for the well-being of the department and its students.

Writing Sample - Dance History (Junior)

Indicator Description:

The Dance Department has created a Writing Assessment Committee composed of three faculty members. The goal of the committee is to determine if its existing writing program, defined by current policy as a required minimum of six hours of discipline-specific writing enhanced courses, can be verified as effective in continuing and improving the quality of student writing. The findings of the Writing Assessment Committee now serve as the data collection for Campus Labs.

Two capture points will be used to ascertain student growth in writing: **the first paper from Dance History (Junior level course)** and the final paper from Criticism & Analysis (Senior level course). These writing samples will be evaluated by the Writing Assessment Committee using the Dance BFA writing rubric.

Attached Files
📄 BFA_WritingEvaluationRubric

Criterion Description:

75% of the students will be judged "Proficient" in writing with 25% judged "excellent."

Findings Description:

Overall Evaluation

88% of students judged "satisfactory" proficiency in "Sophomore Gate," exceeding our criterion of 75%.

12% of students judged to have "excellent" proficiency, falling short of our criterion of 25%.

Point Structure

Emerging = 1 point; Proficient = 2 points; Excellent = 3 points

Dance History Paper Category Findings

Writing Content = Proficient - Average Score 2.2

Writing Quality = Proficient - Average Score 1.76

Methodology & Organization = Proficient - Average Score 1.90

Writer's Voice = Proficient - Average Score 1.96

Writer's Specificity = Proficient - Average Score 2.29

Overall Score = 10.10

Contextualize

This paper serves as a baseline for student writing within the dance curriculum. In general, our students are coming into their junior level dance writing courses 88% proficient but in need of significant growth in Quality, Methodology & Organization, and Voice. This year's writers showed a significant drop in scores compared to last year. The second paper in Criticism & Analysis will shed additional light on writing effectiveness within dance.

Attached Files
📄 BFA_Data_DanceHistory23.xlsx

RELATED ITEM LEVEL 3
Writing - Across the Curriculum
Action Description:
Encouraging practice throughout the students' courses of study from freshman through senior year would offer students more confidence and the potential for greater gains as they progress through their educational journeys. This continued practice would also afford students more readiness in applying for summer programs, company positions, teaching jobs, administrative work, and more where their written materials may be an important part of the evaluative process. An area where we can embed more writing assignments is in the choreography sequence.

RELATED ITEM LEVEL 3
Writing - Faculty and Assessment Committee
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Demonstrates Written Communication Skills

Learning Objective Description:

BFA students will demonstrate a command of dance history through effective writing.

Writing Sample - Criticism & Analysis (Senior)

Indicator Description:

The Dance Department has created a Writing Assessment Committee composed of three faculty members. The goal of the committee is to determine if its existing writing program, defined by current policy as a required minimum of six hours of discipline-specific writing enhanced courses, can be verified as effective in continuing and improving the quality of student writing. The findings of the Writing Assessment Committee now serve as the data collection for Anthology.

Two capture points will be used to ascertain student growth in writing: the first paper from Dance History (Junior level course) and the final paper from **Criticism & Analysis (Senior level course)**. These writing samples will be evaluated by the Writing Assessment Committee using the Dance BFA writing rubric.

Attached Files

📄 BFA_WritingEvaluationRubric

Criterion Description:

100% of the students will be judged "proficient" in writing with 33% judged "excellent."

Findings Description:

Overall Evaluation

88% of students judged "satisfactory" proficiency in "Sophomore Gate," falling short of our criterion of 100%.

25% of students judged to have "excellent" proficiency, falling just short of our criterion of 30%.

Below is a brief synopsis of the findings with complete data attached in the Microsoft Excel file.

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Emerging = 1 point; Proficient = 2 points; Excellent = 3 points

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When comparing the two papers, the writing enhanced committee found growth across the board. The level of writing was more mature and the students' showed a greater command of dance language. Also notable, all students increased their overall score on their second paper.

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Criticism & Analysis - 11.5
Increase - 1.4

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We are however seeing a drop in writing scores this year compared to previous years. It would appear Covid has impacted student learning as there are more gaps in student writing.

Last Year Average Score - 12.47
This Year Average Score - 11.5
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Last Year Proficiency - 100%
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RELATED ITEM LEVEL 3

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Attached Files
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Criterion Description:

75% of the students will be judged "Proficient" in writing with 25% judged "excellent."

Findings Description:

Overall Evaluation

88% of students judged "satisfactory" proficiency in "Sophomore Gate," exceeding our criterion of 75%.

12% of students judged to have "excellent" proficiency, falling short of our criterion of 25%.

Point Structure

Emerging = 1 point; Proficient = 2 points; Excellent = 3 points

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Writing Quality = Proficient - Average Score 1.76

Methodology & Organization = Proficient - Average Score 1.90

Writer's Voice = Proficient - Average Score 1.96

Writer's Specificity = Proficient - Average Score 2.29

Overall Score = 10.10

Contextualize

This paper serves as a baseline for student writing within the dance curriculum. In general, our students are coming into their junior level dance writing courses 88% proficient but in need of significant growth in Quality, Methodology & Organization, and Voice. This year's writers showed a significant drop in scores compared to last year. The second paper in Criticism & Analysis will shed additional light on writing effectiveness within dance.

Attached Files
📄 BFA_Data_DanceHistory23.xlsx

RELATED ITEM LEVEL 3

Writing - Across the Curriculum
Action Description:

Encouraging practice throughout the students' courses of study from freshman through senior year would offer students more confidence and the potential for greater gains as they progress through their educational journeys. This continued practice would also afford students more readiness in applying for summer programs, company positions, teaching jobs, administrative work, and more where their written materials may be an important part of the evaluative process. An area where we can embed more writing assignments is in the choreography sequence.

RELATED ITEM LEVEL 3

Writing - Faculty and Assessment Committee
Action Description:

We will continue to use the Writing Enhancement Committee as tool for anthology planning. The committee is currently chaired by Professor Andy Noble. Moving forward, we would like to have Adele Nickel chair this committee since she is the instructor of Criticism and Analysis (one of our two Writing Enhanced courses). This will allow the assessment to dovetail more thoughtfully into the writing classes.

RELATED ITEM LEVEL 3

Writing - Secure Dance History Professor
Action Description:

Student writing appears to have suffered during Covid learning. We are finding students have substantial holes in their writing education which requires faculty to spend a substantial amount of time on grammar and syntax. We desperately need another faculty member who is deeply invested in teaching writing, specifically Dance History. Currently, we have a graduate student teaching an upper-level writing enhanced course. This is not sustainable and needs to be addressed for the well-being of the department and its students.

Update to Previous Cycle's Plan for Continuous Improvement Item
Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

Summary

We had hoped this year's mantra would be a "return to normalcy." But the loss of more than half of our tenure-track professors in the last two-years has effected much of our curriculum. While the students returned to an in-person curriculum, many of the instructors of that curriculum were Visiting Professors, Adjuncts, and Graduate Students. Thankfully, two new tenure-track professors have been hired starting fall of 2022. While these hires do not meet all of our current needs, we now have enough tenured lines that we can return "closer to normal" and consider long-term strategies for student effectiveness. Moving forward, these are areas we need to address.

Technique

Covid/Hybrid learning has impacted student development in technique classes, specifically in the sophomore class. This is evident by the lower percentage of students meeting the criterion for successful and excellent achievement. Outline below are some rationals:

1. The faculty noted a wider than usual skill set amongst our sophomore class. We believe this directly correlates to our audition process moving to online for the 2020/2021 cycle. Several of our current sophomores were accepted through a video audition process that did not allow for in-person assessment.
2. The sophomore class also experienced their first year with hybrid learning in pods. Due to considerable less in-person contact with technique instructors, we are seeing some holes that need to be addressed.
3. During the 2021/2022 learning cycle we returned to our normal technique structure. But in a faculty strategic meeting, we noted that students are struggling with attendance. Much of the formality of dance classes was altered or lost during Covid to allow for student/faculty safety. As we move forward, we will need to address this.

Outlined are a few action items:

1. Return entirely to in-person auditions. While online auditions were necessary during Covid, it is time to hold them completely in person again.
2. Implement technique showings at the end of each semester. This will allow the faculty to assess the entire student body and identify weak areas that need to be addressed the following semester.
3. Begin to fully implement and execute our attendance policy once again. This begins with making the policy clear at the beginning of each semester during our major's meetings and making sure it is clearly outlined in all syllabi.

Choreography

We have been able to return to in-person classes and performances which has significantly aided our students' growth. But our choreography curriculum has been impacted by changing faculty. With two new tenure-track hires starting fall of 2022, it will be imperative that we have a choreography orientation that ensures all curriculum is being covered and that the subject matter is scaffolding thoughtfully. Follow-up meetings throughout the year will be helpful in mentoring new faculty in course content.

Writing

This year, our two writing component courses were taught by a visiting professor and a graduate student. This is less than ideal for the long term. One of our new tenure-track professors will handle the Criticism and Analysis course moving forward. Unfortunately, we do not have a long-term solution for our Dance History course. In an ideal world, we would have another tenure-track line to help cover this course (among others). Until this happens, we will continue to mentor graduate students as they teach this course.

Update of Progress to the Previous Cycle's PCI:

Summary

This year, we hired two new tenure-track faculty. They were able to fill many of the holes left during the pandemic, which helped the department find some normalcy. We still are in need of new hires as we have a substantial number of upper-level courses and one writing enhanced course being taught by graduate students. The feedback we have gotten from our students is frustration at the lack of professors in advanced level courses.

Technique

We have once again implemented in-person auditions and that has helped raise the level of incoming students. The technique attendance policy was successfully implemented and we are seeing students come to class on a more consistent basis. Technique showings were performed in the Fall and Spring semesters and have helped the faculty better gage areas of weakness that need to be addressed. We have not been able to secure more experienced ballet faculty. Students technique (specifically alignment, clarity, and range of motion) is lacking and is a direct result of an insufficient number of ballet faculty.

Choreography

We had our first choreography orientation in the fall and it helped new faculty members create unit plans that scaffold nicely with the curriculum. We need to continue these meetings so we can continue to implement findings from our assessment.

Writing

Initially, writing was the least impacted area by Covid, but we are starting to see a decline in student writing. Faculty did start imbedding journal writing across the choreography curriculum. It will be interesting to see how this impacts future assessment. We have not been able to secure a dance history/writing professor and continue to have a graduate student teach this course.

New Plan for Continuous Improvement Item

Closing Summary:

Summary

Our plan for continuous improvement outlines areas for student growth in dance technique, choreography, and writing. It is important to note that the Dance Department is continuing to track back towards normal after Covid. We continue to see areas where students are struggling. Additionally, we had a large turnover in faculty during Covid and are still in need of additional hires. Much of this action plan speaks to these specific challenges.

Technique

During Covid, we lost most of our ballet faculty. Our most recent assessment revealed that students are lacking in alignment, clarity, and range of motion. These are areas that ballet specifically addresses.

Outlined are a few action items:

1. Secure and mentor more experienced ballet faculty: This will require a two prong approach. First, we need to make a case to upper administration for another hire. An experienced tenure-track ballet professor will bring us closer to pre-pandemic faculty make-up. Second, we need to mentor the new faculty and graduate students to ensure they understand the scaffolding of ballet course work. This mentorship needs to happen at the beginning of each semester starting fall of 2023.
2. Restructure the ballet course offerings: Students get six semesters of ballet spread out over four years. In the current curriculum configuration, students go a whole year without ballet. At the beginning of

the fall, the faculty will orient the ballet course offering to ensure students only go one semester without ballet.

Choreography

The fall of 2022 we started having a choreography orientation at the start of each semester. It was both insightful and successful. We will continue the choreography orientation as it ensures all curriculum is being covered and that the subject matter is scaffolding thoughtfully. Follow-up meetings throughout the year will be helpful in mentoring new faculty in course content and assessing areas where we can improve.

A specific rubric area that we will address in the fall is "Structure and Creativity." It was the lowest scored category that we saw at the senior level. In discussions with faculty, we feel this is an area we need to emphasize more in our courses. One possible reason is students use of popular music when choreographing. Pop music has a fairly standard structure that can easily trap the students into obvious choices. Moving forward, we will ensure Sophomore Gate and student assignments include more thoughtful music guidelines and subsequent conversations surrounding structural choices.

Writing

We saw a significant dip in student writing this assessment cycle. While you can see student improvement between the two dance writing enhanced courses, we are seeing larger gaps in students writing competency entering these courses. This has required a larger focus on the writing basics. Moving forward, we have identified three areas of action.

1. Secure dance history/writing professor: We continue to have a graduate student teaching an upper-level writing enhanced course. This is less than ideal for the long term. Unfortunately, we do not have a long-term solution for our Dance History course. In an ideal world, we would have another tenure-track line to help cover this course (among others). Until this happens, we will continue to mentor graduate students as they teach this course.
2. Writing across the dance curriculum: The faculty will continue to embed writing assignments in the choreography sequence. Our goal is to start addressing the students writing sooner.
3. Writing Assessment Committee: Starting in the fall, Adele Nickel will take over as being chair of the Committee. Since Adele teaches one of the writing enhanced courses, she is better positioned to provide insight and context.

Department of Mass Communication

Digital Media Production MFA

Planning and designing advanced digital media content creation

Goal Description:

Students will demonstrate an ability to plan and design digital media content creation.

Providing Department: Digital Media Production MFA

RELATED ITEM LEVEL 1

Digital production plan and design

Learning Objective Description:

Students will demonstrate competence in planning, designing, and producing advanced digital media projects.

RELATED ITEM LEVEL 2

Assessment of digital production plan and design

Indicator Description:

Students' proposal defense of capstone project provides evidence to assess whether students have acquired the ability to plan, design, and produce advanced digital media projects. The evaluation criteria for capstone project proposal were developed in accordance with the university's criteria as well as department faculty's expectations of what constitutes an appropriate capstone project for the discipline. Assessment of students' capstone project proposal occurs during the proposal defense processes by a committee of at least three graduate faculty.

Criterion Description:

Capstone project proposals successfully defended should indicate the students' ability to clearly understand advanced digital production skills, effectively plan and design a digital media project, and submit a written proposal of the project. A rubric that measures production knowledge, skills, and creativity of the project has been implemented using a 5-point scale (1 = poor, 2 = fair, 3 = good, 4 = very good, 5 = excellent) for the following categories: (1) knowledge of field, (2) critical thinking or creativity, (3) breadth of knowledge, and (4) oral communication. The average score of the assessment categories should be above the midpoint of three in order for the learning objective to be met.

Findings Description:

There were five capstone project proposals defended within this assessment cycle. As shown in the attachments, the average scores of the four categories for those students are 4.92, 4, 3.75, 4, and 4.75 out of 5. The objective was met by the capstone project proposals provided as evidence.

Attached Files

📄 Assessment-MFA Goal 1 Data 3.pdf
📄 Assessment-MFA Goal 1 Data 2.pdf
📄 Assessment-MFA Goal 1 Data 1.pdf
📄 Assessment-MFA Goal 1 Data 5.pdf
📄 Assessment-MFA Goal 1 Data 4.pdf

RELATED ITEM LEVEL 3

Assessment of digital production plan and design

Action Description:

The evaluation rubric used for this assessment was found to be effective and efficient to evaluate students' capstone project proposals. The coordinator will discuss any suggestions for improvement of it with the graduate committee.

Producing and presenting a digital media project

Goal Description:

Students will produce an advanced digital media project and present the result for evaluation.

Providing Department: Digital Media Production MFA

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Digital media project production and presentation

Learning Objective Description:

Students will present their advanced digital media project as proposed with their project proposal.

RELATED ITEM LEVEL 2

Assessment of digital media project production and presentation

Indicator Description:

Students' capstone project defense provide evidence to assess whether students have properly produced and completed their advanced digital media project, based on their capstone project proposal. The evaluation criteria for capstone project were developed in accordance with the university's criteria as well as department faculty's expectations of what constitutes an appropriate capstone project for the discipline. Assessment of students' capstone project occurs during the defense processes by a committee of at least three graduate faculty.

Criterion Description:

Capstone projects successfully defended should indicate the students' ability to properly execute an advanced digital media project, and to clearly present the result to the committee. A rubric that measures production knowledge, skills, and creativity of the project has been implemented using a 5-point scale (1 = poor, 2 = fair, 3 = good, 4 = very good, 5 = excellent) for the following categories: (1) knowledge of field, (2) critical thinking or creativity, (3) breadth of knowledge, and (4) oral communication. The average score of the assessment categories should be above the midpoint of three in order for the learning objective to be met.

Findings Description:

Three MFA capstone projects were defended within this assessment cycle. As shown in the attachments, the average scores of the four categories were 4.58, 3.75, and 4.08 out of 5. The objective was met by the capstone project defenses provided as evidence.

Attached Files

📄 Assessment-MFA Goal 2 Data 3.pdf
📄 Assessment-MFA Goal 2 Data 2.pdf
📄 Assessment-MFA Goal 2 Data 1.pdf

RELATED ITEM LEVEL 3

Assessment of digital media project production and presentation

Action Description:

The evaluation rubric used for this assessment was found to be effective and efficient to evaluate students' capstone projects. The coordinator will discuss any suggestions for improvement of it with the graduate committee.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

1. The two graduate programs in Digital Media, MA and MFA, are closely related, because of the course offerings.
2. The graduate committee has requested to change the MA program from Digital Media to Emerging & Social Media.
3. The change of MA program is expected to be implemented from Spring 2023, and it will affect the MFA program.
4. All courses in MA will be offered entirely online, and, accordingly, some required curriculum in MFA will be changed too.
5. The graduate committee and coordinator will continue to evaluate the impacts of this change to the MFA program.

Update of Progress to the Previous Cycle's PCI:

The new MA program of Emerging and Social Media started from Spring 2023, which is 100% online with 7-and-half-week courses. The MFA students also take the new MA courses. Because it is only for one semester, it is too early to conclude the impact of the new MA program to the MFA, but overall, the MFA students are satisfied with the new curriculum and online mode of delivery.

New Plan for Continuous Improvement Item

Closing Summary:

The graduate coordinator had several meetings with the college dean and associate dean to discuss the methods to improve the quality and enrollment of the MFA program. Since the MA program was changed to focus more on practical and detailed areas of emerging and social media, it was suggested to reorganize the MFA program and distinguish it from the MA to emphasize and enhance advanced, professional digital media production. To do so, the department will hire new faculty, whose production specialties are advanced production, including virtual reality, augmented reality, video game, application development, and so forth. In addition, the department will purchase equipment for advanced production to provide MFA students with hands-on practices. The graduate coordinator and graduate committee will monitor the impact of the new changes and discuss other ways to improve the program quality and enrollment.

Film and T.V. Production BFA

Film and Television Career Development Skills

Goal Description:

The Department of Mass Communication will prepare students to enter and successfully navigate the competitive media production job market by showing creative works in professional venues and by creating a digital presence.

Providing Department: Film and T.V. Production BFA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Career Development: Peer-Reviewed Screenings

Learning Objective Description:

In the final stages of completing the program, the BFA in Film and Television production students will demonstrate readiness to enter the job market by showing their creative works at peer-reviewed professional venues such as film festivals, and competitions. Students will demonstrate their ability to research relevant organizations, events, and competitions, prepare their applications, and submit their works by following industry-standard procedures.

RELATED ITEM LEVEL 2

Career Development: Peer-Reviewed Screenings

Indicator Description:

All BFA students will be strongly encouraged to submit their films to local, national, and international film festivals. Data about student film acceptance rates will be collected.

Criterion Description:

Of the SHSU Film and TV Production BFA student films, at least 20% will be accepted for inclusion in a film festival during the review cycle.

Findings Description:

70% of films made by BFA in TV and Film Production students in 2022 were accepted for inclusion in film festivals.

That number was 65% in 2021, 24% in 2020, 40% in 2019, and 35% in 2018.

In May of 2023 the BFA in Film and Television Production students were asked to complete a survey. The survey was marked as very important, and the notice was delivered in 2 separate emails in a timespan of 10 days.

