



# 2023-2024



# 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

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:**

For this cycle, work from 16 students produced in ARTS 2343 was assessed.

**Effective Use of Titles and Credits**

The overall average for all students in the category was a 3.36  
97.75% of the student evaluated received a 3.0 or higher  
25% of the students evaluated received a 4.0 or higher  
68.75% of students evaluated received a score between 3.0 and 4.0  
6.25% of students evaluated received a 2.0 or lower

**Effective Editing of Multiple Animations**

The overall average for all students in the category was a 3.44  
97.75% of the student evaluated received a 3.0 or higher

75% of the students evaluated received a 4.0 or higher  
75% of students evaluated received a score between 3.0 and 4.0  
6.25% of students evaluated received a 2.0 or lower

### **Effective Use of Sound To Enhance Action**

The overall average for all students in the category was a 3.44  
97.75% of the student evaluated received a 3.0 or higher  
18.75% of the students evaluated received a 4.0 or higher  
68.75% of students evaluated received a score between 3.0 and 4.0  
6.25% of students evaluated received a 2.0 or lower

### **Effective Use of Soundtracks**

The overall average for all students in the category was a 3.28  
87.5% of the student evaluated received a 3.0 or higher  
18.75% of the students evaluated received a 4.0 or higher  
68.75% of students evaluated received a score between 3.0 and 4.0  
12.5% of students evaluated received a 2.0 or lower

Attached Files

 [01\\_SACS2022\\_GoalOne\\_FINDINGS\\_2024.xlsx](#)

#### **RELATED ITEM LEVEL 3**

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

#### **Action Description:**

The findings for this cycle showed that the majority of students performed well for this objective. For the criteria Effective Use of Titles and Credits, Effective Editing of Multiple Animations, and Effective Use of Sound To Enhance Action, 93% of students reviewed demonstrated an adequate level of proficiency or higher. For Effective Use of Soundtracks, 87% of students reviewed demonstrated an adequate level of proficiency or higher. These finding suggest that the the efforts and methodology of faculty that teach ARTS 2343 are benefiting students, and that significant revisions are not needed. A few lower scores were noted in the criterion Effective Use of Soundtracks. These scores are are result of errors of omission as opposed to quality issues. Students in ARTS 2343 are required to include sound in all their projects, however, some fail to meet this requirement. For most projects, post-production work is done outside of class right before due dates. As a result of this timing, faculty teaching this course do not have an opportunity to make sure that students are including audio in their projects prior to the submission date.

Animation faculty met on Wednesday, September 4 to discuss the 2023-2024 Animation BFA Self-Assessment and the new plan for continuous improvement. For ARTS 2343 Animation Concepts and Techniques, this plan addressed strategies to ensure students are including audio in their work and providing students opportunities to revise and improve work after it has been submitted.

Both faculty teaching ARTS 2343 this Fall have implemented a mid-production check in to ensure that students have selected sound for their projects.

Since this meeting took place after the beginning of the semester, faculty teaching ARTS 2343 this Fall have not formally included a policy for submitting revised work, but are allowing students to do so and plan to include specific language addressing this in their course syllabi next Spring.

#### **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.

## **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:**

For this cycle, work from 16 students produced in ARTS 2343 was assessed.

#### **Technical Skills**

The overall average for all students in the category was a 3.41

75% of the student evaluated received a 3.0 or higher

18.75% of the students evaluated received a 4.0 or higher

56.25% of students evaluated received a score between 3.0 and 4.0

25% of students evaluated received a 2.0 or lower

#### **Artistic Skills**

The overall average for all students in the category was a 3.55

87.5% of the student evaluated received a 3.0 or higher

31.25% of the students evaluated received a 4.0 or higher

56.25% of students evaluated received a score between 3.0 and 4.0

12.5% of students evaluated received a 2.0 or lower

#### **Original Artistry**

The overall average for all students in the category was a 3.63

81.25% of the student evaluated received a 3.0 or higher

37.5% of the students evaluated received a 4.0 or higher

43.75% of students evaluated received a score between 3.0 and 4.0

18.75% of students evaluated received a 2.0 or lower

Overall Quality of Work

The overall average for all students in the category was a 3.53  
87.5% of the student evaluated received a 3.0 or higher  
18.75% of the students evaluated received a 4.0 or higher  
68.75% of students evaluated received a score between 3.0 and 4.0  
12.5% of students evaluated received a 2.0 or lower

Attached Files

 [01 SACS2022 GoalOne FINDINGS 2024.xlsx](#)

RELATED ITEM LEVEL 3

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

Action Description:

The findings for this cycle showed that the majority of students are performing well in their classes and are producing work that is meeting or exceeding the expectations of course learning objectives. It was noted that a few students work demonstrated some improvement to be considered adequate, specifically in the criteria related to the demonstration of technical and artistic skills.

In ARTS 2343, there are already mechanisms in place to ensure that students have opportunities to improve as they are working on projects. These mechanisms are inherent to the animation production process, which requires a number of steps, each requiring a checkin before moving forward. These checkins typically happen once a week, depending on the nature of the assignment. With the findings for this cycle in mind, it would be good for faculty in increase the frequency of interacting with students having technical and/or artistic challenges. For students having technical challenges, additional out-of-class exercises can be provided. Students may also benefit from having opportunities to revise work after the due date. At the beginning of the next academic year, faculty will discuss these, and other, strategies in helping improve the learning experience of students that are having challenges.

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

RELATED ITEMS/ELEMENTS -----

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:**

For this cycle, work from 16 students produced in ARTS 4358 was assessed.

#### **Technical Skills**

The overall average for all students in the category was a 4.0

81.25% of the student evaluated received a 3.0 or higher

37.5% of the students evaluated received a 4.0 or higher

43.75% of students evaluated received a score between 3.0 and 4.0

18.75% of students evaluated received a 2.0 or lower

#### **Artistic Skills**

The overall average for all students in the category was a 3.75

93.75% of the student evaluated received a 3.0 or higher

50% of the students evaluated received a 4.0 or higher

43.75% of students evaluated received a score between 3.0 and 4.0

6.25% of students evaluated received a 2.0 or lower

#### **Original Artistry**

The overall average for all students in the category was a 3.74

93.75% of the student evaluated received a 3.0 or higher

37.5% of the students evaluated received a 4.0 or higher

56.25% of students evaluated received a score between 3.0 and 4.0

6.25% of students evaluated received a 2.0 or lower

#### **Overall Quality of Work**

The overall average for all students in the category was a 3.74

93.75% of the student evaluated received a 3.0 or higher

43.75% of the students evaluated received a 4.0 or higher

50% of students evaluated received a score between 3.0 and 4.0

6.25% of students evaluated received a 2.0 or lower

Attached Files

 [01\\_SACS2023\\_GoalTwo\\_FINDINGS\\_2024.xlsx](#)



### RELATED ITEM LEVEL 3

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

##### **Action Description:**

The findings for this cycle showed that the majority of students are performing well in their classes and are producing work that is meeting or exceeding the expectations of course learning objectives. It was noted that a few students work demonstrated some improvement to be considered adequate, specifically in the criteria related to the demonstration of technical and artistic skills.