Summary of results:

Number of BFA students who responded to the survey: 23 (51 in 2022, 43 in 2021, 54 in 2020, 39 in 2019)

Number of BFA students who directed at least 1 film in 2022: 17/23 (37/51 in 2021, 36/43 in 2020, 44/54 in 2019, 23/39 in 2018)

Number of Freshmen who had their 2022 film screen at a film festival: 0/1 (0%), 2021: 1/3 (33%), 2020: 2/6 (33%)2019: 2/5 (40%), 2018: 0/5 (0%)

Number of Sophomores who had their 2022 film screen at a film festival: 0/3 (0%) 2021: 5/9 (56%), 2020: 0/7 (0%)2019: 1/11(9%)2018: 2/8 (25%)

Number of Juniors who had their 2022 film screen at a film festival: 7/8 (87%), 2021: 8/11 (73%),2020: 0/11 (0%) 2019: 6/13 (46%),2018:5/8 (62%)

Number of Seniors who had their 2022 film screen at a film festival: 5/6 (83%), 2021: 7/14 (50%), 2020: 7/14 (50%) 2019: 9/15 (60%),2018: 1/2 (50%) (note small sample size)

Total Number of BFA students who had their 2022 film screen at a film festival:12/17 (70%) 2021: 24/37 (65%,)2020: 9/38 (24%), 2019: 18/44 (40%), 2018: 8/23 (35%)

We are happy to see an overall increase in the numbers of SHSU films accepted to screen in festivals. The drop in film festival acceptance numbers in previous years was understandable. Covid restrictions have been hard on our students. 2020's year's assessment action stated "The number of 2020 productions will drop dramatically. In several cases students were asked to put their productions on hold until such activities are deemed safe. Additionally, many film festivals are cancelling their 2020 events. "

Career Development: Peer - Reviewed Screenings
Action Description:
In the 2023/24 academic year, the department will invest in additional cinema cameras to be used in our students' films.

It is very likely that at the start of the fall semester the covid restrictions will be loosened. Students will no longer be encouraged to pursue smaller productions which involve a limited number of crew and cast. This will likely improve the numbers next year. Additionally, many film festivals which suspended their operations in 2020 are expected to reopen.

Since the previous drop was most likely caused by the pandemic, it would be unwise to draw any conclusions about the curriculum, or teaching methodology from these numbers. Similarly, last year's significant increase can be attributed to the post-vaccine return to normal. The times of volatility make it difficult to draw conclusions about the curriculum. That is why no significant changes to the curriculum are recommended as a result of this assessment. Introducing significant changes in the context of this particular learning objective could potentially result with faulty data, and bad long-term outcomes. Both the 2019 result (40%), and the trend (+5% from 2018 to 2019) paint a very favorable picture of the program and current methods.

Career Development: Website and Portfolio
Learning Objective Description:
In the final stages of completing the program, the BFA in Film and Television production students will demonstrate readiness to enter the job market by preparing an effective website and a portfolio.
 Students will demonstrate their ability to prepare an effective website and portfolio.

Career Development: Website and Portfolio

Indicator Description:

BFA Faculty will conduct a portfolio review of BFA students entering their senior year. The students' websites and portfolios/reels will be scored using multiple criteria including production skills, as well as editing, and presentation.

Criterion Description:

At least 80% of the students reviewed will score 75 or better (out of 100) on assessment of presentation skills. These skills include editing of their portfolios/reels, as well as designing of their professional websites.

Findings Description:

An ad-hoc committee consisting of film and television production faculty reviewed websites of BFA senior students in the spring of 2023. Only 14% of students (1/7) scored 75/100 or higher. That number was 19% (3/16) in 2021, 62% (10/16) in 2021 and 19% (3/16) in 2020.

The faculty agree that a significant effort needs to be made to increase the quality of the presentation of student work in the following categories: ease of navigation, organization of presented video projects and other work, effectiveness of demo reel, and ease of contact. It has been observed that while the curriculum asks students to create a professional portfolio at the earlier stages of their student careers, the importance of such website is not sufficiently re-emphasized in their junior and senior years.

Career Development: Website and Portfolio

Action Description:

The Internship Coordinator in the Department of Mass Communication will be charged with meeting with every single Mass Comm senior and reviewing their website/portfolio prior to graduation.

The importance of the portfolio will be reemphasized during the semi-annual meeting of all BFA in TV and Film Production students, as well as advising appointments. The orientation meeting will be conducted in person and the committee hopes that the face-2-face explanation of the expectations will produce better results.

Film and Television Production Skills

Goal Description:

Students will demonstrate professional hands-on video production skills (set procedures, camera use, framing, lighting, visual story-telling, editing)

Providing Department: Film and T.V. Production BFA

Progress: Ongoing

Production: Cinematography

Learning Objective Description:

In the final stages of completing the program, the BFA in Film and Television production students will demonstrate advanced cinematography skills.

Production: Cinematography

Indicator Description:

Final video projects by students in MCOM 3352: Cinematography will be assessed by instructor in regard to specific cinematography skills such as shot composition, movement, and lighting.

Criterion Description:

At least 80% of the students -- in one section of MCOM 3352: Cinematography -- will score 75 or better (out of 100) on assessment of skill-sets. The instructor in this section of MCOM 3352 will rate each students' video project in terms of shot composition, lighting, etc. skills on & sliding scale (from Unacceptable to Professionally Competent)

Findings Description:

In the Spring of 2023, 94% of students scored 75% or higher.

Spring'23 - 94% of students scored 75% or higher.

Spring'22 - 97% of students scored 75% or higher.

Spring'21 -90.5% of students scored 75% or higher.

Spring'20 - 80.5% of students scored 75% or higher.

The HEAF allocation was lower than the department expected last year. We were not able to purchase a single piece of cinematography equipment. This combined with existing equipment wear and growing number of cinematography students results with the declining quality of instruction in this class. This is likely the reason for the number dropping from 97% last year to 94% this year.

Production: Cinematography

Action Description:

In the 2023/24 academic year, the department will invest in additional cinema cameras for use in MCOM 3352: Cinematography.

Film and Television Writing Skills

Goal Description:

Students will demonstrate advanced skills in writing for film and television.

Providing Department: Film and T.V. Production BFA

Progress: Ongoing

Writing: Format Conventions and Story Structure

Learning Objective Description:

The BFA in Film and Television production graduates will demonstrate advanced writing skills. These skills include using proper format and conventions, as well as demonstrating a command of storytelling concepts such as three act structure, and plot points.

Writing: Format Conventions and Story Structure.
Indicator Description:
Students in MCOM 3375 Scriptwriting will be assessed by instructor in regards to specific writing skills such as utilizing a proper screenplay format, and employing an effective story structure.

Criterion Description:
At least 80% of the students reviewed will score 75 or better (out of 100) on assessment of skill-sets related to script formatting, and story structure.

Findings Description:
In the Spring of 2023, 68% of students taking MCOM 3375 Scriptwriting scored 75 or better. This is 12% short of the 80% goal and lower than in the previous year. However, It was discovered that a different metric was used this time around. In the past, the data came from the final exam in the class. In the Spring'23 semester the instructor used a specific assignment (Module 4's scene work) to gauge students' command of a proper screenplay format and employing an effective story structure.

Spring'23 - 68%of students scored 75 or better on a 100 point scale.

Spring'22 - 79%of students scored 75 or better on a 100 point scale.

Spring'21 - 67% of students scored 75 or better on a 100 point scale.

Spring'20 - 55%of students scored 75 or better on a 100 point scale.

Writing: Format Conventions and Story Structure
Action Description:
In order to improve clarity of expectations, In the 2023/24 academic year the course coordinator Bill Reilly will teach at least one section of MCOM 3375 Scriptwriting.

Update to Previous Cycle's Plan for Continuous Improvement Item
Previous Cycle's Plan For Continuous Improvement (Do Not Modify):
Closing Summary
1. MCOM 3375 Scriptwriting will have a faculty member assigned as a course coordinator. This will allow us to improve consistency across sections and further clarify expectations.
2. MCOM 3352: Cinematography will have a faculty member assigned as a course coordinator. This will allow us to improve consistency across sections and further clarify expectations.
3. In the 2022/23 academic year, the department will invest in additional cinema cameras to be used in our students' films.
4. Students will be encouraged to resume pursuing larger productions which involve a larger number of crew and cast. This will likely improve the quality of produced films, and film festival acceptance rates.
5. The Internship Coordinator in the Department of Mass Communication will be charged with meeting with every single Mass Comm senior and reviewing their website/portfolio prior to graduation.
6. The importance of the portfolio will be reemphasized during the semi-annual meeting of all BFA in TV and Film Production students, as well as advising appointments. The orientation meeting will be conducted in person and the committee hopes that the face-2-face explanation of the expectations will produce better results. Additionally, assignments related to portfolio maintenance will be added to MCOM 3352 - Cinematography, and MCOM 3359 - Directing for Film and TV.

7. The importance of the proper portfolio design and management will be reemphasized during the advising appointments with BFA coordinator.
8. In the 2022/23 academic year, the department will invest in additional cinema cameras to be used in MCOM 3352: Cinematography.
9. Assignments related to portfolio maintenance will be added to MCOM 3352 - Cinematography.
10. Assignments related to portfolio maintenance will be added to MCOM 3359 - Directing for Film and TV.

Update of Progress to the Previous Cycle's PCI:

1. MCOM 3375 Scriptwriting will have a faculty member assigned as a course coordinator. This will allow us to improve consistency across sections and further clarify expectations.

   Bill Reilly was assigned as a coordinator of MCOM3375.This helped clarify expectations for the course and streamline communication with adjuncts.
2. MCOM 3352: Cinematography will have a faculty member assigned as a course coordinator. This will allow us to improve consistency across sections and further clarify expectations.

   Wojciech Lorenc was assigned as a coordinator of MCOM 3352.This helped clarify expectations for the course and streamline communication with instructors.
3. In the 2022/23 academic year, the department will invest in additional cinema cameras to be used in our students' films.

   The HEAF allocation was lower than the department expected last year. We were not able to purchase a single piece of cinematography equipment. This combined with existing equipment wear and growing number of cinematography students results with the declining quality of instruction in this class.
4. Students will be encouraged to resume pursuing larger productions which involve a larger number of crew and cast. This will likely improve the quality of produced films, and film festival acceptance rates.

5. The Internship Coordinator in the Department of Mass Communication will be charged with meeting with every single Mass Comm senior and reviewing their website/portfolio prior to graduation.

   We had to cancel our plans for charing the internship coordinator with reviewing portfolios/websites of students. The Internship coordinator needs more time to fit into her new role and adequately guide our students towards meaningful internships.
6. The importance of the portfolio will be reemphasized during the semi-annual meeting of all BFA in TV and Film Production students, as well as advising appointments. The orientation meeting will be conducted in person and the committee hopes that the face-2-face explanation of the expectations will produce better results. Additionally, assignments related to portfolio maintenance will be added to MCOM 3352 - Cinematography, and MCOM 3359 - Directing for Film and TV.

   The BFA orientation was conducted in the person in the Fall of 2022.An assignment dealing with creating a demo reel was added to MCOM 3352 - Cinematography.
7. The importance of the proper portfolio design and management will be reemphasized during the advising appointments with BFA coordinator.

The importance of proper portfolio design was reemphasized during the advising appoints with BFA coordinator.

8. In the 2022/23 academic year, the department will invest in additional cinema cameras to be used in MCOM 3352: Cinematography.

   The HEAF allocation was lower than the department expected last year. We were not able to purchase a single piece of cinematography equipment. This combined with existing equipment wear and growing number of cinematography students results with the declining quality of instruction in this class.

9. Assignments related to portfolio maintenance will be added to MCOM 3352 - Cinematography.

   An assignment dealing with creating a demo reel was added to MCOM 3352 - Cinematography.

10. Assignments related to portfolio maintenance will be added to MCOM 3359 - Directing for Film and TV.

    After conversations with faculty, we decided to abandon this plan. We were not able to add another assignment to this class. MCOM 3359 - Directing for Film and TV is already a very challenging class and addition of yet another assignment proved to be impractical.

New Plan for Continuous Improvement Item

Closing Summary:

In order to improve clarity of expectations, In the 2023/24 academic year the course coordinator Bill Reilly will teach at least one section of MCOM 3375 Scriptwriting.

In the 2023/24 academic year, the department will invest in additional cinema cameras to be used in our students' films.

The Internship Coordinator in the Department of Mass Communication will be charged with meeting with every single Mass Comm senior and reviewing their website/portfolio prior to graduation to make sure they are prepared for the workplace.

The importance of the portfolio will be reemphasized during the semi-annual meeting of all BFA in TV and Film Production students, as well as advising appointments. The orientation meeting will be conducted in person and the committee hopes that the face-2-face explanation of the expectations will produce better results.

In the 2023/24 academic year, the department will invest in additional cinema cameras for use in MCOM 3352: Cinematography.

Mass Communication BA

Broadcast Production: Professional competencies

Goal Description:

Mass Communication majors in the Broadcast Production Track will demonstrate mastery of professional competencies related to the production of live performances for radio, television, and online.

Providing Department: Mass Communication BA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Broadcast Production: Multi-cam production
Learning Objective Description:

Students in MCOM 3377 (Multi-cam Studio Production) and MCOM 3379 (Multi-Camera Field Production) will create professional quality productions.

RELATED ITEM LEVEL 2

Broadcast Production: Multi-cam production
Indicator Description:

At the beginning of the semester in MCOM 3377 (Multi-camera Studio) and MCOM 3379 (Multi-camera Field) classes, a pre-test will be administered to measure baseline knowledge about technical directions, audio control, digital recording-playback, and computer generation operations. This multiple-choice test will be graded on a 1-100 scale.

A multiple-choice post-test will be administered at the conclusion of the semester during Finals Week to students in these classes.

Criterion Description:

Students will exhibit significant improvement with at least 75% scoring higher on the post test.

Findings Description:

A skills evaluation was given at the end of the semesters. The skills test was an opportunity for students to demonstrate the level of proficiency that students had obtained over the course of the semester in each area of production. The findings are as follows:

83% of students scored 90% or higher demonstrating a high proficiency in all areas of multi-camera production.

11% of students scored 80 - 89% demonstrating a good understanding of most of the areas of multi-camera producti*on.*

6% of students scored 60 - 69% demonstrating that they did not understand multiple areas of multi-camera production.

Multiple choice tests were not administered as multi-camera production requires hands on learning and it was decided to use the skills evaluations as a true means to measure effectiveness. The skills evaluation instrument will be used in future assessment cycles.

Broadcast Production: Multi-cam production

Action Description:

The department will continue to encourage students to take courses in proper succession. MCOM 2371 to introduce students to the aspects of Multi-Cam production, MCPD 3373 as an intermediate Multi-Cam studio Course and MCPD 3377 and MCPD 3379 as the advanced Multi-Cam courses. Work with students to develop studio shows that are more advanced in production skills and techniques. For field production experience, students will continue to collaborate with various entities on campus to produce live content for streaming and replay on cable channel 7.

We will not be using a pre and post-test instrument in the future, but instead will be using a skills evaluation at the end of the course to insure successful knowledge of the production environment.

Broadcast Production: Video skills

Learning Objective Description:

Students in MCOM 3377 (Multi-cam Studio Production) will be knowledgeable about professional hands-on video production skills related to the recording of live performances in-studio.

Broadcast Production: Video skills

Indicator Description:

Production faculty will review a sampling of programs produced in each section of MCOM 3377 at the end of the fall and spring semesters. A common scoring system will be used by the reviewers to evaluate the quality of the production (1 = Unacceptable and 5 = Professional Quality) of the final production of the semester.

Criterion Description:

At least 75% of student programs will score 4 or better.

Findings Description:

During the Fall 2022 semester, students were actively involved in the production of 8 different studio shows in MCOM 3377. During the Spring 2023 semester, students were actively involved in 9 different studio production shows. Only half of the student programs scored a 4 or better. There is a need to do the following things:

1. Enforce the pre-req of MCPD 3373 for MCPD 3377
2. Create additional courses for film students so they are not forced into a course that they do not have any interest in and thus do not apply themselves.

Reviewer Scores Attached.

Attached Files
📄 Studio Show Evaluations.pdf

Broadcast Production: Video Skills

Action Description:

We will continue to evaluate the final productions of the semester in order to obtain findings based upon the following scale: (1 = Unacceptable and 5 = Professional Quality). We will seek to increase the overall complexity of the productions and encourage live or live to tape productions to add the realistic production aspect.

Dept Core: Demonstrate working knowledge of legal concepts & theories - MCOM 4371

Goal Description:

The Department of Mass Communication will graduate students who understand the basic concepts of media law and ethics through a working knowledge of legal concepts and theories.

Providing Department: Mass Communication BA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Dept Core: Demonstrate working knowledge of legal concepts & theories - MCOM 4371 Learning Objective Description:

Mass Communication graduates will demonstrate a working knowledge of legal concepts and theories (First Amendment, copyright, privacy, libel, etc.) as they apply to emerging legal matters specific to the practice of journalism, radio, television, film and public relations.

RELATED ITEM LEVEL 2

Dept Core: Demonstrate working knowledge of legal concepts & theories - MCOM 4371 Indicator Description:

All students enrolled in MCOM 4371, Mass Media Law & Ethics, take a pre/post diagnostic exam. These exams test students on general principles related to the First Amendment, copyright, privacy, and libel, with an emphasis on the digital realm.

Criterion Description:

On the direct assessment instrument (pre-test) the students in MCOM 4371 will show significant improvement in their scores on the post test, and 80% will score 75 or better (out of 100).

On the indirect assessment instrument (Group Legal Presentation) the students will demonstrate a working knowledge of the First Amendment with 80% of the submissions being rated as acceptable or excellent by a panel of outside reviewers.

Findings Description:

Student's knowledge of the First Amendment and communication law is broadly assessed in MCOM 4371, Mass Media Law & Ethics. The sole instructor of this course implemented two assessment tools to evaluate students' First Amendment knowledge and to assess learning outcomes. These assessments vary depending on the mode of instruction, online or in person. For the 2022-2023 academic year students demonstrated excellent progress in building legal knowledge but did not, per the request of the relevant committee, achieve the desired goal of 80% of students scoring over 75/100 points (abbreviated here as %>75) by the time of final exam assessment. Here I will detail the assessments used during the 2022-2023 academic year.

In the 2022-2023 semester, the Department offered one online and one in person section of MCOM 4371 per semester. The in-person section used traditional multiple-choice exams as an assessment. As the table demonstrates both in person sections showed improvement in their score averages between 7-14 points between the first and final exams.

Because the final exam incorporates questions addressing all course content, using the first and final exams as the pre and diagnostic charts student growth and knowledge of the material. Likewise, the %>75 also grew by approximately 20% in both sections. This is an excellent improvement in the class performance, but again does not meet the desired requirements.

While exams have their usefulness, they can sometimes be a poor metric for determining if students have met desired learning outcomes. While the course engages with the First Amendment throughout, the volume of course content is high, and many students have trouble remembering it all by the end of the semester. Second, not all students excel in the testing environment. Providing diagnostics is necessary to determine the full scope of student engagement with the material. Third, and as the table shows, there is a clear drop in online students' apprehension of the material.

Because of all these factors the instructor continues to implement an innovative program to assess the student's comprehension of the material. The Group Legal Presentation (GLP) tasks students with making specific arguments about the First Amendment and communication law:

Laws change. They change when society changes and develops new understanding of how our system should work or our Constitution be interpreted. However, the work of changing the law begins with changing minds. Here I want you to engage with current legal issues and controversies to improve your research and argumentation skills and think critically about how you can engage with our legal, political, and cultural systems. For this assignment, you will collaborate in a group of no more than five and will make proposal about the law. You can propose a new reading of a Constitutional right, change, or repeal current laws, or propose an entirely new one. There is a lot of room for creativity in this assignment, but you must keep your proposal and presentation about communication law. This assignment requires research into the specific area(s) of communication law relevant to your proposal, a written proposal, and presentation. The presentation itself will be evaluated on organization and clarity.

The assignment's learning outcomes focus on developing a student's ability to research legal questions. They must ground their proposal in the relevant legal precedents. They must also convincingly demonstrate that their proposal addresses a real-world issue using statistics, examples, and testimony. Finally, students must engage in a Q&A where their classmates and instructor push them to defend their ideas, positions, and research. A successful project demonstrates student knowledge, research, creativity, argumentation skills, and reasoning.

 As the table shows, students regularly perform above average on the GLP. While this project does not have a pre-test diagnostic, the results seen here illustrate that students do retain and apply their course knowledge and meet the assignment's learning outcomes. The instructor continues to synergize the desired learning outcomes and product with the Department's strength in audiovisual storytelling. Students continue to be allowed to produce a video that explores a topic in communication law. The instructor also decided to experiment with removing exams from both in person sections entirely to aid students in completing video production, a lengthy and difficult task.

Last year the average and %>75 numbers are lower than desired. However, as the project has become better developed students have routinely scored above 80 points (out of 100) to the point that the Spring 2023 section were allowed above 75% having earned 80 points. Students also praised the new video component of the project as a means of not only learning about law but of building their own resumes as they enter the job market. Examples of student work are available upon request.

	Fall 2022 Online		Fall 2022 In Person	Spring 2023 Online		Spring 2023 In Person
	Exam 1	Exam 3	Group Legal Project	Exam 1	Exam 3	Group Legal Project
Average Score	67.40	84.10	86.0	74.10	81.0	93.0
% > 75pts	31.8%	68.1%	75%	43.7%	64.6%	100%

RELATED ITEM LEVEL 3

Dept Core: Demonstrate working knowledge of legal concepts & theories - MCOM 4371
Action Description:

In the 2022-2023 semester, the Department offered one online and one in person section of MCOM 4371 per semester. Both sections used traditional multiple-choice exams as the instrument for direct assessment. As the data demonstrates both sections showed improvement in their score averages between 7-14 points between the first and final exams. While this indicates a 21% improvement in competency, the mastery level still needs improvement to reach the desired 80% benchmark.

Data on the indirect assessment instrument, proved students achieved a higher level of working knowledge of the content than that of the data provided by the direct instrument. Reviewers commented on the clarity of the students' responses and depth of knowledge. This was extremely apparent in the in-person section of the course. Students in the online section participated in the assessment asynchronously which presented logistical problems with securing outside reviewers. Modifications to the assessment in the future to address these concerns.

Dept Core: Develop video production skills that meet industry standards - MCOM 2371

Goal Description:

Students will be familiar with basic, professional hands-on video production skills of camera usage, editing, framing, visual story-telling and have a solid foundational base of knowledge of video production and editing.

Providing Department: Mass Communication BA

Progress: Ongoing

RELATED ITEM LEVEL 1

Dept Core: Develop video production skills that meet industry standards - MCOM 2371
Learning Objective Description:

The Department of Mass Communication will graduate students who are professionally proficient with video production equipment, professional production skills and knowledge.

RELATED ITEM LEVEL 2

Dept Core: Develop video production skills that meet industry standards - MCOM 2371
Indicator Description:

This objective will be assessed using two methods - directly/knowledge (pre & post exam) and indirectly/skills (review of a final video project completed as a group project)

Direct method/Knowledge - At the beginning of the semester a pre-test will be given to all students enrolled in every section of MCOM 2371. The exam will cover basic knowledge of video production. At the close of the semester, the exam will be re-administered to determine the level of increase in knowledge of basic video production. The production faculty decided that the pre/post-exam would be the best route to evaluate students' comprehension of basic knowledge of terminology, equipment, and legal protocol.

Indirect method/Skills - A panel of instructors, not teaching MCOM 2371 during the review period, will assess the final video projects created by students in all sections of MCOM 2371 regarding the skill-sets -- quality of the content and the specific production skills of camera operation, framing, lighting, audio, and editing. The panel will rate the video projects on a 1-5 sliding scale measuring Unacceptable (1) Below Expected Standards (2) Meets Expected Standards (3) Above Expected Standards (4) Professionally Competent (5). Production faculty decided that this method would best evaluate students' performance and ability to produce a video.

Criterion Description:

Direct - At least 80% of all the student enrolled in MCOM 2371 will score 75 or better (out of 100) on the post assessment. This will indicate a majority of the students have increased their knowledge of video production equipment and techniques. All students enrolled in MCOM 2371 will take the pre and post assessment exam.

Indirect - Students' final course assignment productions will be reviewed by a committee and at least 80% of the submissions will be rated 3 (Meets Expected Standards) or higher on a five-point scale.

Findings Description:

Direct - Due to confusion surrounding the pre / post-test instrument, data was only provided by one instructor making the data set null. While the provided data supported the expected comprehension level, the small data set made the data nonrepresentative. Guidelines to prevent this from occurring in the future have been established.

Indirect - Confusion on expectations, guidelines and review committee structure also occurred on the indirect assessment process resulting in failure to gather data on students' ability to meet department expectations of producing professional level video. Steps have been established to

prevent a reoccurrence.

Dept Core: Develop video production skills that meet industry standards - MCOM 2371
Action Description:

Obtaining a high skill level of creating and editing professional level video is paramount to all students pursuing a degree in media so direct and indirect assessments will continue in MCOM 2371. During the past two assessment cycles, changes in the MCOM department, including moving the responsibility of data gathering away from the track coordinator to a class coordinator and change in course content, has disrupted the process of gathering data in MCOM 2371. Moving into the 2023-24 assessment cycle, the coordinator, instrument, rubric and process for the assessment will be clearly defined.

Dept Core: Use appropriate professional-level writing skills - MCOM 1332

Goal Description:

Students will be professionally proficient in writing and grammar as they enter the media marketplace as professional communicators.

Providing Department: Mass Communication BA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Dept Core: Use appropriate professional-level writing skills - MCOM 1332
Learning Objective Description:

Mass Communication graduates will demonstrate appropriate writing skills with emphasis on grammar, structure, organization, clarity, fluency, and style prior to enrolling in advanced coursework.

RELATED ITEM LEVEL 2

Dept Core: Use appropriate professional-level writing skills - MCOM 1332
Indicator Description:

The faculty will continue to enroll all mass communication students, including transfer students, into the grammar skills module and will require students to demonstrate appropriate competency before enrolling in upper-level Mass Communication courses.

Criterion Description:

Students will show significant improvement in basic writing skills. At least 75% of students will score 80 or better (out of 100) on the online writing skills exam.

Findings Description:

During the fall semester, 76 (72%) of the 106 students who took the exam passed with a grade of 80 or higher.

Since the expected passing rate was not achieved, the department took steps to standardize the information provided to faculty teaching sections of MCOM 1332 - Writing for Mass Media.

During the spring semester, 97 (89%) of the 109 students who took the exam passed with a grade of 80 or higher.

Changes to how students were introduced to the exam and consistency in communication about the exam resulted in a higher percentage of students passing the exam during the spring semester. The department will retain these practices going forward.

During the summer, 15 (83%) of the 18 students who took the exam passed with a grade of 80 or higher.

The passing rate for students enrolled in the course during the summer was lower than the spring rate, however, 6 of the students enrolled in MCOM 1332 had previous failed the course. These students adequately mastered the content during the summer session which the committee felt was a positive move.

Attached Files

📄 SPRING 23 Grammar Lab Assessment Report.docx
📄 FALL 22 grammar Lab.docx
📄 SUMMER 23 Grammar Lab Assessment Report[29].docx

RELATED ITEM LEVEL 3

Dept Core: Use appropriate professional-level writing skills - MCOM 1332
Action Description:

Changes to how students were introduced to the exam and consistency in communication about the exam resulted in a higher percentage of students passing the exam during the spring semester. The department will retain these practices going forward by providing each instructor teaching a section of the course a copy of the standardized information sheet. This information will be provided to the students. Additionally, three check points will be incorporated into the semester calendar to assess the number of students attempting the exam. The goal being to prevent students from waiting until the end of the semester to take the exam.

Film: Professional film-making skills

Goal Description:

The Department of Mass Communication will prepare students to make professional quality films through hands-on video production skills and professional writing skills.

Providing Department: Mass Communication BA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Film: Professional video production skills
Learning Objective Description:

The students will learn hands-on video production skills, including camera use, editing, framing, visual storytelling, and editing needed for the construction of a short narrative or documentary film.

RELATED ITEM LEVEL 2

Film: Professional video production skills
Indicator Description:

As both film festivals sponsored by the Mass Communication Department have gone through structural changes, reliable data can no longer be collected to conduct our assessment as done in previous years. For that reason, the assessment is being redesigned this year.

To assess the video production skills of our students, data will be collected through a Film Festival Assignment, meant to encourage students to create films to be sent to the departmental film festivals. In MCOM 3351 Moving Image Aesthetics, in groups of four or five, students will create a narrative

or documentary short film, going through all stages of traditional film production, from pitching the idea to writing the screenplay, preparing a pre-production binder, shooting, editing, and distributing the final project. There are usually 3 or 4 films created per semester utilizing this assignment.

The final films will be evaluated by an independent juror, a faculty member, or a media professional, who is not the instructor of records for the course.

The following rubric should be used to rate each film:

CATEGORY	POOR (1)	FAIR (2)	GOOD (3)	VERY GOOD (4)	EXCELLENT (5)
Originality/Creativity					
Directing					
Story					
Cinematography					
Performances					
Production value					
Editing					
Sound / Music					
Costumes / Make Up					
Overall Quality					

Criterion Description:

At least 70% of films created for the Film Festival Assignment in MCOM 3351 Moving Image Aesthetics in the spring and fall semesters must score 3 or higher in each category. At least one of the films created per semester should be accepted to the Heatwave Film Festival (spring) or the Common Reader Film Festival (fall).

Findings Description:
Findings:

Four (4) films were created in the fall of 2022 and four (4) films were created in the spring of 2023, totalizing eight (8) films that were used for this year's data collection.

The following rubric was used by two independent evaluators to assess the quality of the films:

CATEGORY	POOR (1)	FAIR (2)	GOOD (3)	VERY GOOD (4)	EXCELLENT (5)
Originality/Creativity					

Directing				
Story				
Cinematography				
Performances				
Production value				
Editing				
Sound / Music				
Costumes / Make Up				
Overall Quality				

The criterion used to assess the BA in Film is the following:

At least 70% of films created for the Film Festival Assignment in MCOM 3351 Moving Image Aesthetics in the spring and fall semesters must score 3 or higher in each category. At least one of the films created per semester should be accepted to the Heatwave Film Festival (spring) or the Common Reader Film Festival (fall).

Here are the findings for each of the 10 categories listed in the rubrics:

Originality/Creativity	7 out of 8 films received a score of 3 or higher (87.5%)
Directing	7 out of 8 films received a score of 3 or higher (87.5%)
Story	6 out of 8 films received a score of 3 or higher (75%)
Cinematography	7 out of 8 films received a score of 3 or higher (87.5%)
Performances	7 out of 8 films received a score of 3 or higher (87.5%)
Production value	6 out of 8 films received a score of 3 or higher (75%)
Editing	5 out of 8 films received a score of 3 or higher (62.5%)
Sound / Music	6 out of 8 films received a score of 3 or higher (75%)

Costumes / Make Up	4 out of 8 films received a score of 3 or higher (50%)
Overall Quality	7 out of 8 films received a score of 3 or higher (87.5%)

Here are the findings for the rate of acceptance at each festival:

- Three (3) out of four (4) films made in the fall of 2022 were accepted to the Common Reader Film Festival.
- Four (4) out of four(4) films made in the spring of 2023 were accepted to the Common Reader Film Festival.

Attached Files

📄 Fall 2022_Data.pdf

📄 Spring 2023_Data.pdf

RELATED ITEM LEVEL 3

Film: Professional video production skills

Action Description:

Two categories received a score under 70%, those were Editing and Costumes & Make Up.

A simple explanation for the underperforming rate of Editing is that several students might not yet have taken MCFL 3353 Advanced Editing for Film & TV, as this course is not a pre-requisite for MCFL 3351 Moving Image Aesthetics. A possible solution would be making MCFL 3351 a 4000-level course and MCFL 3353 would become a prerequisite for this course. This solution must be discussed with the Undergraduate Curriculum Committee to avoid possible bottlenecking that prevents students from graduating on time.

It is likely that students are underperforming in Costumes & Make Up due to a lack of funds or simple carelessness. A possible solution would be to add a lecture to Moving Image Aesthetics emphasizing the importance of appropriate costumes and make up for the creation of 3-dimensional characters. Assigning a grade for Costumes & Make Up in the Film Festival Assignment might also incentivize students to pay more attention to those elements when filming.

RELATED ITEM LEVEL 1

Film: Professional writing skills

Learning Objective Description:

Students will be able to demonstrate writing skills needed for professional film making, including script writing formats and conventions, storytelling concepts such as three-act structure, plot points and character development.

RELATED ITEM LEVEL 2

Film: Professional writing skills

Indicator Description:

As both film festivals sponsored by the Mass Communication Department have gone through structural changes, reliable data can no longer be collected to conduct our assessment as done in previous years. For that reason, the assessment is being redesigned this year.

The screenplay portion of the Film Festival Assignment required for MCOM 3351 Moving Image Aesthetics will be used to determine the quality of the writing skills of our students.

The screenplays will be evaluated by an independent juror, a faculty member, or a media professional, who is not the instructor of records for the course.

The following rubric should be used to rate each screenplay:

CATEGORY	POOR (1)	FAIR (2)	GOOD (3)	VERY GOOD (4)	EXCELLENT (5)
Originality/Creativity					
Storytelling					
Plot Structure					
Character development					
Action Description					
Dialogue					
Formatting					
Spelling					
Grammar					
Overall Quality					

Criterion Description:

At least 70% of screenplays created for the Film Festival Assignment in MCOM 3351 Moving Image Aesthetics in the spring and fall semesters must score 3 or higher in each category. At least one of the films created from the screenplays produced per semester should be accepted to the Heatwave Film Festival (spring) or the Common Reader Film Festival (fall).

Findings Description:

Here are the findings for each of the 10 categories listed in the rubrics:

Originality/Creativity	7 out of 8 films received a score of 3 or higher (87.5%)
Storytelling	2 out of 8 films received a score of 3 or higher (25%)
Plot Structure	1 out of 8 films received a score of 3 or higher (12.5%)
Character development	1 out of 6 films received a score of 3 or higher (12.5%) *Evaluator forgot to fill out this category for 2 of the screenplays.*
Action Description	0 out of 8 films received a score of 3 or higher (0%)
Dialogue	5 out of 8 films received a score of 3 or higher (62.5%)

Formatting	2 out of 8 films received a score of 3 or higher (25%)
Spelling	5 out of 8 films received a score of 3 or higher (62.5%)
Grammar	1 out of 8 films received a score of 3 or higher (12.5%)
Overall Quality	2 out of 8 films received a score of 3 or higher (25%)

Here are the findings for the rate of acceptance at each festival:

- Three (3) out of four (4) screenplays made into films in the fall of 2022 were accepted to the Common Reader Film Festival.
- Four (4) out of four(4) screenplays made into films in the spring of 2023 were accepted to the Common Reader Film Festival.

Attached Files

📄 Rubric for Screenplay Assessment Complete_Fall 2022.pdf
📄 Rubric for Screenplay Assessment Complete_Spring 2023.pdf

RELATED ITEM LEVEL 3

Film: Professional writing skills
Action Description:

Only one category, Originality/Creativity, scored above 70%.

It is likely that students in this course have not yet taken the screenwriting courses, as those are not prerequisites for MCFL 3351. A possible solution would be making MCFL 3351 a 4000-level course and MCPD 3375 Scriptwriting would become a prerequisite for this course. This solution must be discussed with the Undergraduate Curriculum Committee to avoid possible bottlenecking that prevents students from graduating on time.

Screenwriting has been a weaker subject in our assessment for the past few years. Other solutions have been implemented, such as making MCFL 4375 Advanced Screenwriting a required course for the BA in Film and creating a new Introduction to Screenwriting course that students would take before Advanced Screenwriting. This new course is under revision and should be in the catalog next year. Hopefully, by implementing those changes, we will see significant improvement in the screenwriting skills of our students.

Journalism: Converged news operation

Goal Description:

The Department of Mass Communication will align with news outlets' industry standards and expectations.

Providing Department: Mass Communication BA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Journalism: Convergence of the newsrooms
Learning Objective Description:

Students will be able to combine existing print and broadcast facilities into a converged new outlet that will produce content for print, broadcast and digital media.

Journalism: Newsroom Convergence

Indicator Description:

The Journalism track will begin moving to the current industry standard of a converged newsroom.

Criterion Description:

Information will be gathered from student media outlets around the country on best practices used for successfully blending infrastructure, curricula and personnel into a joint newsroom.

Journalism: Newsroom Convergence

Action Description:

Analysis and implementation of a converged newsroom is underway. Opportunities for convergence among existing student media have been identified. An ongoing faculty search for a new faculty adviser for The Houstonian will ideally expedite planning and implementation of a converged student newsroom.

Journalism: Professional journalistic principles

Goal Description:

Mass Communication students will be able to demonstrate an understanding of ethical principles in journalism and work ethically in pursuit of accuracy, fairness and balance.

Providing Department: Mass Communication BA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

Journalism: Create professional quality journalism

Learning Objective Description:

Students will be able to demonstrate they can objectively report, write, shoot, edit and produce a news packages for delivery on multiple media platforms.

Journalism: Produce professional level journalism

Indicator Description:

Students in MCJR 3361--Broadcast Journalism Writing--will create 10-12 broadcast news packages over the course of the semester. These packages are submitted to Cable Channel News 7 for possible airing.

Criterion Description:

75% of MCJR 3361 students will have at least one broadcast news package accepted for airing on Cable Channel News 7.

Journalism: Produce professional quality news stories

Action Description:

In the past year, more than 75% of students in MCJR 3361: Broadcast Journalism had work published on the Cable Chanel 7 newscast.

PR/Advertising: Client communication

Goal Description:

Mass Communication students should demonstrate the ability to persuasively communicate with clients through use of technology and written communication.

Providing Department: Mass Communication BA

Progress: Ongoing

PR/Advertising: Strategic use of technology

Learning Objective Description:

Mass Communication BA students will be able to strategically use technology to communicate with clients.

PR/Advertising: Client communciation with technology tools

Indicator Description:

Students must understand social media, web communication, and presentation tools to effectively and persuasively communicate with clients.

Criterion Description:

Students in MCOM 4390--Campaigns for PR & Advertising--research, create, and present an integrated communication campaign for a client.

Findings Description:

The PR/Advertising track coordinator used three surveys to assess the quality of students' IMC campaigns comprehensively. A series of 7-point scales set students' writing and design skills, research ability, campaign strategy/tactics, creativity, and presentation.

In 2022 Fall, MCPA 4390 students developed IMC campaigns for the Bayes Achievement Center (i.e., Two IMC campaigns were created for the client by TWO student agencies.). While the client positively evaluated the students' work, the client did not submit the two survey evaluation forms or respond to the survey completion request after the client's final presentation. As a result, PR/Advertising faculty members were required to review the students' IMC campaign proposals and presentation files on behalf of the client and complete the surveys (detailed survey results are included in the baseline data).

NOTE: In the 2023 Spring, the client postponed the class collaboration from the 2023 Spring to the 2023 Fall, so there was no client for this semester.

The PR/Advertising faculty members' overall campaign evaluation scores were 6.5 out of 7 and 6.0 out of 7. Also, the instructor's evaluations of IMC campaigns were 6.7 out of 7 and 7 out of 7. Three survey results indicated that students used technology tools appropriately for the client's needs. The instructor also evaluated that the presentation slides were visually appealing and easy to understand.

According to the PR/Advertising faculty's evaluation scores and the instructors' evaluations, this learning objective was met in the Campaigns for PR/Advertising course.