In ARTS 4358, there are already mechanisms in place to ensure that students have opportunities to improve as they are working on projects. These mechanisms are inherent to the animation production process, which requires a number of steps, each requiring a checkin before moving forward. These checkins typically happen once a week, depending on the nature of the assignment. With the findings for this cycle in mind, it would be good for faculty in increase the frequency of interacting with students having technical and/or artistic challenges. For students having technical challenges, additional out-of-class exercises can be provided. Students may also benefit from having opportunities to revise work after the due date. At the beginning of the next academic year, faculty will discuss these, and other, strategies in helping improve the learning experience of students that are having challenges.

### 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:**

For this cycle, work from 16 students produced in ARTS 4358 was assessed.

**Effective Use of Titles and Credits**

The overall average for all students in the category was a 3.79

100% of the student evaluated received a 3.0 or higher

43.75% of the students evaluated received a 4.0 or higher

56.25% of students evaluated received a score between 3.0 and 4.0

0% of students evaluated received a 2.0 or lower

**Effective Editing**

The overall average for all students in the category was a 3.65

100% of the student evaluated received a 3.0 or higher

37.50% of the students evaluated received a 4.0 or higher

62.50% of students evaluated received a score between 3.0 and 4.0

0% of students evaluated received a 2.0 or lower

**Demonstration of Skills**

The overall average for all students in the category was a 3.83

100% of the student evaluated received a 3.0 or higher

43.75% of the students evaluated received a 4.0 or higher

56.25% of students evaluated received a score between 3.0 and 4.0

0% of students evaluated received a 2.0 or lower

**Overall Quality of Work**

The overall average for all students in the category was a 4.02

100% of the student evaluated received a 3.0 or higher

87.50% of the students evaluated received a 4.0 or higher

12.50% of students evaluated received a score between 3.0 and 4.0

0% of students evaluated received a 2.0 or lower

**Overall Quality of Demo Reel**

The overall average for all students in the category was a 3.67

87.50% of the student evaluated received a 3.0 or higher

43.75% of the students evaluated received a 4.0 or higher

43.75% of students evaluated received a score between 3.0 and 4.0

12.5% of students evaluated received a 2.0 or lower

**Attached Files**

 [01\\_SACS2023\\_GoalTwo\\_FINDINGS\\_2024.xlsx](#)

**RELATED ITEM LEVEL 3****Action: Annual Faculty Review of Computer Animation Program Student Work From ARTS 4358 (Review of Demo Reel)****Action Description:**

The findings for this cycle showed that the majority of students are producing demo reels that meet or exceed the expectations of course learning objectives. For the criteria Effective Use of Titles and Credits, Effective Editing, Demonstration of Skills, and Effective Use of Soundtracks, all students demonstrated an adequate level of proficiency or better. For Overall Quality of Demo

Reel, 87% of students demonstrated an adequate level of proficiency or better. These findings suggest that the efforts and methodology of faculty that teach these courses are benefiting students, and that significant revisions are not needed.

In this course, there are already mechanisms in place to ensure that students have opportunities to improve as they are working on their demo reel. These mechanisms are inherent to the process, which requires a number of steps, each requiring a checkin before moving forward. With the findings for this cycle in mind, it would be good for faculty to increase the frequency of interacting with students that need to improve the overall quality of their demo reel. Needed improvements may include revisions to the editing of reel and the revision of the work included in the reel. At the beginning of the next academic year, faculty will discuss these, and other, strategies in helping students that are having challenges.

## **Update to Previous Cycle's Plan for Continuous Improvement Item**

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

#### **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.

#### **Update of Progress to the Previous Cycle's PCI:**

For this cycle, though the goals for all objectives were not met, the results were positive. For student work reviewed from ARTS 4358, more than 80% of students reviewed demonstrated an adequate level of proficiency in all criteria. For student work reviewed from ARTS 2343, more than 75% of students reviewed demonstrated an adequate level of proficiency in all criteria. These findings suggest that the efforts and methodology of faculty that teach these courses are benefiting students, and that significant revisions are not needed.

In order to work towards a continuous improvement in student success, faculty that taught in ARTS 2343 and ARTS 4358 met throughout the semester last academic year 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:**

The findings for this cycle showed that the majority of students are performing well in their classes and are producing work that is meeting or exceeding the expectations of course learning objectives. It was noted that a few students work demonstrated some improvement to be considered adequate, specifically in the criteria related to the demonstration of technical and artistic skills.

In ARTS 2343 and ARTS 4358, there are already mechanisms in place to ensure that students have opportunities to improve as they are working on projects. These mechanisms are inherent to the animation production process, which requires a number of steps, each requiring a checkin before moving forward. These checkins typically happen once a week, depending on the nature of the assignment. With the findings for this cycle in mind, it would be good for faculty to increase the frequency of interacting with students having technical and/or artistic challenges. For students having technical challenges, additional out-of-class exercises can be provided. Students may also benefit from having opportunities to revise work after the due date. At the beginning of the next academic year, faculty will discuss these, and other, strategies in helping improve the learning experience of students that are having challenges.

In ARTS 4358, faculty will increase the frequency of interacting with students that need to improve the overall quality of their demo reel. Needed improvements may include revisions to the editing of reel and the revision of the work included in the reel. At the beginning of the next academic year, faculty will discuss these, and other, strategies in helping students that are having challenges.

In ARTS2343, a few lower scores were noted in the criterion Effective Use of Soundtracks. These scores are a result of errors of omission as opposed to quality issues. Students in ARTS 2343 are required to include sound in all their projects, however, some fail to meet this requirement. For most projects, post-production work is done outside of class right before due dates. As a result of this timing, faculty teaching this course do not have an opportunity to make sure that students are including audio in their projects prior to the submission date. One solution would be to have students demonstrate progress they are making on sound at scheduled mid-production checkins. Another option would be to withhold grades on projects with missing audio. At the beginning of the next academic year, faculty will discuss these, and other, strategies in helping improve the learning experience of students that are having challenges.