Baseline Data

The followings are the summary of the PR/Advertising faculty members' evaluation scores as well as the instructor's assessment survey results:

Client: Bayes Achievement Center (Nexus Agency)

The instructor's assessment survey in 2022 Fall: 7/7 points

The survey results from the PR/Advertising faculty in the Fall of 2022:

Average scores for research and flow of the plan: 7/7 points

Average scores for campaign strategy/tactics: 6.5/7 points

Average scores for creativity: 6/7 points

Average scores for presentation: 6.5/7 points

Average scores for writing: 6.8/7 points

Average scores for design: 66/7 points

Client: Bayes Achievement Center (Charming Assets Agency)

The instructor's assessment survey in 2022 Fall: 6.7/7 points

The survey results from the PR/Advertising faculty in the Fall of 2022:

Average scores for research and flow of the plan: 6/7 points

Average scores for campaign strategy/tactics: 6.1/7 points

Average scores for creativity: 5.5/7 points

Average scores for presentation: 6.5/7 points

Average scores for writing: 6.5/7 points

Average scores for design: 5/7 points

RELATED ITEM LEVEL 3

PR/Advertising: Client communication with technology tools
Action Description:
Faculty in the PR/Advertising track will collaborate in the fall semester of 2023 to review students' written reports and presentation slides to discuss how to adjust teaching objectives/strategies in the area of technological tools to achieve high client satisfaction in the coming years.

RELATED ITEM LEVEL 1

PR/Advertising: Writing skills
Learning Objective Description:
Students will be able to effectively use written communication skills during the campaign process.

RELATED ITEM LEVEL 2

PR/Advertising: Client communication using writing skills
Indicator Description:
Students are able to effectively apply written communication skills to the campaign process.

Criterion Description:
Students in MCOM 4390--Campaigns for PR & Advertising--research, create and present an integrated communication campaign for a client.

Findings Description:

The PR/Advertising track coordinator used three surveys to assess the quality of students' IMC campaigns comprehensively. A series of 7-point scales set students' writing and design skills, research ability, campaign strategy/tactics, creativity, and presentation.

In 2022 Fall, MCPA 4390 students developed IMC campaigns for the Bayes Achievement Center (i.e., Two IMC campaigns were created for the client by TWO student agencies.). While the client positively evaluated the students' work, the client did not submit the two survey evaluation forms or respond to the survey completion request after the client's final presentation. As a result, PR/Advertising faculty members were required to review the students' IMC campaign proposals and presentation files on behalf of the client and complete the surveys (detailed survey results are included in the baseline data).

NOTE: In the 2023 Spring, the client postponed the class collaboration in 2023 Spring to the 2023 Fall, so there was no client for this semester.

In general, the PR/Advertising faculty members' overall campaign evaluation scores were 6.5 out of 7 and 6.0 out of 7. Also, the instructor's evaluations of IMC campaigns were 6.7 out of 7 and 7 out of 7. In terms of writing, three survey results showed that students wrote in an appropriate format and style. Also, the instructor's survey results indicated that the content of the presentation slides was clear, concise, and informative.

According to the faculty's evaluation scores and the instructors' evaluations, this learning objective was met in the Campaigns for PR/Advertising course.

Baseline Data

The followings are the summary of the PR/Advertising faculty members' evaluation scores as well as the instructor's assessment survey results:

Client: Bayes Achievement Center (Nexus Agency)

The instructor's assessment survey in 2022 Fall: 7/7 points

The survey results from the PR/Advertising faculty in the Fall of 2022:

Average scores for research and flow of the plan: 7/7 points

Average scores for campaign strategy/tactics: 6.5/7 points

Average scores for creativity: 6/7 points

Average scores for presentation: 6.5/7 points

Average scores for writing: 6.8/7 points

Average scores for design: 66/7 points

Client: Bayes Achievement Center (Charming Assets Agency)

The instructor's assessment survey in 2022 Fall: 6.7/7 points

The survey results from the PR/Advertising faculty in the Fall of 2022:

Average scores for research and flow of the plan: 6/7 points

Average scores for campaign strategy/tactics: 6.1/7 points

Average scores for creativity: 5.5/7 points

Average scores for presentation: 6.5/7 points

Average scores for writing: 6.5/7 points

Average scores for design: 5/7 points

RELATED ITEM LEVEL 3

PR/Advertising: Client communication using writing skills

Action Description:

The assessment survey results from the PR/Advertising faculty members and the instructor revealed that students generally met learning objectives. Faculty in the PR/Advertising track will continue to collaborate in the fall semester of 2023 on reviewing students' final (written) reports and presentation slides to discuss how to adjust teaching objectives/strategies in the area of writing to achieve high client satisfaction in the coming years consistently.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

Broadcast Production: Students will be encouraged to seek out industry internships both to gain experience and to fulfill the requirements of the degree program. Faculty will continue to build and develop the curriculum to provide a progressive learning environment for students. We will continue to seek opportunities for students to develop their skills by filming events across campus and in the studio. Finally, faculty will discuss changing the title of the concentration to better fit industry expectations and make graduates more marketable in job searches.

Departmental Core Courses:

(MCOM 1332) The grammar module will be retained as the gateway for MCOM majors and minors enrolling in advance departmental courses. The department's curriculum committee will conduct research to determine passing rates for students in each concentration. The committee will work with the new course coordinator to determine the best route to ensuring students are grammar modules complete by the end of their freshman year. Going forward, the department will investigate if another gateway needs to be implemented to ensure students continue to develop their writing and grammar skills throughout their academic career.

(MCOM 2371) The two forms of assessment have proven adequate to assess students' video production knowledge and skills so both will be retained for the 2022-2023 academic year. The newly established course coordinator will be responsible for ensuring faculty teaching the course are aware of the assessment expectations and ensure data, from the direct and indirect assessment instruments, is collected and analyzed at the close of the fall and spring semesters.

(MCOM 4371) For the 2022-2023 academic year, the instructor will continue to implement both the direct and indirect assessment instruments including allowing students to creatively engage with communication law by producing informational videos on recently decided case law directly impacting the media industry. After viewings, students will be expected to defend the content (not production value) of their videos as

well as their research, argumentation, and reasoning skills evident in the post viewing review. The instructor is revising the assignment's scoring rubric to include the peer review portion of the assignment. The pre and post exam model will be retained to gather bench-mark data from the students.

Film: Relying on the data from film festivals to assess the BA in Film has been a challenge and not reliable to determine the quality of our students work. The festivals do not always provide data that gives us the information needed to trust that the findings are properly assessing student learning and development in our program. Moving forward, we need to decide whether to continue using the festivals as the instrument of our assessment or if we need to come up with a new instrument to assess the continuous improvement of our program.

Journalism: Multi-platform journalism faculty will continue consolidating and coordinating multi-platform, professional and ethical student journalism into a converged, multi-platform newsroom. Faculty will work with the department to adopt best practices for converging student news: 1) providing all students participating in Bearkat Student Media (BSM) a dark colored, polo shirt with the BSM logo in order for the community to easily identify the students, 2) contract with SNO on a website to serve as a landing site for all BSM outlets, 3) hire a BSM general marketing and sales manager (staff position) to promote the media outlets to Huntsville and Walker Co, 4) ensure exceptional BSM student work be entered in local, state and national media competitions , and 5) promote the diversity of BSM participants on campus, in the community and at recruiting events.

PR/Advertising: The PR/Advertising faculty will continue collaborating to improve teaching strategies in writing, design, campaign strategy, and technology skills to achieve high client satisfaction in the coming years. The adjusted teaching strategies targeted for the potential clients will improve students' learning experience and assure high satisfaction from potential clients in the future. In addition, faculty in the PR/Advertising track will continue discussing a new University core course in PR/Advertising to ensure students' recruitment and career path development.

Update of Progress to the Previous Cycle's PCI:

Broadcast Production: We have had several students obtain internships with local radio and TV stations, we have updated the degree plan to include a required internship or 3 additional hours of practicum to provide more work ready training for students. MCPD 3373 has been established as a pre-requisite for MCPD 3377 in hopes of creating an intermediate and an advance level progression. We are still working to get students to take the courses in the correct order. Students have partnered with athletics, Student Activities, and the Lowman Student Center to film events that were streamed live and replayed on local channel 7. A proposal to change the name of the Broadcast Production concentration to Media Production to offer a broader term to the concentration to better reflect the experience our students get in the program was submitted. The name change proposal was denied by the chair of the department.

Departmental Core Courses:

(MCOM 1332) After making changes to standardize communication students received about the grammar module, passing scores improved to expected levels. The handouts will be provided to all faculty teaching sections of MCOM 1332 at the beginning of the fall and spring semesters. Additionally, three check points will be incorporated into the course. Faculty teaching the course will use these to check the number of students progressing through the grammar module and as reminders to students to complete the work prior to the end of the semester. The grammar module will be retained as the gateway for MCOM majors and minors enrolling in advance departmental courses.

(MCOM 2371) The direct and in-direct forms of evaluating student progress on reaching expectation have provided mixed results. Our goal for the 2023-24 cycle will center on improving the data gathering from these two instruments. For the pre/post exam (direct) to continue to provide relevant data, the instrument

must be updated to reflect current instructional practices and must be provided to all faculty teaching sections of the course well in advance of the beginning the semester. These two tasks will be undertaken early in the 2023-24 review cycle. The course coordinator will be responsible for ensuring these updates occur and that the data is gathered. The outside review of final course projects (indirect assessment) also needs attention to ensure it continues to gather data that is representative of student proficiency levels of video skills. The course coordinator will provide all faculty teaching MCOM 2371, guidelines and timeline of the final class project. A committee consisting of faculty teaching advanced video skills courses will review the final projects. The review committee will evaluate the submissions based on the level of skills needed to be successful in the advanced courses.

(MCOM 4371) The evaluation instruments used in Media Law and Ethics are generating adequate data to assess the students' comprehension levels. Data from the pre/post assessment instrument indicates a need to review the instrument to determine if common themes exist on missed questions. After this review is complete, changes may need to be made to the instrument. A standardized rubric was created for reviewers of the indirect assessment. After reviews were completed, information was gathered on the rubric including recommendations on items to change. The recommendations will be incorporated into the review process for the 23-24 cycle.

Film: Due to challenges collecting data from the film festivals, the assessment for the BA in Film was changed to collect data from a more reliable source, the required course MCFL 3351 Moving Image Aesthetics. A new instrument was created and used successfully, but only the continued use of this instrument for a couple of years will allow us to assess the improvement in the quality of our program.

Journalism: Due to financial constraints, limited progress was made on the 22-23 action items. Those items have been rolled over to the 23-24 plan.

PR/Advertising: In light of the unexpected disconnect with the client in the 2022-2023 academic year, we will incorporate one more PR/Advertising course (i.e., MCPA 3381 or MCPA 4383) that develop the client's campaign into the assessment report to improve the assessment data. In addition, the PR/Advertising faculty will continue collaborating to enhance teaching strategies in writing, design, campaign strategy, and technology skills to achieve high client satisfaction in the coming years. Moreover, faculty in the PR/Advertising track will continue discussing how to develop a PR/Advertising advisory board and a new University core course in PR/Advertising to ensure students' recruitment and career path development.

New Plan for Continuous Improvement Item

Closing Summary:

During the 2023-24 academic year, the department's degree programs will focus on the following:

Broadcast Production: Students will continue to obtain hands-on experience in all areas of Broadcast (Radio, Studio Production, Field Production) media. Faculty will encourage more advanced styles of production to increase the abilities of the students to be workforce ready. The faculty will continue to evaluate the quality of work created by the students and will have course coordinators initiate better ways to track progress to ensure high quality. More emphasis will be placed on producing and submitting content to off-campus, student competitions to elevate the program's reputation and visibility throughout the state and nation. Faculty will be selected to teach the broadcast production classes who are experienced and qualified to teach broadcast production. The track coordinator will communicate the unique characteristics of broadcast courses and will make every effort to hire faculty with training and experience in the broadcast media industry and not film industry.

Departmental Core Courses:

(MCOM 1332) The grammar module will be retained as the gateway for MCOM majors and minors enrolling in advance departmental courses. Recent changes have proven to be successful in increasing the number of students mastering the grammar module content and so will be retained for the 2023-23 academic year. These changes included providing faculty teaching sections of MCOM 1332 with handouts containing standardized communication on the grammar module prior to the beginning of the fall and spring semesters. Additionally, during the semester, faculty will establish three check-points to determine how students are progressing through the grammar module and encourage them to complete the work prior to the end of the semester.

(MCOM 2371) The direct and in-direct forms of evaluating student progress on reaching expectation have provided mixed results. The goal for the 2023-24 cycle will focus on improving the data gathering from these two instruments. For the pre/post exam (direct) to continue to provide relevant data, the instrument has been updated to reflect current instructional practices and will be provided to all faculty teaching sections of the course well in advance of the beginning the semester. These two tasks will be undertaken early in the 2023-24 review cycle. The course coordinator will be responsible for ensuring all teaching faculty are using the correct instrument, that the data is gathered and reported to the assessment committee. The outside review of final course projects (indirect assessment) continues to be used to gather data that is representative of student proficiency levels of video skills. The course coordinator will provide all faculty teaching sections of MCOM 2371, the guidelines and timeline for the final class project. A committee consisting of faculty teaching the department's advance video skills courses will review the final projects created in MCOM 2371 in relation to the level of skill mastery needed to be successful in the advanced courses.

(MCOM 4371) The assessments for the course will remain the same for the 2023-2024 academic year. The course culminates in a group project that tests students' critical thinking, reasoning, and argumentation skills. The project emphasizes collaborative work and tests students' question and answer skills.

Film: A new rubric created for the 2022-23 assessment cycle worked well and will continue to be used with the addition of adding a brief description of each category. MCPD 3375 Scriptwriting and MCFL 3353 Advanced Editing for Film & TV will be added as prerequisites for MCFL 3351 Moving Image Aesthetics. The track coordinator will file the appropriate forms to move MCFL 3351 to a 4000-level course.

Journalism: Multi-platform journalism faculty will continue consolidating and coordinating multi-platform, professional and ethical student journalism into a converged, multi-platform newsroom. The faculty will adjust teaching strategies to focus on building skills needed by journalist including 1) Interviewing techniques, source development and maintenance 2) data searches of public and historical documents, 3) outlining, writing, and editing audio, video and interactive media, and, 4) multiplatform story delivery.

Additionally, faculty will work with the department to adopt best practices for converging student news: 1) providing all students participating in Bearkat Student Media (BSM) a dark colored, polo shirt with the BSM logo in order for the community to easily identify the students, 2) contract with SNO on a website to serve as a landing site for all BSM outlets, 3) hire a BSM general marketing and sales manager (staff position) to promote the media outlets to Huntsville and Walker Co, 4) ensure exceptional BSM student work be entered in local, state and national media competitions , and 5) encourage professional level story develop from all journalism students.

Public Relations and Advertising: During the 2023-24 cycle, faculty will incorporate one more PR/Advertising course (i.e., MCPA 3381 or MCPA 4383), which works directly with the client's campaign in the assessment report to improve the quality of the assessment data. In addition, the PR/Advertising faculty will continue collaborating to enhance teaching strategies in writing, design,

campaign strategy, and technology skills to achieve high client satisfaction in the coming years. Moreover, faculty in the PR/Advertising track will continue with plans to propose a new University core course in PR/Advertising to ensure students' recruitment and career path development.

School of Music

Band Studies MA

I. Advanced Skills in Band Studies

Goal Description:

MA in Band Studies students will gain advanced skills in the areas of band rehearsing, conducting, and teaching. Summer 2023 is the second year of in-person delivery after two years of remote instruction.

Providing Department: Band Studies MA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

A. Major Project in Instrumental Pedagogy

Learning Objective Description:

MA in Band Studies first-year students will develop a comprehensive knowledge of instrumental pedagogy. Through the self-assessment process and with guidance from faculty, students will design a major project on pedagogy for one specific instrument using the Major Project rubric for MUSI 6031 (syllabus attached).

Attached Files

📄 2023 MUSI 6031 Major Project.pdf

RELATED ITEM LEVEL 2

1. Indicator for Major Project in Instrumental Pedagogy - Topic and Plan

Indicator Description:

With approval from faculty, students will select a major project topic and develop a plan for strengthening pedagogical knowledge and skills for one specific instrument.

Criterion Description:

Following the Project Design section of the Rubric for Major Projects, students will write a proposal for their major project by

1. defending their choice of topic (narrative self-assessments, discussion forums, faculty conferencing)
2. stating expected benefits
3. describing the setting and student population served
4. detailing plans for intervention
5. detailing plans for documenting implementation

Process for evaluation - pass/fail

- Students will submit a formal topic selection for approval. (minimum 80% score required, assessed by faculty consensus)

- Once topic is approved, students will submit a first draft of the proposal according to the rubric. (minimum 80% score required, assessed by faculty consensus)
- After receiving faculty feedback, students will submit a final draft of the design for their Major Project. (minimum 80% score required for a passing grade, assessed by faculty consensus)

Rubric for Major Project attached.

Rubric for Narrative Self Assessment attached.

Attached Files

📄 2023 MUSI 6031 Rubric for Major Project.pdf
📄 2023 MUSI 6285 Narrative Self Assessment Rubric .pdf

Findings Description:

All first-year students submitted a formal topic selection, on time, and all topics were approved. All first-year students submitted a first draft of the proposal according to the rubric, on time, and all exceeded the minimum 80% score required.
All first-year students submitted a final draft of the design for their Major Project, on time, and all exceeded the minimum 80% score required for a passing grade.

RELATED ITEM LEVEL 3

a. Action for Major Project - Design
Action Description:
Students will complete two major projects, and we instruct them to design the first project to be manageable, measurable, and achievable. We want to clarify our expectations for breadth and depth in the second project while still being manageable, measurable, and achievable.

RELATED ITEM LEVEL 2

2. Indicator for Major Project in Instrumental Pedagogy - Implementation
Indicator Description:
Using their approved Major Project design from their first summer in MUSI 6031, students will implement their Major Project at the school where they teach during the fall and spring terms and submit a write-up as second-year students.

Attached Files

📄 2023 MUSI 6031 Rubric for Major Project.pdf
📄 2023 MUSI 6285 Narrative Self Assessment Rubric .pdf

Criterion Description:
Students will submit their final project according to the Project Write-Up portion of the Rubric for Major Project. Grades will be pass/fail

Faculty will evaluate student work and reach a consensus on grades. (minimum 80% score required for a passing grade)

Findings Description:
All second-year students submitted their final projects, on time, according to the Project Write-Up portion of the Rubric for Major Project. All students earned higher than the minimum required score.

a. Action for Major Project - Implementation
Action Description:
We will revise the write-up instructions to encourage students to keep notes (perhaps a journal) so they can submit background information, spreadsheets, or other appropriate artifacts to support the results of their major projects with more clarity.

B. Personal Lesson Plan Framework
Learning Objective Description:
Through MUSI 5398 (syllabus attached), first-year students will develop a comprehensive personal framework for lesson planning to facilitate learning during rehearsals.

Through MUSI 5388 (syllabus attached), second-year students will implement their personal framework for lesson planning during the fall and spring terms in their classrooms.

Attached Files
📄 2023 MUSI 5398 1st yr Advanced Study in Applied Discipline Personal Lesson Plan Framework.pdf
📄 2023 MUSI 5388 2nd yr Seminar in Literature Lesson Plan Videos.pdf

1. Indicator for Personal Lesson Plan Framework - Design
Indicator Description:
Following the Rubric for Personal Framework for Lesson Planning (attached) through MUSI 5398, first-year MA students will develop a personal framework for lesson planning that addresses the big picture, a year-long calendar; the monthly perspective with a week-to-week plan that lists the exact number of rehearsals that are available; a daily plan that accounts for sectionals on new materials, full rehearsals on material covered in sectionals, and individual playoffs that provide student accountability for demonstrating mastery.

Students will submit a rough draft of their Personal Lesson Plan Framework and receive faculty feedback.

After receiving faculty feedback, students will submit a final draft of their Personal Lesson Plan Framework

Attached Files
📄 2023 MUSI 5398 Rubric for Personal Framework for Lesson Planning.pdf
Criterion Description:
Rough drafts of Personal Framework for Lesson Planning may be submitted as many times as needed for students to reach 80% minimum score through faculty consensus.

After receiving faculty feedback, students will submit a final draft of their Personal Framework for Lesson Planning. 80% minimum score through faculty consensus is required for a passing grade.

Findings Description:
All first-year students submitted their Personal Lesson Plan Framework assignments on time, with all students earning higher than the minimum required score.

a. Action for Personal Lesson Plan Framework - Design
Action Description:
We plan to schedule earlier discussion boards about the Personal Lesson Plan Framework in 2024 to alleviate anxiety and misunderstanding about the assignment.

2. Indicator for Personal Lesson Plan Framework - Implementation Video and Critique
Indicator Description:
Based on their approved Personal Lesson Plan Framework during their first summer session, students will make four (4) video recordings during the fall and spring semesters at their home school with their ensemble. Students will follow the Rubric for Videos of Lesson Plans.

The students will edit and submit their video recordings along with a write-up, evaluating their strengths and areas needing improvement. Self evaluations will be informed by best practices learned during the MA workshops and intensive course work, especially regarding ensemble pedagogy and score study from MUSI 5112.

Attached Files
📄 2023 MUSI 5398, 5388 Rubric for Videos of Lesson Plans.pdf
Criterion Description:
During the spring and fall terms at the public school where they teach, 2nd-year students will create a four-part video showing implementation of their Personal Lesson Plan Framework (per Rubric for Videos of Lesson Plans.

During the summer session, students will submit their videos and develop a written assessment of strengths and areas needing improvement they observed from studying the video.

Grading for the video and written assessment will be a combined assignment as pass/fail (80% minimum score for passing, assessed by faculty consensus).

Findings Description:
All second-year students submitted their videos and write-ups, on time, with all students earned higher than the minimum required score.

Sample of student critique attached.

Attached Files
📄 Personal Lesson Framework Critique.pdf

a Action for Personal Lesson Plan Framework - Implementation Video
Action Description:
We plan to request student feedback on the Implementation Video to establish more specific guidelines for the number and length of clips, along with suggestions for editing techniques. This will help students better understand expectations for documenting their lesson plan framework.

II. Implement Student Digital Portfolios

Goal Description:

Third-year students in Summer 2022 will be the first cohort to complete a comprehensive LiveBinder or GooglePortfolio as a project for MUSI 6338 Band Research and Pedagogy.

A. Building a Digital Portfolio - Curriculum Vita

Learning Objective Description:

Through the use of digital portfolio software (LiveBinder, Google Portfolio, or other of student's choice), third-year students will submit a comprehensive professional CV Students along with handouts, notes, research, and written work into a single location to develop a personal resource manual for teaching. Students begin developing their portfolios at the start of the first year of MA studies as described in the Rubric for Digital Portfolio (attached).

Attached Files

📄 Digital Portfolio Rubric MUSI 6388 - LiveBinder GBK.pdf

1. Indicator for Building Digital Portfolio - Curriculum Vita and Professional Documents

Indicator Description:

Students will generate a high volume of original work during their MA course of study. A digital portfolio will allow students to keep all of their work in a central location, using links rather than Word or PDF documents when submitting assignments through Blackboard. Best practices in resume and professional portfolio construction suggest that students should also have a CV incorporated into the digital portfolio.

Although the final grade for the digital portfolio is assigned only to the third-year cohort as a three-year project, we encourage students to begin constructing the digital portfolio during their first year. Students may upload their work into the digital portfolio and simply submit a link through Blackboard when the assignment is due.

Criterion Description:

We believe the digital portfolio is a critical document for students to take with them upon graduation.

The Digital Portfolio represents 100% of the grade for MUSI 6388 (30% uploading a link to their work-in-progress into an online discussion forum for peer review; 70% submission of link to final product).

Students will include

- biographical information, work history, and other materials that could make the digital portfolio an expanded resume, sharing with the class at any point if they so choose.
- workshop handouts
- class notes

Grades for the Digital Portfolios will be determined by a minimum score of 80% to serve as a passing grade by consensus of faculty evaluations.

Findings Description:

All third-year students submitted binders and earned higher than the minimum required score. Thanks to portfolio exemplars from previous MA program graduates, current students designed more comprehensive, unique, and professional final products.

a. Action for Digital Portfolio - CV and Professional Documents

Action Description:

We do not feel that we need to continue to monitor the progress of Digital Portfolios. They have been embraced fully by our students and they are happy to have been required to create such a useful resource for and about themselves.

III. Integrate Third-Year Student Mentoring into MA for Band Studies

Goal Description:

Note: The original title of this goal was "Integrate Blackboard's MA Community of Practice into MA for Band Studies"

The MA program's Performance Objective for Peer Tutoring through the Community of Practice on Blackboard is now a Learning Objective of peer mentoring.

Third-year MA students have completed 20 hours of graduate work, so they are technically qualified to serve as teaching assistants. Our third-year students are now empowered to mentor first and second-year students in virtually all aspects of the MA program.

The Narrative Self Assessment and Major Project curricula require discussion board postings (syllabi attached). The Self-Assessment helps inform the Major Project topic.

Third-year students will mentor first-year students in:

- understanding and completing their first formative assessments and
- selecting their first Major Project topics.

Attached Files

📄 2023 MUSI 6285 Applied Analysis Ped Self Assessments.pdf

Providing Department: Band Studies MA

Progress: Ongoing

A. Third-year students provide mentoring in formative assessments

Learning Objective Description:

Third-year students will provide mentoring in formative self-assessment concepts to first-year students.

1. Indicator for Discussion Forum Mentoring

Indicator Description:

Third-year students are assigned as mentors to assist first-year students in understanding and creating their first Formative Self-Assessment and Major Project topics. Mentoring will take place primarily in the Discussion Forum for MUSI 6285.

Criterion Description:

Mentoring comments could be feedback, suggestion, or encouragement. Mentoring success was based on the number rather than the substance of postings, and faculty intervened with suggestions. Mentoring grades were awarded as pass/fail, with a minimum of five mentoring comments posted on the discussion board required for a passing grade.

Findings Description:

All third-year students completed the minimum expectation for five mentoring postings in both the Narrative Self-Assessment Discussion Board and the Major Project Discussion Board. Some third-year students made 11 postings, with an average rate of 8.

a. Action for Discussion Forum Mentoring

Action Description:

We are interested in exploring options for AI feedback for discussion postings to encourage more substantive comments if postings are brief immediately (not intended to be a substitute for instructor.)This technology may not be available at SHSU right away.

B. Third-year students provide mentoring for Major Project assignment

Learning Objective Description:

Third-year students will provide mentoring to first-year students on Major Project topic selection. Third-year students will have already completed their two major projects and have the experience to assume an advisory role for younger students.

1. Indicator for Discussion Forum Mentoring

Indicator Description:

Third-year students are assigned as mentors to assist first-year students in understanding and creating their first Formative Self-Assessment and Major Project topics. Mentoring will take place primarily in the Discussion Forum for MUSI 6285.

Criterion Description:

Mentoring comments could be feedback, suggestion, or encouragement. Mentoring success was based on the number rather than the substance of postings, and faculty intervened with suggestions. Mentoring grades were awarded as pass/fail, with a minimum of five mentoring comments posted on the discussion board required for a passing grade.

Findings Description:

All third-year students completed the minimum expectation for five mentoring postings in both the Narrative Self-Assessment Discussion Board and the Major Project Discussion Board. Some third-year students made 11 postings, with an average rate of 8.

a. Action for Discussion Forum Mentoring

Action Description:

We are interested in exploring options for AI feedback for discussion postings to encourage more substantive comments if postings are brief immediately (not intended to be a substitute for instructor.)This technology may not be available at SHSU right away.

IV. Reflective Practice in Graduate Study

Goal Description:

Per the curriculum for MUSI 6285 syllabus (attached), students will use reflective practice as a part of their learning process during the MA program.

Attached Files

📄 2023 MUSI 6285 Applied Analysis Ped Self Assessments.pdf

Providing Department: Band Studies MA

Progress: Ongoing

A. Formative Self-Assessment Techniques

Learning Objective Description:

Students will create a Narrative Self-Assessment Rubric to complete a Formative Self-Assessment at the beginning of each summer term as part of their reflective practice.

Formative Self-Assessment - <u>Narrative</u>

Attached Files

📄 2023 MUSI 6285 Narrative Self Assessment Rubric .pdf

1. Indicator for Formative Self-Assessment Narrative

Indicator Description:

MA students will use the Narrative Self-Assessment Rubric to complete a written Formative Self-Assessment Narrative at the beginning of each summer term. Self-assessments will be included in the digital portfolio.

The Formative Self-Assessment Rubric is found under Roman Numeral I in the attached document.

Attached Files

📄 2023 MUSI 6285 Narrative Self Assessment Rubric .pdf

Criterion Description:

Following the Narrative Self-Assessment Rubric, Formative Self-Assessments will be completed each year and submitted through MUSI 6285 by midnight on the first Tuesday of the two-week residency.

20% of the grade for MUSI 6285 will be based on the Formative Self-Assessment Narrative. These assignments will be assigned letter grades by the faculty. Students will be required to resubmit a revised assignment for any grade lower than 80% by faculty consensus.

Findings Description:

The peer mentoring seems to have helped our new students with the Formative Self-Assessments. All of the students in all three cohorts submitted their work on time, and all met the minimum required grade without the need for any resubmissions.

RELATED ITEM LEVEL 3

a. Action for Formative Self-Assessment Narratives

Action Description:

The self-assessments are lengthy and time-consuming, so we plan to require Formative Self-Assessments at the beginning of the first and second years only.

RELATED ITEM LEVEL 1

B. Summative Self-Assessment Techniques

Learning Objective Description:

Students will use the Narrative Self-Assessment Rubric to complete a Summative Self-Assessment at the end of each summer term as part of their reflective practice.

RELATED ITEM LEVEL 2

1. Indicator for Summative Self-Assessment Narrative

Indicator Description:

MA students will complete use the Self-Assessment Rubric to complete a Summative Self-Assessment Narrative at the end of each summer term that will be included in their 3-year portfolio.

The Summative Self-Assessment Rubric is found under Roman Numeral II in the attached document.

Attached Files

📄 [2022 MUSI 6285 Narrative Self Assessment Rubric .pdf](#)

Criterion Description:

Following the Narrative Self-Assessment Rubric, Summative Self-Assessments will be completed each year and submitted through MUSI 6285 by July 15.

20% of the grade for MUSI 6285 will be based on the Summative Self-Assessment Narrative. These assignments will be assigned letter grades by the faculty. Students will be require to resubmit a revised assignment for any grade below B.

Findings Description:

After students attend workshops, MA classes, and discussion forums, they sometimes choose to revise their self-assessments, either in an upward or downward direction. We ask them to highlight the changes to more easily track their progress over their three years in the MA program.

a Action Summative Self-Assessment Narrative
Action Description:
The self-assessments are lengthy and time consuming, so we plan to require Summative Self-Assessments at the end of the second and third years only.

Update to Previous Cycle's Plan for Continuous Improvement Item
Previous Cycle's Plan For Continuous Improvement (Do Not Modify):
Closing Summary

1. For summer 2023, we plan to include a discussion forum for each cohort to post a work-in-progress link to their Digital Portfolios during the second week of the summer session for annual and ongoing peer review and feedback.
2. For summer 2023, we plan to add a "Legacy Discussion Forum" for graduates of the MA in Band Studies.
3. For summer 2023, we plan to expand the amount of discussion mentoring assignments for our third-year students and introduce more mentoring opportunities to second-year students to encourage more participation in discussions beyond the minimum requirements and a greater sense of ownership in the learning and teaching process at the graduate level.
4. As part of the debriefing at the last class meeting each summer, we will survey student interest in possibly adding more features to improve the MA Community of Practice to make it more helpful and time-saving for the students.
5. For summer 2023, we will develop clearer language for the formative self-assessment narratives to encourage students to evaluate their strengths and weaknesses honestly without feeling the need to exaggerate positively or negatively.
6. For Summer 2023, we plan to include a component of justification for the Major Project topic selection that includes how it addresses the educational needs suggested by the Formative Self-Assessment better than the next best choice under consideration.
7. For summer 2023, we plan to ask for work-in-progress samples of the Major Project Implementation to be posted to an online discussion forum prior to our November and March Zoom follow-up meetings to encourage steady progress and avoid last-minute panic.
8. For summer 2023, we plan to assign and encourage more peer discussion with 2nd-year students mentoring 1st-year students in fleshing out the Personal Framework for Lesson Planning.
9. We have no plans to reduce the rigor of the implementation video assignment.
10. For summer 2023, we will revisit the explanations and parameters of the summative self-assessment process included in the syllabus and rubrics for MUSI 6285
11. We will post exemplar Major Projects in MUSI 6031 for the summer term one year after completion to help clarify expectations and reduce student concerns.

Update of Progress to the Previous Cycle's PCI:

1. We had a discussion forum for each cohort to post a work-in-progress link to their Digital Portfolios during the second week of the summer session for annual and ongoing peer review and feedback.
2. We added a "Legacy Discussion Forum" for graduates of the MA in Band Studies. Graduates can have renewable access each summer.
3. We expanded discussion mentoring assignments for our third-year students and introduced mentoring opportunities to second-year students. Students reported greater sense of ownership in the learning and teaching process at the graduate level.
4. We adjusted the organization of the MA Community of Practice based on student feedback.

5. We developed clearer language for the formative self-assessment narratives to encourage students to evaluate their strengths and weaknesses honestly without feeling the need to exaggerate positively or negatively.

6. We asked students for justification for the Major Project topic selection so they would see the connection with their educational needs suggested by the Formative Self-Assessment. We also asked why that topic was better than the next best choice under consideration.

7. We posted work-in-progress samples of the Major Project Implementation prior to our November and March Zoom follow-up meetings to encourage steady progress and avoid last-minute panic.

8. We encouraged more peer discussion with 2nd-year students mentoring 1st-year students in fleshing out the Personal Framework for Lesson Planning.

9. We did not reduce the rigor of the implementation video assignment.

10. At the end of the Summer 2023 session, we discussed reducing the number of self-assessments each student must complete during the MA program. Syllabi and rubrics have be revised accordingly once parameters are finalized.

11. We posted exemplary Major Projects in MUSI 6031 to help clarify expectations and reduce student concerns.

New Plan for Continuous Improvement Item

Closing Summary:

1. Students will complete two major projects, and we instruct them to design the first project to be manageable, measurable, and achievable. We want to clarify our expectations for breadth and depth in the second project while still being manageable, measurable, and achievable.

2. We will revise the write-up instructions to encourage students to keep notes (perhaps a journal) so they can submit background information, spreadsheets, or other appropriate artifacts to support the results of their major projects with more clarity.

3. We plan to schedule earlier discussion boards about the Personal Lesson Plan Framework in 2024 to alleviate anxiety and misunderstanding about the assignment.

4. We plan to request student feedback on the Implementation Video to establish more specific guidelines for the number and length of clips, along with suggestions for editing techniques. This will help students better understand expectations for documenting their lesson plan framework.

5. We do not feel that we need to continue to monitor the progress of Digital Portfolios. They have been embraced fully by our students, and they are happy to have been required to create such a useful resource for and about themselves.

6. We are interested in exploring options for AI feedback for discussion postings to encourage more substantive comments if postings are brief immediately (not intended to be a substitute for the instructor). This technology may not be available at SHSU right away.

7. The self-assessments are lengthy and time-consuming, so we plan to require Formative Self-Assessments at the beginning of the first and second years only.

8. We plan to require Summative Self-Assessments at the end of the second and third years only.

Music BA

Music History

Goal Description:

BA students will be knowledgeable regarding the general history of music and proficient in identifying composers, genres, and styles of compositions from the representative periods of Music History they have studied.

Providing Department: Music BA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Music History Writing Skills

Learning Objective Description:

Students will develop the necessary skills to discuss and explain in detail important concepts related to music history by writing in a clear, fluent manner consistent with norms within the field.

RELATED ITEM LEVEL 2

Improving Music History Learning by Writing

Indicator Description:

The traditional semester essay will be replaced by a regular journal assignment in which students have to reflect on the weeks' topics and bring them into a concise piece of writing. In this way writing becomes a learning tool rather than a more or less unrelated activity. Furthermore, the instructors can give feedback on the students' writing in a more targeted fashion.

Criterion Description:

Overall performance of students who regularly complete the journal assignment is expected. Moreover, students should display significant improvements in their writing—particularly style, grammar, and expression.

Findings Description:

In the calendar year 2022, Dr. Hughes joined the music history faculty and Dr. Aschauer was on sabbatical. Given the new situation of the faculty, 2023 seems to be an appropriate moment for a re-evaluation of all music history assessment strategies.

RELATED ITEM LEVEL 3

Improving Music History Learning by Writing

Action Description:

Given the faculty situation in 2022, while the outlined strategies continued to be employed, no data was collected.

Music Theory

Goal Description:

BA students will become proficient with the necessary fundamental skills associated with Music Theory.

Providing Department: Music BA

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Sight Singing Assessment

Learning Objective Description:

Each student will demonstrate a proficiency in music literacy skills, such as effectively demonstrating the ability to sight sing a diatonic and a chromatic melody using solfege. The assessment of sight singing within the Music Theory curriculum highlights important skills covered in the core Music Theory and Musicianship sequence, such as: musical fluency, pitch accuracy, rhythm accuracy, and solfege mastery.

Sight Singing Assessment

Indicator Description:

At the completion of Musicianship 3, the capstone class within the core sequence for performance-based skills in the Music Theory curriculum, students will be assessed on their sight singing ability of both diatonic and chromatic music. The sight singing assessment tool will allow faculty to collect data in the following areas: musical fluency, pitch accuracy, rhythm accuracy, and solfege mastery.

Criterion Description:

This semester (Fall 2022) we collected data for sight singing assessment.

On a scale of 1 to 10, the benchmark in all areas for assessment is 8, which is admittedly high. After collecting the data, we investigated the results.

Areas of assessment in sight singing (diatonic and chromatic music):
(1) Musical Fluency
(2) Pitch Accuracy
(3) Rhythm Accuracy
(4) Solfege Mastery

Findings Description:

Findings for Sight Singing Assessment:

(1) Musical Fluency: 7.5 (not met)

(2) Pitch Accuracy: 7.5 (not met)

(3) Rhythm Accuracy: 8.5 (were met)

(4) Solfege Mastery: 7.5 (not met)

Sight Singing Assessment Diagnostic

Action Description:

Beginning Fall 2023, the School of Music has hired Dr. Bryan Espinosa as an assistant professor of Music Theory. Together with Dr. Kevin Clifton, we will investigate how we can improve the Musicianship courses to better meet the needs of our students without sacrificing academic standards. In the past, the musicianship courses were mainly taught by adjunct faculty and it was difficult to maintain academic standards because of human error in collecting data for assessment. While there is a standardized syllabus for all Musicianship classes, with standardized grading scales, we are not confident that data collection has been consistent across the board. This, of course, is on par in any academic program with multiple faculty teaching the same section of a course for data collection. Since the findings of the sight singing assessment hovered

around the 7.5 mark (indicating that the benchmark of 8 was not met), we will continue to assess not only how we collectively teach this skill in all sections of the course, and, importantly, continue to assess how data is consistently collected.

Performance Application

Goal Description:

Students in the BA must be able to perform a variety of undergraduate repertoire, demonstrating musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice.

Providing Department: Music BA

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Instrumental/Vocal Performance Proficiency

Learning Objective Description:

At the completion of the fourth semester of applied study, each student will demonstrate, through a juried performance, proficiency in instrumental/vocal performance relative to technical command, rhythmic accuracy, intonation, tonal control and musicianship.