## Community Based Art Practices

### Goal Description:

MFA students in the Art and Social Practice program will engage with communities through their creative practices.

**Providing Department:** Art and Social Practice MFA

**Progress:** Completed

### RELATED ITEMS/ELEMENTS

#### RELATED ITEM LEVEL 1

##### Participatory Acts

##### Learning Objective Description:

Students will demonstrate the ability to engage relevant audiences in the research and/or creation of art projects that are participatory.

#### RELATED ITEM LEVEL 2

##### First Year Exhibition

##### Indicator Description:

Students will have an exhibition of work at the end of the second semester of the first year in the MFA program. This exhibition will include works that demonstrate audience participation in the concept development, creation, and/or implementation of the art works.

##### Criterion Description:

Academic Year 2021-22 was the first year of the program. It is desired that at least 50% of the work by each student includes audience participation and community partnership. In the assessment of the student work in the first year of the program, baseline data will be gathered.

In the second year of the program, students are required to defend their work to a faculty committee, the Graduate Review. The Graduate Review will be added as an additional indicator in the second year. In the third year of the program, students are required to have a thesis exhibition and publication at the conclusion of their final semester. The Thesis Exhibition and Publication will be added as an indicator in the third year of the program. These indicators will be used to chart the development of audience participation and community partnership in the student's studio practice.

##### Findings Description:

First Year students exhibited work publicly in Spring 2024. The exhibition was entitled Social Parasites, and it was held outdoors near the Hoyt Art Complex. 100% of the artworks engaged audience participation, meeting projected indicators for at least 50% of First Year student work to include audience participation.

Students in their first year defended their work to a faculty committee in their First Year Graduate Review. They were given a continuing or probationary rating and an explanatory letter to support their success in the program.

Students in their second year defended their work to a faculty committee in their Second Year Review. They were given a continuing or probationary rating and an explanatory letter to support their success in the program.

Students in their third year defended their exhibition project, thesis paper, and oral presentation to a thesis committee in a Third Year Thesis Review. They completed the design for a publication and are exhibiting their thesis work in the Dana G. Hoyt Art Gallery from May 20 - Sept 6, 2024.

RELATED ITEM LEVEL 3

Action - First Year Exhibition

Higher Ed Teacher Preparation

Goal Description:

The MFA Art and Social Practice Program will prepare graduate students to teach art at the College and University levels.

Providing Department: Art and Social Practice MFA

Progress: Completed

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

Pedagogical Methods

Learning Objective Description:

MFA students who wish to teach will prepare high-quality college-level course materials such as syllabi, course outline, lesson plan, and grading rubric.

RELATED ITEM LEVEL 2

Syllabi and Course preparation

Indicator Description:

In the second semester of their first year, MFA students will take ARTS 5313 Teaching Seminar in Art. This course will examine teaching pedagogy in higher education and is a required course prior to awarding Teaching Assistantships to MFA students. At the conclusion of the course, students will submit syllabi, course outlines, assignment descriptions, and grading rubrics to the Graduate Coordinator and Department Chair. These materials will be evaluated to determine students' preparedness to be awarded Teaching Assistantships the Fall semester of their second year.

Criterion Description:

MFA Students will submit syllabi that include:

- Course description
- Course learning objectives
- Teaching Methodology
- Required assignments and grading criteria
- Policies regarding attendance, late work, and classroom behavior
- Required textbooks and materials
- Course outline by week

A rubric will be developed to assess the syllabi. Since this is the first year of the program, baseline data will be gathered. In subsequent years, students who have been awarded Teaching Assistantships will be assessed on teaching effectiveness and this evaluation will be added as an additional indicator.

Findings Description:

In the previous year of 2022-2023, three MFA students took Teaching Seminar and their mean average rating for course materials was 52 out of 70. In the current year 2023-2024 there was a significant decline in course material quality. Two MFA students took Teaching Seminar and their mean average was 40/70.

#### RELATED ITEM LEVEL 3

#### Action - Syllabi and Course Preparation

##### Action Description:

In 2022-2023, three MFA students took Teaching Seminar. Their course materials were rated according to a rubric. Their mean average score was 52/70. This year in 2023-2024 two MFA students took Teaching Seminar. Their scores significantly dropped and their mean average was 40/70.

Attached Files

 [GTA Syllabus Rubric Ghalia.pdf](#)

 [GTA Syllabus Rubric Tony\\_.pdf](#)

### New Update to Previous Cycle's Plan for Continuous Improvement Item

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

##### Closing Summary

New Goals:

- Prepare graduate students to be community-based artists:
  - Create opportunities for students to create community-based work
  - Prepare students to exhibit their work outside of Huntsville
  - Thesis procedure
- Increase student recruitment and retention:
  - Include more faculty in Department of Art in the grad program in order to support students working in various media.
  - Request second tenure track line for professor of art & social practice who can also teach core curriculum in the Department of Art
  - Earlier and repeated advertisement schedule with e-flux
  - Increasing visibility of MFA program locally, regionally, nationally, and internationally
  - Attract students who have enough knowledge about social practice to succeed in the program
  - Identifying undergraduate SHSU students with potential to become MFA candidates
  - Maintain at least the same number of GA and GTA positions for graduate students
- Create a well-rounded and robust social practice program
  - Create opportunities for students to work with more social practitioners.
  - More interdisciplinary collaborations
  - Continue strengthening community collaborations in the local area
  - NSARC galleries

Though not every student met program standards for participatory acts and community-based art, as a whole, students achieved course objectives and worked in social practice earlier and more ambitiously than expected as evidenced by community-based projects undertaken by the new first-year cohort of students, and the growth of the second-year students. These findings do not suggest a need for significant revision in course materials or teaching methods. Thesis requirements will be developed and communicated with third years. A thesis rubric will be designed by graduate faculty to assess graduating third-year students. Graduate faculty will seek opportunities for third-year students to exhibit thesis work in Houston.

Indicators show a decline in student enrollment, with 5 students enrolling the first year of the program, 4



students enrolling in the second year, and 3 students enrolling in the third year. We need to increase numbers on student enrollment. In the area of student retention, the indicator results show the same retention as the previous year. Two second-year students have left the program, and two first-year students have left the program. We want retention to gradually improve, not stay the same or decline. Although each student leaving had a range of personal reasons for doing so, a theme emerged: some students entering the program are not always prepared for what social practice entails and expect to make representative studio work about social issues rather than undertaking direct community engagement. Current students have requested more professors who work in social practice to bolster the program. In response, the program will request a second tenure-track line for a professor in art & social practice who can also teach core curriculum in the Department of Art. Several students also would like more support in pursuing traditional fine art media while pursuing social practice. To address these issues, the current graduate faculty will work on including more Department of Art faculty working in various media to teach in the graduate program. This may include a standalone MFA class or a Studio Seminar with a special focus on a traditional fine art media in relationship with expanded and social practice. This change can help support students who wish to root their socially engaged practice in more traditional fine art mediums or who work concurrently in a studio-based practice. To improve both student enrollment and retention, grad faculty will work to advertise the program earlier and more frequently to attract candidates with enough knowledge about social practice to succeed in the program. Part of attracting more qualified candidates is increasing visibility of the grad program. Graduate faculty will also work to increase the visibility of the MFA program by seeking opportunities to highlight the MFA program in visible ways such as conference presentations, news publications, and publicizing student projects in area media. Affordability is a factor for our students and we need to maintain the same number of GA and GTA positions to entice new students with an affordable option for graduate school.

A more robust social practice program would include students having contact with a wide variety of social practitioners. To meet this need, faculty will explore various possibilities such as a Social Practice Artist in Residence who teaches an MFA class in the Spring semester, a second faculty member in the program who works primarily in social practice, and/or special workshops taught by visiting artists. Furthermore, interdisciplinary collaborations with departments outside of art and cross-disciplinary cohorts will help round out the program and enhance student learning. Graduate faculty will also pursue offering electives in other departments for MFA students, and offering courses in the MFA program as electives for other departments.

#### **Update of Progress to the Previous Cycle's PCI:**

##### **COMMUNITY-BASED ARTIST OPPORTUNITIES**

Strides have been made toward the goal of preparing graduate students to be community-based artists. Community embedded artist residencies pairing students with community agencies were built into ARTS 6312 Community Seminar, providing an opportunity for students to create community-based work relevant to their community. Students were prepared to exhibit their work outside of Huntsville by presenting their research in a student showcase in NYC at The New School, and presenting research in an online conference for socially engaged art hosted by UHI Sheffield, UK.

##### **STUDENT RETENTION & RECRUITMENT**

In 2021-2022, five new students entered and two students left the program. In 2022-2023, four students entered and two students left the program. In 2023-2024, three students entered and none have left the program. This evidences an improvement in student retention, and a steady rate of student enrollment.

The goal of increasing student recruitment and retention was addressed in the following ways: There have been several efforts to include more art faculty into the grad program to provide greater support for students working in multiple media. Faculty were invited to propose MFA classes, resulting in a special topics printmaking course taught in Fall 2023 and a material exploration class which will be taught in Fall 2024.

ARTS 5311 Studio Critique invited rotating faculty members as guest critics which greatly enhanced faculty support of student work. GA positions have been distributed in areas outside core faculty to include new faculty members. Students held an event showcasing their work on campus in attempts to increase faculty knowledge of their work. Which their work is site-specific, is often not able to be viewed by faculty.

Efforts were made to recruit students with prior knowledge of social practice by advertising on e-flux and spreading open call through personal networks. Unfortunately, recruitment efforts will not be meaningfully successful until we can update our webpage to have a competitive online presence that meets standards set by comparable programs, and until we can incentivize students with more support such as a competitive full-ride scholarship, housing support, and/or higher paying teaching assistantships. Through our current efforts, we have stabilized the quantity of viable applicants to be equal to prior years, and applicant quality overall has increased, partially due to e-flux advertisements and partially because we have declined to accept students who applied but did not show evidence that they could succeed in the program.

## PROGRAM ENHANCEMENTS

Last year, there were efforts to solidify program procedure including student expectations and requirements by creating a thesis procedure and rubric, securing a location for the thesis exhibition and schedule, creating and communicating procedures for studio rules and contracts, and implementing a regular schedule for thesis reviews for first and second year students.

An additional Visiting Assistant Professor in art & social practice was hired in Fall 2023 but the faculty member left after one semester, and the position was not continued.

Opportunities to expand students' professional networks and expose students to more artists working in social practice have been provided by multiple professors. For example, students had the opportunity to travel to NYC in Spring 2024 for a showcase and discussion with the Strategic Design graduate program at The New School. Several students also presented research at a conference for social practitioners in the UK. Students were taken on a field trip to Galveston, TX to meet with reputable artists and curators at Galveston Art Residency. In Fall 2023, two visiting artists in the field of social practice were invited and visited with students: Deborah Fisher and John Spiak. In Spring 2024 the program hosted visiting artist Maria Velasco, who presented social practice works to students. Additionally, for Fall 2024, ARTS 5315 has been moved online so an artist in the field of social practice with an expansive network in NYC or LA can teach the course remotely.

In ARTS 6313 Studio Crit II, biweekly critiques were scheduled with visiting faculty members from the Department of Art. Not only did this schedule work towards inviting Studio faculty to see what the graduates are doing but also provided an opportunity for the grads to have to explain their projects to new reviewers regularly. The class boosted their confidence in the way they were able to talk about their work and made the visiting faculty feel more invested in the program. Hearing a variety of voices in critique broadened the discussion of work and research references given to the students. In the class students were also given the assignment to meet on their own for critique without faculty to build community and to invite a minimum of three artists or faculty to their studio for critique during the semester. The students invited visiting artist, Xochi Solis for studio visits along with faculty from Graphic Design, Animation, Art Education, Photography, and Studio.

In ARTS 5312 Studio Seminar (Monuments) Spring 2024, students visited several sites of public monuments in Huntsville including, Courthouse Square, Founders Park, Oakwood Cemetery, Sam Houston Memorial Museum Grounds, Captain Joe Byrd Cemetery, Sam Houston Statue Visitors Center, and Huntsville Prison Museum. Students also took a field trip to Houston to visit David Adickes in his sculpture studio, the James Turrell Twilight Epiphany Skyspace at Rice University, The Contemporary Arts Museum

Houston, and the Menil Collection and Drawing Center. These experiences provided an opportunity for students to see how public monuments can create a narrative about the local community, and to inform projects that imagine or reimagine public monuments and engage communities with direct participation.

In ARTS 5381 Socially Engaged Art, students had a field trip to the Menil Drawing Institute and Project Row Houses. This provided opportunities for students to improve their skills in community-based art and audience participation and exposed students to artists working in social practice. This course also worked to improve their research, writing, and oral communication skills which was focused on social practice art.