RELATED ITEM LEVEL 2

Instrumental/Vocal Performance Proficiency

Indicator Description:

Students perform an end-of-semester juried performances for applied faculty in their specific area that demonstrates the culmination of their semester's work. Students must also show consistent progress in key areas of their respective instrument/voice and perform at an acceptable level corresponding to their grade level, and must pass a "proficiency" which demonstrates a minimum skill set before being permitted to register for upper level applied instrument credits. The ideal is for each student to pass the proficiency at the first attempt; however, due to the rigorous application of indicator standards that are common to the SHSU applied faculty, a high, yet realistically attainable criterion is that students should pass the proficiency hearing with no more than three (3) attempts. The School of Music considers a pass rate of 90% of the students attempting proficiency every semester to be successful.

Criterion Description:

The students' proficiency jury will be used to evaluate and indicate the pass/fail rate. A minimum of three faculty adjudicators rate the juries and agree on a final proficiency outcome.

Findings Description:

The School of Music had three total BA proficiency attempts in applied lessons for AY 23. All three successfully passed.

Attached Files
📄 BA Proficiencies Results.pdf

RELATED ITEM LEVEL 3

Instrumental/Vocal Performance Proficiency

Action Description:

The School of Music will continue to use the pass/fail of the proficiency as a benchmark for assessment, with a 90% pass rate as a goal for the school.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

Performance: Because the performance goal fell short of the criterion, the applied faculty will continue to work to raise the skill set of students preparing for their proficiency. By working to address the deficiencies as well as continuing to recruit high-level musicians, the School of Music is confident that proficiency pass rate will improve.

Music Theory: Based on the results from the sight singing assessment, the music theory division will continue to focus on improving students' overall musicianship skills in the area of successfully singing a melody at sight. This musical skill is a good indicator of basic musical competency, which assesses students' overall ability to quickly integrate their pitch and rhythmic fluency. By building a comprehensive pedagogical approach amongst the faculty, the School of Music is confident that students' skill level will improve to reach the benchmark in the following areas in sight singing: overall musicianship, rhythmic accuracy, pitch accuracy, and solfege accuracy.

Music History: Due to faculty staffing instability the assessment was not carried out in the planned manner. A new faculty hire will bring more planability and the assessment will be repeated.

Update of Progress to the Previous Cycle's PCI:

Performance: The BA majors met the goal this year by 100% passing their proficiency on the first attempt. This was especially impressive as these students were right at the heart of the learning loss classes due to COVID.

New Plan for Continuous Improvement Item

Closing Summary:

1. The music theory assessment plan for the upcoming year will continue to focus on targeted areas in the musicianship curriculum, as well as explore additional areas in the core music theory sequence.
2. The performance assessment plan for the upcoming year will continue to focus on the proficiency as a benchmark for skill attainment. The applied faculty are continuing to raise their recruitment efforts as the learning loss from COVID is being seen in the new students, which is a challenge to maintain high standards.

Music MM

Comprehensive Music Knowledge Base

Goal Description:

MM students should obtain a comprehensive knowledge of music beyond their primary area of focus/concentration, building on undergraduate foundations and increasing the *breadth* of their knowledge and abilities. This should include but is not limited to music performance, pedagogy, or therapy; music theory; and music history.

Providing Department: Music MM

RELATED ITEM LEVEL 1

Breadth Of Knowledge

Learning Objective Description:

MM students need to obtain an appropriate level of musical knowledge beyond their primary area of focus/concentration. This should include but is not limited to music performance, pedagogy, or therapy; music theory; and music history.

RELATED ITEM LEVEL 2

Comprehensive Exam

Indicator Description:

Students will take an oral comprehensive exam in their final semester of study. This test will be relevant to all aspects of study that the student has experienced in the program, including performance, pedagogy, or therapy; music theory; and music history. The test will be administered by a minimum of three School of Music faculty from the designated fields of study.

Criterion Description:

Students are scored in three different categories: their applied area, music history, and music theory. A "Pass" on the exam indicates that all three categories were completed successfully. *Students will be allowed to retake a portion or all of their oral exam one time.* The School of Music considers a first-time pass rate of 75% of students to be successful.

Findings Description:

All students taking the comprehensive exams passed all three component areas on their first attempt.

RELATED ITEM LEVEL 3

Comprehensive Exam

Action Description:

Since 100% pass rate was achieved this year, no further action for assessment at this time is required.

Music Performance

Goal Description:

Students studying music performance will perform at a level considered professionally competitive in all types of music literature, including solo works, chamber music, and those pieces written for large ensembles. Through their performance, students will be able to demonstrate a fundamental understanding

of all musical stylistic periods by making historically-informed choices regarding specific musical elements (i.e. phrasing, articulation, ornamentation, etc.). This degree plan culminates in a recital, which adheres to the guidelines in the School of Music Student Handbook and is tailored to the student's principle vocal or instrumental concentration.

Providing Department: Music MM

RELATED ITEM LEVEL 1

High Quality Performance Of Standard Literature

Learning Objective Description:

Master's students with a performance emphasis will perform standard literature for their instrument/voice. The music selections will be appropriate to the masters degree level and performance practices at the professional level.

RELATED ITEM LEVEL 2

Pre-Recital Hearing

Indicator Description:

Graduate students studying performance or pedagogy must pass a pre-recital hearing indicating the music required for their recital has been prepared to a professional performance-ready level. Students will present at least one graduate recital which indicates they have attained the appropriate level of mastery of their instrument/voice at a level which must be consistent with the national standards of the National Association of Schools of Music (NASM).

Masters of Music Pre-Recital Hearing Performance Standards:

The application of performance standards used for each instrument or voice will vary widely based upon composers, periods and styles; nevertheless, the following standard performance qualities are checked by all faculty and assessed in the specific context of the particular performance piece:

  Intonation
  Rhythmic accuracy
  Tone quality

Students must sing/play in turn, with the proper/appropriate intonation and tone quality and within the prescribed rhythmic patters for the periods and composers and styles of their performance pieces.

Criterion Description:

The ideal is for each student to pass the pre-recital hearing at the first attempt; however, due to the rigorous application of indicator standards that are common to the SHSU Masters Music Program faculty, a high, yet realistically attainable criterion is that Students should pass the pre-recital hearing with no more than three (3) attempts. 100% of students will pass the pre-recital hearing within three attempts and be judged "recital ready." The School of Music considers 95% of the students passing the recital jury on the first attempt to be a success.

Findings Description:

There were 13 total recital hearings for MM students in AY 23, three in the fall and 10 in the spring. All 13 recital hearings were passed successfully on the first attempt.

Attached Files
📄 Graduate Level Recital Hearings Results.pdf

Pre-Recital Hearing
Action Description:
All MM students met the goal of passing their recital hearing on the first attempt in AY 23.

Update to Previous Cycle's Plan for Continuous Improvement Item
Previous Cycle's Plan For Continuous Improvement (Do Not Modify):
Closing Summary
Breadth of Knowledge: The School of Music has hired a new tenure-track musicologist starting Fall 2022. The academic faculty will explore options for course rotation and implementation within the MM curriculum to enhance student knowledge and preparedness for the comprehensive exams.

Performance: The School of Music plans to continue using the recital hearing pass rate as the measurement of performance assessment for next year.

While the comprehensive exam pass rate has been high and the School of Music has consistently maintained the goal pass rate, the process leading up to the comprehensive exams has not always been clear to the students. There have been occasional delays in comprehensive exam attempts due to not fully understanding the requirements and expectations. The School of Music plans to address these situations by reviewing the exam requirements, creating a Graduate Handbook, as well as improving this aspect of advising.

Update of Progress to the Previous Cycle's PCI:
The School of Music did hire Dr. Lesley Hughes, who has been integral into the musicology curriculum and served on a number of graduate comprehensive exams. In addition, a Graduate Handbook was created and the expectations and requirements were made explicitly clear at the beginning of the degree, as reiterated a full semester prior to the comprehensive exam. This communication has made the exam process more successful than it has been in the past, and all students attempting their exam were able to complete them and pass on the first attempt.

The recital hearing benchmark has been very successful, as the students are all passing on their first attempt. However, one data point that has not been included is that when a student isn't ready for the recital, they often postpone the recital date, and therefore the hearing isn't attempted until closer to the newly scheduled date. So while it is true that all attempts were successful, this assessment does not capture the recitals where the original recital date was delayed.

New Plan for Continuous Improvement Item
Closing Summary:
The School of Music will continue to work to find more effective ways to communicate the comprehensive exam requirements and expectations. We just hired a new music theory faculty, who will also contribute to the graduate theory curriculum and will likely serve on exam committees.

We are currently looking at course offerings to see if there is a better sequence in which to offer the MM core courses, so that students can have the core requirements completed before the semester of the comprehensive exam.

While the Recital Hearing will continue to be a benchmark for performance assessment, we will start tracking data on recital postponements to see if there are any consistent trends or patterns, or if the few that have occurred are simply anomalies.

Music Therapy BM

Clinical Musicianship Skills

Goal Description:

BM music therapy students will demonstrate foundational competence in vocal and self-accompaniment skills prior to commencement of clinical training experiences.

Providing Department: Music Therapy BM

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Practicum Readiness - Chord Progressions

Learning Objective Description:

Students will demonstrate the ability to competently play on piano and/or guitar a given set of major (I-IV-V-I in C, D, and G major) and minor chord (i-iv-V-i in a, d, or e minor) progressions with a steady tempo, consistent accompaniment pattern, and accurate and fluid chord changes.

RELATED ITEM LEVEL 2

Practicum Readiness Evaluation

Indicator Description:

Each student will be required to pass the Practicum Readiness Evaluation (PRE) prior to the start of Music Therapy Practicum courses. The evaluation can be repeated up to two times. Music therapy faculty developed current iteration of the PRE in consultation with music therapy assessment consultants hired through an Office of Assessment and Planning mini-grant, as well as through review of PRE-style evaluations that other institutions utilize. SHSU music therapy professors serve as jurors and utilize a rubric to evaluate students' performances across a variety of criteria, which they will average to calculate overall scores for the chord progression component and song accompaniment component.

Attached Files

📄 PRACTICUM PROF eval

Criterion Description:

Scores for the PRE are determined by the attached rubric and 4-point scale. An average score of 3 is required in each section in order to pass the PRE. Students who earn a 2.8 or 2.9 in one or both sections will earn a grade of "provisional pass" and will need to re-do the lower-scored section(s) at the end of the semester and earn a score of 3.0 in order to continue in practicum the following semester.

Attached Files

📄 PRE.Rubric.xlsx

Findings Description:

At the end of the spring 2023, six students were eligible for and attempted for the first time the PRE. Of these six students who took the PRE, three passed and three did not pass. The reasons for these students not passing are as follows:

Student 1: Song accompaniment - difficulties with voice, including finding the starting pitch, singing the correct melody, and staying in the correct key.

Students 2 and 3: Unprepared for PRE - did not follow directions in selecting songs according to PRE instructions, and thus were unable to complete the PRE in its entirety.

Practicum Readiness Evaluation

Action Description:

In the upcoming academic year, the faculty will adjust the curriculum to focus on the areas of difficiency: song accompaniment and preparing students for PRE.

Practicum Readiness - Song Accompaniment

Learning Objective Description:

Students will demonstrate the ability to competently sing while accompanying themselves a total of four different songs, including: 1) a song of their choice, sung acapella (does not need to be memorized); 2) a song of their choice, sung while accompanying themselves rhythmically using body percussion or a percussion instrument of their choice (does not need to be memorized); 3) a song from a children's movie/cartoon/show, sung from memory while accompany themself on piano or guitar in the key of their choice; and 4) a common preschool or folk song, sung from memory while accompanying themself on piano or guitar in a key of their choice that is different from the key they selected for the other guitar/piano accompanied song.

Practicum Readiness Evaluation

Indicator Description:

Each student will be required to pass the Practicum Readiness Evaluation (PRE) prior to the start of Music Therapy Practicum courses. The evaluation can be repeated up to two times. Music therapy faculty developed current iteration of the PRE in consultation with music therapy assessment consultants hired through an Office of Assessment and Planning mini-grant, as well as through review of PRE-style evaluations that other institutions utilize. SHSU music therapy professors serve as jurors and utilize a rubric to evaluate students' performances across a variety of criteria, which they will average to calculate overall scores for the chord progression component and song accompaniment component.

Attached Files

📄 PRACTICUM PROF eval

Criterion Description:

Scores for the PRE are determined by the attached rubric and 4-point scale. An average score of 3 is required in each section in order to pass the PRE. Students who earn a 2.8 or 2.9 in one or both sections will earn a grade of "provisional pass" and will need to re-do the lower-scored section(s) at the end of the semester and earn a score of 3.0 in order to continue in practicum the following semester.

Attached Files

📄 PRE.Rubric.xlsx

Findings Description:

At the end of the spring 2023, six students were eligible for and attempted for the first time the PRE. Of these six students who took the PRE, three passed and three did not pass. The reasons for these students not passing are as follows:

Student 1: Song accompaniment - difficulties with voice, including finding the starting pitch, singing the correct melody, and staying in the correct key.

Students 2 and 3: Unprepared for PRE - did not follow directions in selecting songs according to PRE instructions, and thus were unable to complete the PRE in its entirety.

RELATED ITEM LEVEL 3

Practicum Readiness Evaluation

Action Description:

In the upcoming academic year, the faculty will adjust the curriculum to focus on the areas of difficiency: song accompaniment and preparing students for PRE.

Music History

Goal Description:

BM music students will be knowledgeable regarding the general history of music and proficient in identifying composers, genres, and styles of compositions from the representative periods of Music History they have studied.

Providing Department: Music Therapy BM

Progress: Ongoing

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Music History Writing Skills

Learning Objective Description:

Students will develop the necessary skills to discuss and explain in detail important concepts related to music history. Students will also be able to write in a clear, fluent manner consistent with norms within the field.

RELATED ITEM LEVEL 2

Improving Music History Learning by Writing

Indicator Description:

The traditional semester essay will be replaced by a regular journal assignment in which students have to reflect on the weeks' topics and bring them into a concise piece of writing. In this way writing becomes a learning tool rather than an more or less unrelated activity. Furthermore, the instructors can give feedback on the students' writing in a more targeted fashion.

Criterion Description:

Overall performance of students who regularly complete the journal assignment is expected. Moreover, students should display significant improvements in their writing—particularly style, grammar, and expression.

Findings Description:

In the calendar year 2022, Dr. Hughes joined the music history faculty and Dr. Aschauer was on sabbatical. Given the new situation of the faculty, 2023 seems to be an appropriate moment for a re-evaluation of all music history assessment strategies.

Music History Learning Through Writing

Action Description:

Given the faculty situation in 2022, while the outlined strategies continued to be employed, no data was collected.

Music Theory

Goal Description:

BM music therapy students will become proficient with the necessary fundamental skills associated with Music Theory.

Providing Department: Music Therapy BM

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Sight Singing Assessment

Learning Objective Description:

Each student will demonstrate a proficiency in music literacy skills, such as effectively demonstrating the ability to sight sing a diatonic and a chromatic melody using solfege. The assessment of sight singing within the Music Theory curriculum highlights important skills covered in the core Music Theory and Musicianship sequence, such as: musical fluency, pitch accuracy, rhythm accuracy, and solfege mastery.

RELATED ITEM LEVEL 2

Sight Singing Assessment

Indicator Description:

At the completion of Musicianship 3, the capstone class within the core sequence for performance-based skills in the Music Theory curriculum, students will be assessed on their sight singing ability of both diatonic and chromatic music. The sight singing assessment tool will allow faculty to collect data in the following areas: musical fluency, pitch accuracy, rhythm accuracy, and solfege mastery.

Criterion Description:

This semester (Fall 2022) we collected data for sight singing assessment.

On a scale of 1 to 10, the benchmark in all areas for assessment is 8, which is admittedly high. After collecting the data, we investigated the results.

Areas of assessment in sight singing (diatonic and chromatic music):
(1) Musical Fluency
(2) Pitch Accuracy
(3) Rhythm Accuracy
(4) Solfege Mastery

Findings Description:

Findings for Sight Singing Assessment:

(1) Musical Fluency: 7.5 (not met)

(2) Pitch Accuracy: 7.5 (not met)

(3) Rhythm Accuracy: 8.5 (were met)

(4) Solfege Mastery: 7.5 (not met)

Sight Singing Assessment Diagnostic

Action Description:

Beginning Fall 2023, the School of Music has hired Dr. Bryan Espinosa as an assistant professor of Music Theory. Together with Dr. Kevin Clifton, we will investigate how we can improve the Musicianship courses to better meet the needs of our students without sacrificing academic standards. In the past, the musicianship courses were mainly taught by adjunct faculty and it was difficult to maintain academic standards because of human error in collecting data for assessment. While there is a standardized syllabus for all Musicianship classes, with standardized grading scales, we are not confident that data collection has been consistent across the board. This, of course, is on par in any academic program with multiple faculty teaching the same section of a course for data collection. Since the findings of the sight singing assessment hovered around the 7.5 mark (indicating that the benchmark of 8 was not met), we will continue to assess not only how we collectively teach this skill in all sections of the course, and, importantly, continue to assess how data is consistently collected.

Music Therapy Board Certification

Goal Description:

BM music therapy students will be fully prepared to obtain board certification in music therapy and to practice ethically as professional MT-BC's (Music Therapists - Board Certified).

Providing Department: Music Therapy BM

RELATED ITEMS/ELEMENTS -

Music Therapy Board Certification

Learning Objective Description:

Following the completion of all coursework, including the music therapy internship, students will evidence sufficient knowledge for board-certification in the areas of music therapy referral, assessment, and treatment planning; treatment implementation and termination; documentation and evaluation; and professional development and responsibilities.

Board Certification Examination

Indicator Description:

Following completion of the undergraduate program, students planning to practice as professional music therapists must pass the national board-certification examination administered by the Certification Board for Music Therapists (CBMT).

Criterion Description:

CBMT disseminates quarterly both institution-specific and national board-certification pass rates. These pass rates are separated out by first-time exam takers and repeat test takers, with first-time pass rates being the purest form of data. As a program, we consider a first-time pass rate at or above the national average to be adequate.

In addition to information about first-time and repeat test takers' pass rates, CBMT provides on request ultimate pass rates, which are look back at a particular period of time to gauge how many candidates from the university have ultimately passed, regardless of if it was their first attempt or a repeat attempt. As a program, we consider an ultimate pass rate of 70% to be adequate.

Findings Description:

At the time of completing this assessment report, we are missing the CBMT quarterly report from Q1 2023 (it appears to have been lost in the mail; we recently emailed CBMT to request that they send a PDF copy through email). Once we receive this document, we will update the assessment report with findings.

Board Certification Examination

Action Description:

In the future, we will report assessment findings during the academic year to establish areas of concern noted in the certification, that can be addressed in the classroom curriculum.

Performance Application

Goal Description:

Students in the BM must be able to perform a variety of undergraduate repertoire, demonstrating musicianship, technical proficiency, and interpretive understanding on a principal instrument/voice.

Providing Department: Music Therapy BM

Instrumental/Vocal Performance Proficiency

Learning Objective Description:

At the completion of the fourth semester of applied study, each student will demonstrate, through a juried performance, proficiency in instrumental/vocal performance relative to technical command, rhythmic accuracy, intonation, tonal control and musicianship.

Instrumental/Vocal Performance Proficiency

Indicator Description:

Students perform an end-of-semester juried performances for applied faculty in their specific area that demonstrates the culmination of their semester's work. Students must also show consistent progress in key areas of their respective instrument/voice and perform at an acceptable level corresponding to their grade level, and must pass a "proficiency" which demonstrates a minimum skill set before being permitted to register for upper level applied instrument credits. The ideal is for each student to pass the proficiency at the first attempt; however, due to the rigorous application of indicator standards that are common to the SHSU applied faculty, a high, yet realistically attainable criterion is that students should pass the proficiency hearing with no more than three (3) attempts. The School of Music considers a pass rate of 90% of the students attempting proficiency every semester to be successful.

Criterion Description:

The students' proficiency jury will be used to evaluate and indicate the pass/fail rate. A minimum of three faculty adjudicators rate the juries and agree on a final proficiency outcome.

Attached Files

📄 WW Proficiency Exam Example Spring 2022.pdf
📄 Voice Proficiency Exam Example Spring 2022.pdf

Findings Description:

The School of Music had 11 total proficiency attempts from Music Therapy majors. Of the 11 attempts, only 5 passed, with a successful pass rate of 45.5%, well below the goal of 90%

Attached Files

📄 [BM Therapy Proficiencies Results.pdf](#)

Instrumental/Vocal Performance Proficiency

Action Description:

It is very likely that the steep decline in the pass rate on proficiencies this year was due to the learning loss being experienced as a result of COVID. The majority of these students are sophomores who would have completed their last two years of high school at the height of the pandemic and online learning, which is not conducive to gaining skills on an applied instrument. The applied faculty are working hard to continue to recruit high level musicians, as well as working to bring those with deficient skills due to COVID up to speed as quickly as possible.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

Performance:

Music History:

Music Theory: Based on the results from the sight singing assessment, the music theory division will continue to focus on improving students' overall musicianship skills in the area of successfully singing a melody at sight. This musical skill is a good indicator of basic musical competency, which assesses students' overall ability to quickly integrate their pitch and rhythmic fluency. By building a comprehensive pedagogical approach amongst the faculty, the School of Music is confident that students' skill level will improve to reach the benchmark in the following areas in sight singing: overall musicianship, rhythmic accuracy, pitch accuracy, and solfege accuracy. Dr. Clifton and incoming faculty member Dr. Espinosa plan to work with music therapy faculty this upcoming year on Musicianship course revisions to better help therapy students build practical skills (e.g., using popular songs for sight singing and aural skills practice exercises).

Practicum Readiness Evaluation: Will update this section once findings and actions are entered.

Board Certification: Will update this section once findings and actions are entered.

Update of Progress to the Previous Cycle's PCI:

Performance: The performance goal of the School of Music fell significantly short of our goal this year, having only 45.5% of attempted proficiencies passed and a goal of 90%.

New Plan for Continuous Improvement Item

Closing Summary:

1. The performance assessment plan for the upcoming year will continue to focus on recruiting higher level players and singers, and ensuring that the current students are gaining the skills as needed to be successful in the applied proficiency. The applied faculty are continuing to raise their recruitment efforts as the learning loss from COVID is being seen in the new students, which is a challenge to maintain high standards.

Department of Theatre and Musical Theatre

Theatre BFA

Acting/Directing Proficiency

Goal Description:

Each theatre student in the Acting/Directing emphasis will acquire the acting and directing techniques necessary to demonstrate proficiency and artistry to assure success in the academic and the professional worlds.

Providing Department: Theatre BFA

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Acting/Directing Majors Will Demonstrate Proficiency In Acting/Directing Artistry
Learning Objective Description:

Students will demonstrate proficiency in character development, use of body and voice, script analysis, period and modern acting techniques, and auditioning techniques.

RELATED ITEM LEVEL 2

End of the Semester Acting Assessment
Indicator Description:

Each Acting/Directing student is required to complete an assessed acting audition. The assessment consist of SHSU Theatre faculty that teach in the acting area. During the assessment performance the student will demonstrate a proficiency in character development including effective movement, playing objectives, textual clarity, and vocal energy.

Freshman and Sophomore students prepares 2 contrasting monologues each semester. Juniors prepare a duet in the fall semester and a single 4-6 min monologue in the spring semester. Seniors prepare their 2 best contrasting monologues in the fall semester.

The faculty have shared access to the database and can review the videos and make notes about the students work and progress.

The assessment will also include an interview with faculty in which the student will provide a self assessment of their progress in the department, academically, and in performance production. This is done in a separate Zoom meeting, following the faculty's review of the students work.

Once a student is accepted into the Acting/Directing Emphasis they are ASSESSED each semester.

Attached Files
📄 acting/directing assessment rubric
Criterion Description:

At present, there is not a written guideline for the students to work from as to the levels of expertise needed to enter the acting/directing program. Entrance into the program is based on a combination of details written by the jurors during the student's evaluation. A number of the upper-level classes such as Stage Combat and Directing II were created to train those students whose abilities, during their time spent at SHSU, were geared specifically to performance or directing. In the ideal situation, those students entering this program will move through their Freshman to Senior years as a group. To manage this, a cap of 15 students was projected for each year. Most of the students entering the Theatre program believe that acting is their main or only focus thus most students audition for this track.

If a student does not meet the requirements for this track of study or for the design/tech, or theatre studies, they are asked to explore a theatre minor or asked to re-exam their major.

At present all students are required to audition or interview into all areas of the theatre degree.

Findings Description:

We have moved to an audition only program and the observations in the the end of semester/year assessment are that the student body is a stronger then ever and showing tremendous growth. Our Freshman are a head of where our senior were at the same time in their training and this is a result of auditioning the students before they arrived at SHSU.

RELATED ITEM LEVEL 3

End of Semester Acting Assessment Moving Forward

Action Description:

We are looking to vary how we assess each classification in each semester. If we need to have more variety in the Freshman and Sophomore assessment as we do with the Junior and Senior.

RELATED ITEM LEVEL 2

Senior Acting/Directing Showcase

Indicator Description:

Senior A/D Workshop Spring semester for work dedicated to the Senior Showcase. This is the culmination of their work in the program and displays their talent to the working industry. We are also exploring a better showcase for those students who want to pursue directing.

Criterion Description:

We returned to having our showcase in Houston at Stages Theatre. The showcase was attended by area theatres and an online webpage was built to share their work with industries outside of Houston.

Findings Description:

We are receiving positive feedback from the Houston Theatre community about this showcase and students are gaining representation and jobs opportunities from it.

RELATED ITEM LEVEL 3

Senior Acting/Directing Showcase

Action Description:

We have found that this showcase needs to start preparations in the fall semester during the Seniors AD Workshop class.

Design and Technology Proficiency

Goal Description:

Students interested in preparation for entering the workforce in design or technical aspects of the performing arts and or live entertainment, will find courses that prepare them for employment in costume construction, draping, prosthetic makeup, airbrushing, set construction, including welding and carpentry, technical direction, projection, scenic art, wardrobe, work as a performing arts electrician or sound engineer and/or design in all of the aforementioned areas.

Providing Department: Theatre BFA

Progress: Completed

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Design / Tech time and project management

Learning Objective Description:

Design and technology assignments to maximize the student's strengths, and improve on complementary skill sets in an effort to create more well rounded and employable graduates. Courses and assignments, both in and out of the classroom, are based on a reasonable and equitable work schedules. Projects, particularly the advanced projects, will be given sufficient lead time for the completion of said project within a work cycle that takes into consideration the students skills, course work and employment, if employed in one of the theatre shops. The students will learn to manage expectations, workloads, and deadlines in this way.

Managing skill to projects
Indicator Description:

Design meetings will begin 4 months or more prior to the first drawings, renderings or drafts being due. These deadlines are altered based on the needs of the particular production and the complexity of the new construction implements. Production based projects have final inflexible deadlines based on the curtain of the show and are not dependent on if the aim is for an individual or a team.

Criterion Description:

For student designers, calendar and due dates are set to include concept meeting with the Director, research and conceptual realization deadlines, rough sketches, final renderings, drafts (for scenery and lighting), meetings with the shop staff and shop coordinators, as well as technical and dress rehearsals.

For technicians the dates are set by the Technical Director and Costume Shop Supervisor based on complexity of build or material acquisition timelines.

Findings Description:

All students have met the 95% adherence to their deadlines, and when late have striven to fill in delinquencies that might affect another's work or progress within their production schedule. All design and technology materials have been completed before they were needed in production and therefore did not adversely affect the outward facing showing of the student's work.

Managing skill to projects
Action Description:

Departmental technical staff positions have been reorganized and reclassified into the CAM Production staff, under the new position of Director of Production (DOP). Therefore, we the Department of Theatre and Musical Theatre, plan to operate production meetings and processes, within the department, as if the CAM Production Staff is a production or build house separate from the inner workings of the department itself . This is inline with industry practices in which most professional companies do not have dedicated shop spaces or technical staff that work or are available to them alone. Production meetings and design meetings will be held and CAM staff will be incorporated when processes have progressed far enough to illicit their presence and expertise. Once drafting packets and paperwork is to a point they can be shared, they will be sent to the appropriate staff member to "bid" the show, thus assuring the show is within budget. This change in process will require a faculty member in the Department of Theatre and Musical Theatre to act as Production Manager going forward.

Design/Tech Majors Will Demonstrate Proficiency in their chosen skill areas
Learning Objective Description:

Students in the Design/Technology concentration, within the BFA in Theatre degree, will demonstrate mastery in the technology, written communication, oral communication, drawing, rendering, and fabrication skill in accordance with their academic level and area of emphasis while maintaining a 2.75 GPA in their major.

Design/Tech Annual Review

Indicator Description:

Through annual portfolio review and performance assessment, Design/Technology students must demonstrate a degree of design/technology proficiency in a minimum of two areas specified in the learning objective.

For the area of design: examples of period research, drawing and/or drafting skills, character development, mood, style, and for the more advanced student, evidence of collaboration among different artists on a single project should be represented.

For the technology student: evidence of drafting, drawing, and at least one of the following areas: carpentry, electric plots, sewing must be included.

The 3 design and technology faculty, and professional staff, assess portfolios and provide feed back to each design/tech student. The student will provide a self assessment and answer preparatory questions on the Assessment info form as part of the assessment process. Along with this, students will submit a professional resume as well as a digital presence (website or online portfolio) or a digital portfolio (submitted as a PDF. During the semester assessment, discussion of theatre class participation and faculty expectations of the student's work are discussed along with the success level of the student's semester long participation in department production work.

At the freshman level, the student is expected to have a resume that includes design and or technical work from high school and college semester(s) that they are in or have completed. The portfolio includes labelled process photos as well as final result photos. Each subsequent semester, the student is expected to add and sort through their projects creating a visual documentation of skills related to their chosen specialties.

By the end of their Junior year, high school work is dropped from the portfolio as the goal is that the student has participated in a wide range of types and numbers of both University and outside productions as to provide sufficient proof of at least basic skills. In their Junior or Senior year, the student will take THEA 4365 Portfolio Development where they spend a semester fine tuning their theatrical resume, portfolio, digital presence, and interview skills.

At the end of their Senior year, during their final assessment, students fill out a different preparatory form reflecting on their time at SHSU and their next career steps. They also present their specialized portfolio and resume to the faculty. This final presentation should have a clean "full" resume with a portfolio and digital presence that represents employment readiness.

In addition to department production work each design/technology major is encouraged to work in at least one professional theatre during the summers or academic semesters in which they are enrolled in THEA 4093 Theatre Internship. The faculty will help to secure students in regional theatre summer internship programs or to acquire other work that would benefit their future career aspirations.

Attached Files

📄 ASSESSMENT SCORE EXPLANANTION.doc

📄 GRADUATING SENIORS DT INFO FORM.pdf
📄 DTM ASSESSMENTS INFO FORM.pdf

Criterion Description:

At the end of each year the student is assessed as follows during a formal assessment with the Design/Technology faculty:

First year students:

- A resume showing all production responsibilities they have taken on in their year as a SHSU student and in the proper format for an undergraduate design and technology student. This will be the last time the faculty should see secondary school credits.
- A portfolio containing work from that academic year. This work should be displayed in a bound format with a clear direction towards a realized portfolio in subsequent juries.

Second year students:

- This assessment submission should include an updated resume with all prior required content in an updated format and layout. This resume should include three references, who have been asked to act as such, an articulated intent for the resume, and well-defined skills section which shows the students strengths.

- The portfolio should be arranged in a more professional fashion than has been seen in prior juries with work shown in a logical progression showing the students growth and clarity of purpose. The best work should lead the portfolio even if that work is not the most recent work.

- All present materials should show a clear regard for notes given in prior juries or consultation with faculty members. Third Year   (Note: at this point in the Design/Tech curriculum it is possible that a Third year student may have taken the PORTFOLIO DEVELOPMENT course which would require a higher level product. These requirements are shown with *)

Third year students:

- *A third year student in the Design/Tech Program should exhibit a pre-professional set of materials at this level of the assessment process. This should be understood to mean that their materials are at a standard that they would stand out when submitted to a company for employment commensurate with their qualifications.*

- The resume should clearly list their production responsibilities and that they have progressed in level of position within the university setting and, ideally, in outside ventures. At this point no more than one of their references should be a theatre design/tech faculty member, the other two should be a director, outside supervisor, or technical supervisor.

- A Third Year student's portfolio should lead with the students emphasis area then progress through the supporting skills that reinforce the students hire ability in this area of production

- A student, in their Third Year, should be able to present and speak about their work in an articulate and confident manner leading the viewer/interviewer through their materials in a logical order.

- All present materials should show a clear regard for notes given in prior juries or consultation with faculty members

- * Students who have taken the Portfolio development course should also bring with them a cover letter addressing the Design/Tech faculty, their one sheet design sample, and their mailer portfolio.

Fourth Year students:

- Student in their fourth year should be prepared to enter the workforce in a meaningful and successful manner. All of the assessment materials submitted at this point should clearly demonstrate this endeavor.

- Resumes should express a continued advancement in responsibility, skill level, and artistic accomplishment.

- Portfolios, should be at a point that a potential employer need not have the student present to understand the artistic narrative shown through the arrangement and order of work included.

- Students should have a clear understanding of the next step of their having consulted with the area advisor.

- The student should also show, via material provided as well as within their oral presentation, their continued connection to the industry through production credits and contacts made.

- All present materials should show a clear regard for notes given in prior assessments or consultation with faculty members.

Attached Files

📄 specific jury and assessment requirements

Findings Description:

All students have met and or exceeded benchmarks for their appropriate level with the exception of a single students who was readmitted in the middle of 22-23 off of academic suspension.

RELATED ITEM LEVEL 3

Design/Technology Annual Review

Action Description:

The Design and Technology emphasis will be implementing a new interface for the presentation and sharing of review materials. Going forward Design and Technology students will be evaluated not only by faculty and staff within the Design and Technology area but faculty in other areas of our department will be called on, specific to the student to respond with a more objective eye to the presentation of their work. These faculty will, ideally, have a connection to the student beyond the classroom. For example they may have directed a production on which the student has worked or they may have guided another student adjacent to the student's workflow and so might have a different perspective on the student's process. Additionally, for the senior review, students will be charged with contacting at least one external professional artist or technician in their area to review their materials. Faculty will do the same for these senior students.

Teaching Certification Proficiency

Goal Description:

The BFA in Theatre with a concentration in Teacher Certification prepares students for teacher certification in Texas from Early Childhood through 12th grade (EC-12). Students planning to teach will receive well-rounded training in all areas of theatre in order to successfully pass all their certification exams and teach a wide range of theatre classes at the middle school and high school level. Students will demonstrate proficiencies in acting, theatrical design, play analysis, theatrical management, theatre history, teaching techniques, and communication that will give them the required skills to teach in secondary schools.

Providing Department: Theatre BFA

Progress: Completed

RELATED ITEMS/ELEMENTS -

RELATED ITEM LEVEL 1

Preparing Students as Secondary Education Teachers

Learning Objective Description:

The BFA in Theatre with Teacher Certification requires coursework in both Theatre and Education and the department provides guidance and advising through that process. The College of Education courses, the Professional Block and the Methods Block, detail and guide students in the certification process, including EPP and TK20. College of Education also administers all practice exams and certification exams.

The students participate in workshops within the public school system as part of their coursework to aid in the preemptive exposure to the classroom while exhibiting their course-earned skills.

Aptitude in all areas of theatre
Indicator Description:

Students in this tract must have a balance of Theatre History, Dramatic Theory and Criticism, Acting, Design, Technology and Directing in order to be successful in Theatre with Teacher Certification BFA. All Teacher Certification students must have a GPA ≥ 2.75 overall and in their program area; GPA includes transfer courses as well as those taken at SHSU. Students must receive Cs in Theatre and Education classes, or have to retake them.

All Teacher Certification students must pass practice exams and certification exams. The Theatre Teacher Certification Coordinator approves all practice exam passage/benchmarks before students can continue to content exams.

The Teacher Certification students in this tract must meet with faculty for assessment of where they are in their course studies and practical involvement with the department's productions. Students must maintain academic standards commensurate with the College of Education as well as the Department of Theatre and Musical Theatre.

Criterion Description:

All Teacher Certification students must have a GPA ≥ 2.75 overall and in their program area; GPA includes transfer courses as well as those taken at SHSU. Students must receive Cs in Theatre and Education classes, or have to retake them.

The College of Education courses, the Professional Block and the Methods Block, detail and guide students in the certification process, including EPP and TK20. College of Education also administers all practice exams and certification exams, communicating with the Theatre Teacher Certification Coordinator. The Theatre Teacher Certification Coordinator approves all practice exam passage/benchmarks before students can continue to content exams.

Findings Description:

For the last three academic years, every Theatre Teacher Certification BFA student has passed their teaching/theatre exams on the first attempt.

Any Theatre Teacher Certification BFA graduate looking for Texas ISD employment in the last three years is placed in a full-time teaching position. Most Theatre Teacher Certification BFA students have a job set up before graduating.

Theatre Teacher Certification BFA program has a 85-90% rate of full-time Texas ISD employment for graduates.

Action: Aptitude in all areas of theatre
Action Description:

The Theatre Teacher Certification BFA program is robust, sustaining 30-40 students average every year, with extremely high testing, graduation, and job placement rates. The department needs to prioritize maintaining and expanding faculty that have Teacher Certification experience.

The department historically offers Theatre Teacher Certification BFA students with a number of teaching-related and community engaged classes including: THEA 4094: Special Topics: UIL One-Act Play, THEA 4388: Theatre for Youth Production, and THEA 4387: Creative Dramatics. With faculty shortfalls, these classes will not be regularly offered. The department needs to prioritize maintaining and expanding faculty that can teach these classes.

Knowledge in areas of educational theatre

Indicator Description:

All students in BFA Theatre with Teacher Certification are required to enroll and receive a C or higher in THEA 4387, Workshop in Creative Drama. This class emphasizes drama as teaching methodology in any classroom and other educational settings. While this class focuses on the use of drama with children and youth, the facilitation and drama techniques are be applied in a variety of settings, and the course is designed to be of value to classroom teachers, actors, directors. During the semester in which this class runs, the students write and implement a number of drama-based lesson plans in the Huntsville public schools.

All BFA Theatre with Teacher Certification students are encouraged to take THEA 4388: Theatre for Youth Production. In that course, students create lesson plans, research packets, direct one another, design costumes, props, and set pieces and perform in productions. In an ideal semester, the class travels to local public schools to perform their shows. They provide provide study guides in advance, discuss the plays after and follow up a week or two after with the classes for additional feedback.

Criterion Description:

The goals of these courses are depth and breadth of drama-based pedagogy and teaching methodologies. Students create their own individual lesson plans and study guides. They present those along with the scripted production to children in the public school classes. Students enrolled in the courses are assessed based on collaboration, presentation, and engagement.

In past years, these classes include 2-6 weeks in the public schools, which allow students practical, hands on experience as teaching artists and educators.

Findings Description:

Theatre Teacher Certification BFA students and any students in these classes can list "teaching artist" on their resume. Multiple students from these classes received professional internships and jobs as Education Theatre Teaching Artists including major programs: Main Street Theatre, Seattle Children's Theatre Company, and Great Lakes Theater School Residency.

Any Theatre Teacher Certification BFA graduate looking for Texas ISD employment in the last three years is placed in a full-time teaching position. Most Theatre Teacher Certification BFA students have a job set up before graduating.

Action -- Knowledge in areas of educational theatre

Action Description:

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With faculty shortfalls, these classes will not be regularly offered. THEA 4387: Creative Dramatics is missing for the second fall in a row. The department needs to prioritize maintaining and expanding faculty that can teach these classes.

Preparing Students as Theatre Teachers

Learning Objective Description:

The department will provide a thorough and well-rounded background in the following: history, analysis, acting, directing, design, and stage management. Students will take theatre pedagogy courses with outreach elements in public schools as well. The department provides Teacher Certification students opportunities be in productions, design, and stage manage in order to prepare for classroom, public school productions. Teacher Certification students also get experience as Teaching Artists which can help when working educational outreach with professional theatre companies.