In ARTS 5313 Teaching Seminar, students examined teaching pedagogy in higher education. They developed and presented their own curriculum, wrote syllabi, learned about assessment methods and critique methods for various levels of classes, and engaged in critical dialogue with peers and faculty about pedagogy-related texts and theories. The course prepares students for their graduate teaching assistantship opportunities in the Department of Art and their potential teaching positions after receiving their MFA.

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**

New Goal Priorities:

#### **Increase marketing efforts**

- Updated website with more information and improved design;
- Increase advertisement budget by \$250 to include SARA;
- Continue advertising in e-flux;
- Continue updating marketing materials;
- Seek permission for the coordinator and/or the marketing committee to create regular newsletters with program highlights. Seek permission to add new contacts to the mailing list.

#### **Improve First Year Student Experience**

- Develop more clarity about thesis dates and communicate program expectations and review schedule & rubric upfront;
- Develop a program manual for entering students;
- Increase event programming for the Social Practice program to build camaraderie;
- Build in a field trip for First Year students.

#### **CONTINUING GOALS:**

##### **Continue recruitment & retention efforts by improving quality of program**

- Housing: maintain good standing in the subsidized housing pilot program;
- Continue seeking increased financial support for students;
- Build more flexibility into curriculum for students exploring concentration paths that are not covered in current course offerings;
- Continue requesting hiring more faculty working in social practice & interdisciplinary practice;
- Continue seeking professional networking opportunities for students;
- Host high-quality public events within the program;
- Seek interdisciplinary collaborations;

While we are meeting goals for student outcomes, and student work is improving overall each year, our primary issue of concern is low enrollment. Significant effort was put toward marketing research in 2023-2024 and creating new marketing materials. Our research shows the importance of having a strong web presence to highlight the program through compelling design, accurate representation of current student

work and events, and more information about faculty including bios and a showcase of their research. Efforts were also put toward creating new marketing materials for the program such as a PDF packet, videos, and a prototype design for a better website. However, there is an inability to distribute these materials due to lack of marketing budget and insurmountable CAM Marketing permissions. If permission is granted by CAM Marketing to use a new website design and post marketing materials online early enough in 2024-2025, it will help us better advertise the program to meet enrollment goals, and this is one of the top priorities. In terms of growing the program's enrollment and increasing the caliber of students, we plan to look for ways to incentivize students with increased financial support in the form of housing, fellowships, scholarships, or higher paying teaching assistantships. Goals and expectations for enrollment are reflective of financial support for students. Some possible ways forward are seeking foundation and philanthropic grants, and additional staff support will be needed in this area to achieve program goals for enrollment.

One positive gain from 2022-2023 is that a real estate developer in Huntsville has expressed a desire to support the MFA program and is specifically earmarking part of an upcoming endowment to be used toward the MFA program. He has also expressed interest in providing subsidized housing for select graduate students. This has already greatly aided recruitment and retention efforts for two new students and one continuing student.

To continue improving the program, core faculty will seek opportunities for students to create socially engaged artworks and present them to the public locally and outside of Huntsville. Core faculty continue to support students success in social practice by exposing them to professional artists and curators working in the field. The program will continue to request additional faculty who works in the field of social practice to join the Department of Art to enhance student experience.

# 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

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 evaluated 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.

**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 100% (11 of 11) of the students evaluated scored at least 80%.

The average of all criteria show that 100% (11 of 11) of students are now meeting or exceeding the 80% goal.

#### Attached Files

 [SACS Interactive Workflow Eval 2024.xlsx](#)

#### RELATED ITEM LEVEL 3

##### **Interactive Design Process**

##### **Action Description:**

Over the course of two years and because of significant improvements to ARTS4343 Advanced Interactive Design, we have successfully maintained our goal of high scores in student abilities and skills related to UX/UI strategy, research, and development. As we move forward, we will continue to focus on improving and maintaining 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 project launch.

##### **Actions to improve include:**

- 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 to update lecture and project material that 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 project launch.
- Continue to maintain standard best practices in project documentation for process, development, and research.
- 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 course lectures, and projects to ensure industry standards in UX-documented practices, such as conducting Marketing and User-based research, developing user personas, and conducting usability analysis to understand the target audience through Qualitative / Quantitative data.
- 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.
- Continue to evaluate and assess 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



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 evaluated 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.

**Gather, manage and assemble content into a unified digital experience**

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

**Integrate interactive elements into website implementation**

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

The average of all criteria show that 100% (11 of 11) of students are now meeting or exceeding the 80% goal.

Attached Files

 [SACS Interactive Production Eval 2024.xlsx](#)

RELATED ITEM LEVEL 3

**Interactive Design Development**

**Action Description:**

Over the course of two years, we have made significant shifts and incorporated improvements to the learning objectives for both ARTS 4333 and ARTS 4343. Consequently, the ARTS 4343 Advanced course has successfully enhanced its ability to integrate content into a cohesive digital experience and improve its goal in incorporating interactive and visual UI elements. Moving forward, we will continue to build on this foundation while expanding UX terminology, Team building, Defined Roles, UI practices, and visual-interactive design. Maintaining and refining advanced initiatives in UX strategy and research in the higher-level course.

### **Actions to improve include:**

- Refine Team-Based initiatives where students will work together in defined roles to collectively contribute to a relevant UX / UI digital-design product or service.
- Continuously refine and update course curriculum, lectures, and projects to align with emerging industry standards in UX strategy and research. This encompasses activities such as developing personas, conducting surveys, collecting and analyzing data, and mapping user journeys.
- Continue to focus on improvements at the intro level through course lectures and projects to ensure better industry standards and best practices in mid-level front-end development with HTML, CSS, and basic JavaScript.
- Advance course lectures and projects to align with industry best practices, focusing on UI prototypes, more complex interactions, UI patterns, and the integration of micro-interactions.
- Regularly reassess and refine course sequencing to uphold and maintain quality to ensure better standards and best practices in Interactive Design thereby enhancing student preparedness for advanced levels of UX practice.
- Continue to evaluate and assess 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 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.

### **Update of Progress to the Previous Cycle's PCI:**

Graphic Design faculty continued to guide and advise students on course sequencing for upper-level Interactive 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 4333 Intro to Interactive 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.

Building on initiatives implemented during the prior review cycle, ARTS 4343: Advanced Interactive Design has been able to continue to maintain its high scores for all students in areas of best practices and documentation in research and development. This marks a consistent improved performance from 2022

through 2023 and helps to establish a sustained foundation of which to build. As we shift our focus towards the future, we will continue to make improvements on new industry standards and student's knowledge of better UI design and prototyping to simulation for User experience to demonstrate projects launch.

This cycle has had notable progress with an increase in synthesis workflow of 18% helping us to reach our target of goal of 100% with students 80 and above. The overall the average across both development, design, and prototyping criteria has increased at 9% ensuring all students now meet or exceed the 80% goal. As we move forward, we will need to keep evaluating and assessing these scores through sustain practices to better follow new industry changes in wireframing and prototyping.

Though assessment has resulted in overall improved student preparedness within digital design, evaluations still indicate a need to develop criterium which can better support team leaning, dynamics, and teaching methods that combine academic collaboration with industry and community engagement. This will be an area of focus in the next cycle.

## **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.

ARTS4343 Advance Interactive Design will continue to follow the changing practices in industry standards, team learning, prototyping, and visual design. Team dynamics in UX/UI design involves collaboration, iterative processes, and communication strategies, all of which plays an essential role for user-centered design learning. As part of our next cycle, we will introduce new criteria to help access and address Team learning through UX practices. This will serve to replace goal 1 “using Html/CSS to create website” which has moved to ARTS4333 Intro to interactive.

The integration of artificial intelligence (AI) into UX and UI design practices will significantly transform the digital industry in the next few years, as a result we will continue to re-access, maintain, and improve attention to course material 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.

# 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) 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: Instructions/Calendar, and Rubric Sheet

Attached Files

 [BFA-Instructions\\_calendar\\_S24.pdf](#)

 [BFA Rubric\\_S23.pdf](#)

**Findings Description:**

**Fall 2023: 113 students where eligible to signed up for the BFA Review**

- 88 students passed
- 18 students failed
- 5 students repeated the BFA review ( 4 passed, 1 failed a second time)
- 7 students did not participate or did not show up

**Spring 2024: 69 students where eligible to signed up for the BFA Review**

- 45 students passed
- 16 students failed
- 15 students repeated the BFA review ( 8 passed, 7 failed a second time)
- 8 students did not participate or did not show up

Attached Files

 [BFA Score List Fall 2023.xlsx](#)

 [BFA Score List Spring 2024.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.

**RELATED ITEM LEVEL 2**

**(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 from curriculum art 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 23/24**

Findings this year are only from spring 2024, as the fall section of the class was canceled.

**15** students participated in the Senior Exhibitions

**14** students scored above **80**

**1** students scored below **80**

The Student average for all areas averaged together: **85**

**Averaged Scores for each area reviewed:**

Expression of concept through art: **83**

Use of medium and materials to express a concept: **85**

Mastery of art process used: **85**

Evidence of personal voice: **85**

Professional presentation: **87**

**RELATED ITEM LEVEL 3**

**(1c) Senior Exhibition (Action)**

**Action Description:**

Continue Senior Exhibition Reviews and discussions/observations of the process.



During Fall 24 faculty will discuss and make a decision if the committee will to move to to bi-annual review system for fall24/spring 25. Reviews of each semester's exhibitions would now take place, twice a year, at the beginning of the following semester. This would allow for the committee to do their work during their contracted semesters rather than between semesters in the summer.

Continue to make adjustments as recommended from the review committee each semester.

**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

**RELATED ITEMS/ELEMENTS** -----

**RELATED ITEM LEVEL 1**

**(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.

**RELATED ITEM LEVEL 2**

**(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 add clarity and 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 rubric attached below.

Attached Files

 [BFA ScoresheetS24.pdf](#)

**Findings Description:**

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

During Spring 2024, the faculty decided the wording change in the, rubric, drawing section added clarity and will remain.

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

**Fall, BFA Review Drawing Section, averaged scores: 2.88**

**Spring, BFA Review Drawing Section, averaged scores: 2.46**

No further changes were recommended by the faculty.

Attached Files

 [BFA Score List Fall 2023.xlsx](#)

 [BFA Score List Spring 2024.xlsx](#)

**RELATED ITEM LEVEL 3**

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

**Action Description:**

Keep the BFA Review wording change made to the drawing rubric section.

"Variety of effective line and mark making" was added for clarification to the item.

Review drawing results and feedback next year to determine if further clarifications or changes are needed.

Drawing scores are in the acceptable range.

Attached Files

 [ScoresheetS23.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 ITEMS/ELEMENTS -----

#### 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.

##### Criterion Description:

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

Please see the attached BFA Rubric sheet.

Attached Files

 [ScoresheetS23.pdf](#)

##### Findings Description:

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

**Fall, BFA Review Digital Section, averaged scores: 2.96**

**Spring, BFA Review Digital Section, averaged scores: 2.65**

No changes for next year where recommended by the faculty.

Attached Files

 [BFA Score List Fall 2023.xlsx](#)

 [BFA Score List Spring 2024.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 BFA Review digital section was 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.

## **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 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 as 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 as 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 reflect 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 as needed.

### **Update of Progress to the Previous Cycle's PCI:**

#### ***Update of Progress to the Previous Cycle's PCI are listed under each item and are in \*italics***

#### **(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.

*\*Faculty met to discuss the the clarifications to the drawing rubric. They decided to collect more feedback and revisit the item change again in AY 24/25 and determine if more clarification is 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 as needed.

*\*No update or changes are needed. The BFA Committee will continue to meet each year to review faculty and student feedback. The Committee will make changes to improve the process as 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.

\*The faculty members have decided to meet in fall 24 to discuss and decided if they want to start reviewing bi-annually. Currently the fall and spring shows are reviewed together over the summer. Some faculty are not on campus during the summer and have expressed it would make more sense to review the previous semester shows at the beginning of following semester.

**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 reflect 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.

\*mid level review criteria have successfully been integrated into the Senior Exhibition rubric. Duplication has been removed. Faculty are recommending no further changes.

**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.

\* No updates or changes are needed. After the BFA Review, faculty will meet to discuss digital scores in relationship to departmental goals. They will define further actions to be taken as needed.

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**

#### **Closing Summary**

#### **(CLOSING SUMMARY) New Plan for Continuous Improvement from 2023/2024**

**1. Review BFA Drawing scores in relationship to departmental drawing goals:** The BFA Committee will meet to discuss drawing scores in relationship to departmental goals for drawing. They will define further actions to be taken as needed. In AY 24/25 Drawing faculty will meet to review the feedback to the change made to drawing section of the BFA rubric for AY 23/24. They would like another year of feedback before deciding if more clarification is needed on "the variety of marks" criteria in the drawing section.

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

**3. Consideration of Reviewing Senior Exhibitions bi-annually:** Studio Faculty will meet in fall and make a decision if they will start reviewing senior exhibitions bi-annually instead of annually for fall 24/spring 25. Annually, Studio Faculty also review feedback from the Senior Exhibition Review process. Feedback and discussion comments are addressed, and changes are made as needed.