Aptitude in all areas of theatre

Indicator Description:

Students in this tract must have a balance of Theatre History, Dramatic Theory and Criticism, Acting, Design, Technology and Directing in order to be successful in Theatre with Teacher Certification BFA. All Teacher Certification students must have a GPA ≥ 2.75 overall and in their program area; GPA includes transfer courses as well as those taken at SHSU. Students must receive Cs in Theatre and Education classes, or have to retake them.

All Teacher Certification students must pass practice exams and certification exams. The Theatre Teacher Certification Coordinator approves all practice exam passage/benchmarks before students can continue to content exams.

The Teacher Certification students in this tract must meet with faculty for assessment of where they are in their course studies and practical involvement with the department's productions. Students must maintain academic standards commensurate with the College of Education as well as the Department of Theatre and Musical Theatre.

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Findings Description:

For the last three academic years, every Theatre Teacher Certification BFA student has passed their teaching/theatre exams on the first attempt.

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Theatre Teacher Certification BFA program has a 85-90% rate of full-time Texas ISD employment for graduates.

Action: Aptitude in all areas of theatre

Action Description:

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The department historically offers Theatre Teacher Certification BFA students with a number of teaching-related and community engaged classes including: THEA 4094: Special Topics: UIL One-Act Play, THEA 4388: Theatre for Youth Production, and THEA 4387: Creative Dramatics. With faculty shortfalls, these classes will not be regularly offered. The department needs to prioritize maintaining and expanding faculty that can teach these classes.

Knowledge in areas of educational theatre

Indicator Description:

All students in BFA Theatre with Teacher Certification are required to enroll and receive a C or higher in THEA 4387, Workshop in Creative Drama. This class emphasizes drama as teaching methodology in any classroom and other educational settings. While this class focuses on the use of drama with children and youth, the facilitation and drama techniques are be applied in a variety of settings, and the course is designed to be of value to classroom teachers, actors, directors. During the semester in which this class runs, the students write and implement a number of drama-based lesson plans in the Huntsville public schools.

All BFA Theatre with Teacher Certification students are encouraged to take THEA 4388: Theatre for Youth Production. In that course, students create lesson plans, research packets, direct one another, design costumes, props, and set pieces and perform in productions. In an ideal semester, the class travels to local public schools to perform their shows. They provide provide study guides in advance, discuss the plays after and follow up a week or two after with the classes for additional feedback.

Criterion Description:

The goals of these courses are depth and breadth of drama-based pedagogy and teaching methodologies. Students create their own individual lesson plans and study guides. They present those along with the scripted production to children in the public school classes. Students enrolled in the courses are assessed based on collaboration, presentation, and engagement.

In past years, these classes include 2-6 weeks in the public schools, which allow students practical, hands on experience as teaching artists and educators.

Findings Description:

Theatre Teacher Certification BFA students and any students in these classes can list "teaching artist" on their resume. Multiple students from these classes received professional internships and jobs as Education Theatre Teaching Artists including major programs: Main Street Theatre, Seattle Children's Theatre Company, and Great Lakes Theater School Residency.

Any Theatre Teacher Certification BFA graduate looking for Texas ISD employment in the last three years is placed in a full-time teaching position. Most Theatre Teacher Certification BFA students have a job set up before graduating.

Action -- Knowledge in areas of educational theatre

Action Description:

The Theatre Teacher Certification BFA program is robust, sustaining 30-40 students average every year, with extremely high testing, graduation, and job placement rates. The department needs to prioritize maintaining and expanding faculty that have educational and teaching artist experience.

The department historically offers Theatre Teacher Certification BFA students with a number of teaching-related and community engaged classes including: THEA 4094: Special Topics: UIL One-Act Play, THEA 4388: Theatre for Youth Production, and THEA 4387: Creative Dramatics. With faculty shortfalls, these classes will not be regularly offered. THEA 4387: Creative Dramatics is missing for the second fall in a row. The department needs to prioritize maintaining and expanding faculty that can teach these classes.

Theatre Studies Proficiency

Goal Description:

Each student in the Theatre Studies emphasis will acquire a broad base of knowledge, through the exploration of multiple theatrical disciplines, allowing them to become a well-rounded theatre artists and demonstrate proficiency and artistry to ensure success in the academic and the professional worlds.

Providing Department: Theatre BFA

Preparing Theatre Studies students as well-rounded theatre artists

Learning Objective Description:

Through the design of the degree plan, Theatre Studies majors are required to explore multiple aspects of theatre, including performance, design/technology, management, history, research and theory. The majority of these classes have realized projects as part of the class, designed to showcase understanding of and pique further curiosity about the subject.

Theatre Studies emphasis students must maintain a Major GPA of 2.75 to be in good standing in the department.

Capstone Project

Indicator Description:

All Theatre Studies majors will complete at least one capstone project, no later than their second semester, senior year. This project can be in any number of fields, including directing, design, performance, research/dramaturgy, stage management, portfolio development, playwriting, etc.

Criterion Description:

With this project, the student is expected to take the lead on this project, with guidance from their project advisor, seeing the project through from conception to completion. Students are expected to receive a C or better on their work.

Findings Description:

In the 2022-23 school year, Theatre Studies students performed the following Capstone Projects:
Costume Designer & Dramaturg for American Idiot
Actor in Antigone
Costume Designer for 365 Plays

Assistant Director for 365 Plays
Stage Manager for American Idiot
Stage Manager for Sweeney Todd
Stage Manager for Fade
Stage Manager for Airness
Props Designer for 365 Plays
Theatre Internship: Assistant Stage Manager for The Mousetrap at Unity Theatre

There is a wide range of projects represented here, and these students all received A's and B's for their work on these projects.

Action - Capstone Project
Action Description:
As the Theatre Studies emphasis continues to grow and develop, we are continuing to find a wide variety of Capstone projects for students, including but not limited to: Stage Managing, Dramaturgy, Performance and Design. Two areas where we would like to see more opportunities for students are in Directing and Playwriting.

Some actions we are currently taking include:

1. When advising, make sure students are aware of all potential opportunities.
2. Encouraging students to take Directing II, and to pitch as a potential Student Director, if they show the aptitude.
3. Encouraging students to explore opportunities through the Kennedy Center American College Theatre Festival playwriting programs.

Theatre Studies Realized Performance Projects
Indicator Description:
As one of the primary goals of the Theatre Studies major is to create a well-rounded artist, one of the Course of Study Modules in the major is designed so students must complete at least two different courses which have public performance opportunities and realized projects as a primary part of the course instruction throughout the semester. Through successful completion of these classes, students will have added to their repertoire of material/resume, with fully-realized performance projects they helped create.

Criterion Description:
Students will be given specific guidelines, deadlines and expectations with each project, from their professor/advisor. Adherence to these guidelines, creativity, and the student's ability to self-motivate as well as collaborate with others, along with other parameters set down by the professor/advisor, will determine the student's success with each project.

Findings Description:
This past year, Theatre Studies students took several classes that culminated in fully-realized performance projects, including Directing II, Special Topics, Playwriting, Theatre Internships, and Independent Study classes. All the Theatre Studies students in these classes received at least a C in the class, with the majority receiving A's and B's.

Action - Theatre Studies Realized Performance Projects
Action Description:

Based on feedback and conversations with students and faculty, the 2023-24 Degree Plan has been adjusted to where the modules of study are clearer, and additional classes have been added to each module, to encourage students to continue to grow in their knowledge and experience.

Theatre Studies Sophomore gate/transfer gate Interview

Indicator Description:

Starting this year, sophomore interviews will become the standard for Theatre Studies majors. These will take place at the conclusion of the sophomore year, or end of the first year for transfer students. As part of this, Theatre Studies majors will participate in an assessment interview with theatre studies faculty. Areas of consideration include the students' goals, career viability, program participation, scholastic success, etc. A major part of this conversation will be securing the areas of concentration within the major that the student aspires to explore more in depth. The goal of the sophomore interview is to determine if it is in the student's best interest to continue to pursuit of the BFA in Theatre Studies. The faculty and/or student may come to the conclusion that continuing in the Theatre Studies program, is no longer possible.

Criterion Description:

Students will be asked to reflect on their experience through a series of questions. These questions will guide the interview. Additionally, teachers will be asked to review the student's GPA, progress, attitude, competency, participation and potential to determine the student's success in the program.

Findings Description:

No sophomore or transfer gates were held this past year, because 2022-23 was the first school year in which students could choose to be a Theatre Studies major starting in their freshman year. And there were still several students who were grandfathered into the Theatre Studies program because of when they started. This next school year, there is no more grandfathering in of students, so this will be the first group of Theatre Studies majors who auditioned for that program (both freshmen and transfers), so those gate interviews will happen at the end of the 2023-24 school year.

Action - Theatre Studies Sophomore gate/transfer gate interview

Action Description:

This Spring 2023 will be the first time that we offer the Sophomore Gate/Transfer Gate Interview. Based on that experience, that data will be used to continue to modify this action item in future years.

Theatre Studies evaluation

Indicator Description:

This emphasis combines the processes used in Acting/Directing/ Design/Technology and Theatre with Secondary Education certification assessments. Each person in this emphasis should have a working knowledge of the actor's craft, be proficient in at least one area of technology, design, and/or management, and have a strong background in theatre history and writing.

The department will utilize the principles set forth in the other emphases within the department to develop their own assessment for student success. Using these guidelines, an assessment will take place at the end of the Spring 2023 semester for all juried Theatre Studies majors. The assessments will be tailored to the particular skill sets the students have chosen to showcase as part of the major.

Criterion Description:

This degree with criterion was created for the 2018-19 year. The current school year is the first year that students are able to assess into this degree plan directly from high school or junior college. Before this year, Theatre Studies has been the degree plan all theatre majors are initially listed as, until they jury at the end of their freshman year (first semester for transfers) for placement in a specific track of study. This seismic shift in how students are placed into a track of study, placing them from the moment they arrive on campus, will allow this track to continue to develop and find its footing as a great space for theatre students with multidisciplinary aspirations.

The criterion for the admittance into the program is similar to that for the other emphases where a student picks one or two elements to showcase their strengths. They must go through an audition/interview to successfully be admitted into the program. Below are the requirements for auditions into Theatre Studies:

For Recorded Auditions, students need to submit:
- A resume listing your production assignments and work.
- A two-minute long MAX video during which you present at least two of the following items:
   1. A one-minute long monologue from a play (memorized)
   2. A production book or paperwork for stage management
   3. Dramaturgical research for a play/musical
   4. A highlight of your best design/technical work
   5. A theatrical research paper the student has written
   6. An original play/scene written by the student
- An additional portfolio submission of any of the following items (it is fine to submit a physical copy of the materials that you presented in your video):
   1. Stage Management paperwork
   2. Dramaturgy
   3. Design Portfolio
   4. Technical Theatre Portfolio
   5. Theatrical Research Paper
   6. An original play/scene written by the student

For Live Auditions, students need to prepare:
- A resume listing your production assignments and work.
- Be prepared to present two of the following:
   1. A one-minute long monologue from a play
   2. A production book or paperwork for stage management
   3. Dramaturgical research for a play/musical
   4. A highlight of your best design/technical work
   5. A theatrical research paper the student has written
   6. An original play/scene written by the student
- There will also be an interview portion, during which the student will be expected to talk about your process, success, and what you learned through projects you have worked on.

Attached Files
📄 theatre studies theatre course requirements.doc
📄 ActingDirecting Jury Rubric.doc
📄 Design technology jury sheet.doc
📄 NAST handbook excerpt.doc
Findings Description:

The Theatre Studies degree continues to grow and develop, allowing students to forge their own path, while discovering proficiencies within multiple areas. In the 2022-23 school year, Theatre Studies majors have served as Stage Managers, Assistant Stage Managers and Costume Assistants at regional theatres both in and out of state. One is also going to serve as a Theatre Camp Counselor at a Summer Camp in Maine this summer.

Theatre Studies majors have served as Stage Managers, Assistant Stage Managers, Costume Designers, Assistant Directors, Actors and Dramaturgs on productions here at SHSU. More and more Theatre Studies majors are exploring interest in fields such as Performance, Design, Directing and Playwriting, through classroom work and independent projects, like the Department Drag Show.

Several Theatre Studies majors have received regional and national accolades through the Kennedy Center American College Theatre Festival for their work.

This program and those students within the program continue to show growth in their work, and a broadening range of skill sets and experiences.

RELATED ITEM LEVEL 3

Theatre Studies Evaluation

Action Description:

The department will utilize the principles set forth in the other emphases within the department to develop their own assessment for student success. Using these guidelines, an assessment will take place at the end of the Spring 2023 semester for all juried Theatre Studies majors. The assessments will be tailored to the particular skill sets the students have chosen to showcase as part of the major.

Update to Previous Cycle's Plan for Continuous Improvement Item

Previous Cycle's Plan For Continuous Improvement (Do Not Modify):

Closing Summary

Moving forward, the department will make a concerted effort to improve the student experience in the Theatre BFA by expanding the AD Showcase to better serve actors and directors by possibly featuring students earlier in the semester and / or in other cities. Fall 2022 is our first semester to be audition / interview only for ALL emphases / programs in the department. The department will evaluate this transition in the coming year.

The Theatre Studies emphasis will continue to grow in the areas of realized performance projects with the idea of public performance opportunities and collaborative connections between faculty and classes. Additionally, the assessment process for Theatre Studies students will continue to be explored and nuanced for progress, attitude, competency and potential.

The BFA Theatre with Teaching Certification will continue to explore ways to "create teachers" by delving into creating lesson plans, researching plays, designing costumes, props and set pieces in THEA 4387, Workshop in Creative Drama. Similarly to Theatre Studies and the other emphases, new approaches to assessments will be explored to ensure that each students' potential is reached.

The Design / Technology emphasis will continue to explore ways to improve student proficiency in the areas of drafting, drawing, carpentry, electric plots and sewing. The area of self-assessment will be honed so that the students will progress closer to professionalism in their chosen speciality. Portfolios, resumes and websites will continue to be emphasized in THEA 4365, Portfolio Development. The department will continue to ensure that students are not overworked in the area of projects and that they are clear in expectations, workload assignments and deadlines.

Update of Progress to the Previous Cycle's PCI:

BFA Theatre with Teaching Certification maintains high expectations and students achieve high standards: in the last three academic years, every Theatre Teacher Certification BFA student has passed their teaching/theatre exams on the first attempt. Any Theatre Teacher Certification BFA graduate looking for Texas ISD employment in the last three years is placed in a full-time teaching position. Most Theatre Teacher Certification BFA students have a job set up before graduating. Theatre Teacher Certification BFA program has a 85-90% rate of full-time Texas ISD employment for graduates. The theatre generalist classes, the theatre education classes, and the College of Education courses/framework for student teacher success. In losing some faculty, THEA 4094: Special Topics: UIL One-Act Play, THEA 4388: Theatre for Youth Production, and THEA 4387: Creative Dramatics will be taught much less frequently. The department needs to address faculty shortages.

The **Design / Technology** emphasis has continued work in hard skills. Students in the emphasis have improved, however the departure of the costume design faculty member mid year would have slowed the development of the costume skills had the departmental costume shop supervisor stepped into the gaps created while an adjunct assumed the teaching duties. A failed search for a new faculty member in this area will continue this need on both counts. Self- Assessment as well as Peer Evaluation in course work has yielded noticeable results in the heightened quality of the Design and Technology students professional materials, to the outcome that two thirds of the graduating seniors has professional internships in the spring semester with professional theatres in the Houston theatre community. Deadlines have been published to students for their work and, as addressed in corresponding FINDINGS, there was a 95% adherence to deadlines and no work had to be cut or amended in order to allow a show to open on time. In an effort to better emulate professional theatre companies, the design and technology area plans to pursue an intentional separation of design process from technical execution. This practice is present in most professional companies where there is no dedicated technical staff, which is where the department now resides, the costume area aside.

The **Theatre Studies** emphasis has shown continued growth. Students within the emphasis have continued to expand and diversify their base of knowledge, and are continuing to grow in a multitude of areas. This past year was the first year that students could audition/interview to join Theatre Studies directly from high school or community college, and those students are proactively working to find opportunities within the department. The students in the Theatre Studies who have been here longer than this past year have taken a variety of leadership roles throughout the department. The theatre generalist classes required by the degree are vital in helping students discover multiple areas of interest and ability. In losing some faculty, several classes such as THEA 4094: Special Topics, THEA 4388: Theatre for Youth Production, THEA 4387: Creative Dramatics, THEA 4362: Playwriting, THEA 4368: Experimental Theatre will be taught much less frequently. This is also true of our Theatre History I and II courses. The department needs to address faculty shortages.

The **Acting and Directing** emphasis has taken a large step forward after becoming audition only, raising the level of our talent across all classifications. We included student directing in the our Senior Showcase and have now added a Freshman A/D Workshop class that will work with Directing I students, similar to past Sophomore A/D Workshop classes. Our graduates are finding work in the Houston theatre scene, as well as regionally around the United States. We also have students teaching in middle and high schools directing after graduation. We have lost faculty and will need to address how to keep THEA 4366 Directing taught enough and not comprise other classes such as THEA 1364 Beginning Acting and 2368 Intermediate Acting as result of faculty shortage.

New Plan for Continuous Improvement Item
Closing Summary:

Design and Technology: The Design and Technology area has made great strides in its growth, enrollment wise, over the last year. While the courses consistently fill, as the majority of the courses are in multiple if not all degree programs within the department, the number of Design and Technology students has fluctuated over the last several years. The area is currently on track to have 21 students in the fall 2023 semester and plan to average 10-15 new students every year, based on departmental recruiting support. In the Spring of 2023, a course release was given to one faculty member to explore the implementation and expansion of the design and technology emphasis into the area of entertainment design and technology. In order to match comparable programs it was determined that a large influx of infrastructure, in both the department of theatre and musical theatre as well as the the department of mass communication would be needed. This is not a possibility at this time. In lieu of this pursuit, a road map for a bachelors of integrated studies, as well as several certificates, credentials, micro certificates, and micro credentials will be explored to add to the departments catalog entries and materials. Additionally, In an effort to better emulate professional theatre companies, the design and technology area plans to pursue an intentional separation of design process from technical execution. This practice is present in most professional companies where there is no dedicated technical staff, which is where the department now resides, the costume area aside.

Theatre Teacher Certification BFA program: The Theatre Teacher Certification BFA program is robust, sustaining 30-40 students average every year, with extremely high testing, graduation, and job placement rates. The department needs to prioritize maintaining faculty that have Teacher Certifications.

The department historically offers Theatre Teacher Certification BFA students with a number of teaching-related and community engaged classes including: THEA 4094: Special Topics: UIL One-Act Play, THEA 4388: Theatre for Youth Production, and THEA 4387: Creative Dramatics. With current faculty shortfalls, these classes will not be regularly offered. The department needs to prioritize maintaining and expanding faculty that can teach these classes.

Theatre Studies: The Theatre Studies area continues to make good strides in its growth. The program maintains between 25-35 students each year. There are 9 new students slated to join the program in this upcoming school year. Recruitment proves to be challenging, because the name "Theatre Studies" is so general, it does not give potential incoming students enough information to know what the program offers. Once a conversation happens, students usually open up to the idea of the program, but this is still a concern.

With current faculty shortfalls, many of the classes that are in the Theatre Studies Degree are at risk of not being regularly offered, such as Playwriting, Special Topics, Theatre for Youth Production, Creative Dramatics, Dramaturgy, Theory and Criticism. The department needs to prioritize maintaining and expanding faculty that can teach these classes.

Acting and Directing: The adjustment to audition only program for Acting and Directing has been a positive growing our program to 55-60 students. However, with a larger group of students now with declared focus from day one, we need to make adjustments to make sure we are serving our actors and our directors with opportunity in the classroom to train and outside the classroom (department productions) to practice what they are learning. We have reduced our number of produced shows because of staffing and budget concerns and this will have direct and negative impact on this area of students without immediate changes.