**4. Review BFA Digital scores in relationship to departmental goals:** At the annual BFA Review meeting faculty will discuss the digital scores in relationship to departmental goals. They will define further actions to be taken as needed.

# Department of Dance



# Dance MFA

## Develop and Refine Formal Oral Presentation Skills

**Goal Description:**

MFA in Dance candidates will develop & refine the ability to articulate their choreographic process and philosophical understanding of dance through formal oral presentations.

**Providing Department:** Dance MFA

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**Applies Formal Oral Presentation Skills in Philosophical Scholarship**

**Learning Objective Description:**

Students will demonstrate proficiency in applying formal oral presentation skills and a clarity of understanding within their philosophical scholarship.

RELATED ITEM LEVEL 2

**Evaluation of Oral Presentation of Philosophical Scholarship**

**Indicator Description:**

Required oral presentation of philosophical research will be evaluated on communicative skills, clarity of thought, and a logical approach to the subject matter as shown in the attached rubric. Evaluations take place during required courses.

Attached Files

 [MFA Oral Presentation Rubric](#)

**Criterion Description:**

Oral Presentation skills will be assessed by faculty teaching courses where oral presentations are part of the classroom assignments using the MFA Oral Presentation Rubric. It is hoped that 100% of the students will attain a scoring of at least *satisfactory* in choreography with 80% passing with a score of *excellent* proficiency.

**Findings Description:**

100% of the students scored in the range of proficient or higher

50% of the students scored in the range of strong

The lower of the skills assessed for oral presentations given by students in the classroom was in the area of *Interdisciplinary*: gathering information from multiple areas, synthesis of ideas to make a whole, contribution to the field.

Attached Files

 [Evaluation of Oral Presentation of Philosophical Scholarship 2023-2024.pdf](#)

RELATED ITEM LEVEL 3

**Increase General Communication and Interdisciplinary Skills in Oral Presentations**

**Action Description:**

In classwork, the lower of the categories assessed was in the area of *Communication Skills: Independent Voice, Mature Capstone Presentation, Technical Skill of Material Presented*. The skillsets listed under this category should be addressed in the classroom in the coming year to work to improve overall oral presentation skills of graduate students.

For thesis candidates, the lower of the category assessed was in the area of *Interdisciplinary: gathering information from multiple areas, synthesis of ideas to make a whole, contribution to the field*. The skillsets listed under this category should be addressed by thesis committees when they coach thesis candidates on their thesis research presentations to improve overall oral presentation skills of thesis presenters.

#### RELATED ITEM LEVEL 1

### **Applies Formal Oral Presentation Skills in Research-Based Creative Scholarship**

#### **Learning Objective Description:**

Students will demonstrate proficiency in applying formal oral presentation skills and a clarity of understanding within their research-based creative scholarship.

#### RELATED ITEM LEVEL 2

### **Evaluation of Formal Oral Presentation of Thesis**

#### **Indicator Description:**

A required Formal Oral Presentation of Thesis is developed by the candidate based on their written and creative research and is performed for an audience post thesis performance. The 30-minute oral presentation is evaluated on the following categories: communicative skills, clarity of thought, and understanding and contextualization of subject matter by the candidate as shown in the attached rubric.

Attached Files

 [MFA Oral Presentation Rubric](#)

#### **Criterion Description:**

100% of the Formal Oral Presentations of Thesis Research presented by thesis candidates will be assessed by MFA thesis committees using the MFA Oral Presentation Rubric. It is hoped that 100% of the students will attain a scoring of at least *satisfactory* in oral presentations with 85% passing with a score of proficient or higher.

#### **Findings Description:**

80% of the students scored in the range of proficient or higher

Additional Details:

20% of the students scored in the range of satisfactory

20% of the students scored in the range of strong

We came just shy of having 85% of the students scoring in the proficient or higher range.

The area of *Communication Skills: Independent Voice, Mature Capstone Presentation, Technical Skill of Material Presented* was the category where the students scored the lowest.

Attached Files

 [Evaluation of Oral Presentation of Thesis - 2023-2024.pdf](#)

#### RELATED ITEM LEVEL 3

### **Increase General Communication and Interdisciplinary Skills in Oral Presentations**

#### **Action Description:**

In classwork, the lower of the categories assessed was in the area of *Communication Skills: Independent Voice, Mature Capstone Presentation, Technical Skill of Material Presented*. The skillsets listed under this category should be addressed in the classroom in the coming year to work to improve overall oral presentation skills of graduate students.

For thesis candidates, the lower of the category assessed was in the area of *Interdisciplinary: gathering information from multiple areas, synthesis of ideas to make a whole, contribution to the field*. The skillsets listed under this category should be addressed by thesis committees when they coach thesis candidates on their thesis research presentations to improve overall oral presentation skills of thesis presenters.

**Develop and Refine a Formal Writing Voice**

**Goal Description:**

MFA in Dance candidates will develop & refine a formal writing voice that demonstrates analytic skill.

**Providing Department:** Dance MFA

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**Applies Formal Writing Skills within Course Work**

**Learning Objective Description:**

Students will demonstrate proficiency in applying formal writing skills to the course work that is designed to prepare students for thesis writing.

RELATED ITEM LEVEL 2

**Evaluation of Required Written Work**

**Indicator Description:**

Required written work is evaluated on common standards of writing with a focus on the student's ability to communicate ideas clearly. Four criteria (structure and organization; writing style; MLA format; grammar/usage/mechanics) will be used to measure ability in writing with five possible assessment outcomes (strong, proficient, satisfactory, weak, or unacceptable). Evaluations take place within required graduate level history/theory/literature courses.

Attached Files

 [\\*SHSU - MFA in Dance - Required Written Work Rubric.pdf](#)

**Criterion Description:**

100% of the students enrolled in graduate level history/theory/literature courses will be evaluated by professors of those courses on their writing skills using the MFA Required Written Work Rubric. It is hoped that 80% of the students will pass with a score of proficient or higher.

**Findings Description:**

Observations: 100% of the students scored in the *Proficient* or higher range therefore we met our 2023-2024 goal of having at least 80% of the students scoring in the *Proficient* or higher range. Additionally, the data showed that only 50% of the student writers scored in the category of *Strong*.

The evaluation of the students' writing in course work showed that the students overall scored weakest in the category of *Structure and Organization* and on average scored highest in the area of *Grammar/Usage/Mechanics*.

Attached Files

 [MFA\\_EvalofRequiredWrittenWork\\_2023-2024.pdf](#)

RELATED ITEM LEVEL 3

**Focus in on identified weaknesses for graduate level writing**

**Action Description:**

Since the weaker category for students as they completed written assignments in the classroom was *Structure and Organization*, faculty of graduate courses should work with students to organize their thoughts better as they begin a writing project to help with the increase of overall writing scores.

Additionally, in looking at this year's thesis candidates compared to those students moving into thesis who just completed the prospectus stage, there is not a clear correlation between which category of writing may need more emphasis. Therefore, if we wish to push the students who are moving from the prospectus stage to the thesis writing stage on their writing skills, thesis committees should focus on providing guidance on what it is that the group scored lower on in their prospectus writing, which is the area of *Content and Focus*.

#### RELATED ITEM LEVEL 1

### **Applies Higher Level Research and Writing Skills in Thesis Work**

#### **Learning Objective Description:**

Students will demonstrate proficiency in applying higher level research and writing skills to written elements of thesis portfolios.

#### RELATED ITEM LEVEL 2

### **Evaluation of Thesis Research and Writing Skills**

#### **Indicator Description:**

As students develop and present an extended creative work for thesis study, they are required to compose three written documents. Each part of the thesis process has a written component evaluated by a committee. Evaluations for the written component of thesis study takes place within two required courses: Thesis 1 (DANC 6098) and Thesis II (DANC 6099).

**Prospectus:** a proposal situating the student's area of interest within the dance field.

**Literary review:** a 15-25 page paper that provides both summary and synthesis of the breadth of literature existing regarding the student's narrowed line of investigation of a creative research project.

**Reflective paper:** a post-production 8-10 page paper analyzing and reflecting on the student's creative work. The goal of this paper is for the student to sharpen their abilities and summarize their creative agenda in written form.

These documents will be used to evaluate the student's ability to clearly communicate their thesis research through writing. Three criteria (content and focus; analysis and critical thinking; and logic and flow) will be used to measure ability in writing with five possible assessment outcomes (strong, proficient, satisfactory, weak, or unacceptable).

Attached Files

 [\\*SHSU - MFA in Dance - Evaluation of Thesis Writing.pdf](#)

#### **Criterion Description:**

100% of MFA Thesis documents will be assessed by Thesis Committees for each thesis candidate using the MFA Evaluation of Thesis Writing Rubric. It is hoped that 80% of the students will pass with a score of proficient or higher.

#### **Findings Description:**

The thesis writers scored lower in the *Logic and Flow* category, while the Prospectus students scored lower in the *Content and Focus* category.

Additionally, in this year's group of thesis writers, there was one student in particular who struggled with many aspects of writing. All of the other writers scored in the Proficient or higher range on multiple papers.

We did meet our goal of having 80% of the students scored in the proficient or higher range. 81% of papers were scored in the Proficient category or higher

Further detail:  
18% of papers were scored in the Strong category  
18% of papers were scored in the Weak category (higher end)

Attached Files  
 [Evaluation of Thesis Writing - 2023-2024.pdf](#)

RELATED ITEM LEVEL 3

**Focus in on identified weaknesses for graduate level writing**  
**Action Description:**

Since the weaker category for students as they completed written assignments in the classroom was *Structure and Organization*, faculty of graduate courses should work with students to organize their thoughts better as they begin a writing project to help with the increase of overall writing scores.

Additionally, in looking at this year's thesis candidates compared to those students moving into thesis who just completed the prospectus stage, there is not a clear correlation between which category of writing may need more emphasis. Therefore, if we wish to push the students who are moving from the prospectus stage to the thesis writing stage on their writing skills, thesis committees should focus on providing guidance on what it is that the group scored lower on in their prospectus writing, which is the area of *Content and Focus*.

**Development of Distinctive Choreographic Voice**

**Goal Description:**  
MFA in Dance candidates will develop a distinctive choreographic voice and demonstrate its skillful application in a performative context.  
**Providing Department:** Dance MFA

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**Applies Advanced Concepts in Composition**  
**Learning Objective Description:**

Students will demonstrate excellence in applying advanced concepts in composition to the creation of extended choreographic works with a sustained artistic vision.

RELATED ITEM LEVEL 2

**Evaluation of Creative Thesis Presentation**  
**Indicator Description:**

As the culmination of the creative thesis, students develop and present an extended, original creative work. Members of the thesis committee mentor the process from proposal through performance. The thesis presentation will be assessed on the following points: the choreography is informed by student’s research; the choreography stands on its own as a work of art; the creative product is reflective of the student’s own distinct choreographic vision.

Attached Files  
 [MFA\\_ChoreographicRubric](#)



**Criterion Description:**

100% of MFA Thesis projects will be assessed by Thesis Committee using the MFA Choreographic Rubric. It is hoped that 100% of the students will attain a scoring of at least *satisfactory* in choreography/creative thesis presentation with 75% passing with a score of *excellent* proficiency.

**Findings Description:**

For the creative thesis presentations, 100% of the students passed with a scoring of *satisfactory* or better but only 60% of the thesis students evaluated scored in the *excellent* range for the 2023-2024 academic year. Our goal for this year was to have 75% of the students score in the excellent range.

Additionally, the lower of the skills assessed was in the area of Critical Analysis which measures the way that the student reflects on and evaluates the creative process and the product, assessing its overall effectiveness in light of the predetermined goals.

Attached Files

 [Evaluation of Thesis Choreography- 2023-2024.pdf](#)

**RELATED ITEM LEVEL 3****Push students work on multiple skillsets to increase the quality of choreographic work****Action Description:**

The evaluative data for choreographic work that is performed in the classroom by MFA students shows that future instruction should focus on assisting students with improving their *Generation of Movement* and *Transformation of Ideas* through choreography.

For choreographers of thesis works, the lower of the skills assessed was in the area of *Critical Analysis*. A high score in this area would mean that the evaluators could see that the student is fully aware of the creative choices used in the process and is able to reflect on and evaluate their own work in an analytical manner. Working more closely with thesis choreographers in their ability to critically analyze their work could help increase these scores.

**RELATED ITEM LEVEL 2****Evaluation of Required Choreographic Work****Indicator Description:**

Required choreographic work is evaluated on common standards of choreographic effectiveness as shown in the attached rubric. These choreographic evaluations take place within the three required MFA choreography courses: DANC 5376, DANC 5378, DANC 5380. Extensive, qualitative, face-to-face feedback is also provided to the student.

Attached Files

 [MFA\\_ChoreographicRubric](#)

**Criterion Description:**

Choreographic projects will be assessed by the faculty of MFA choreography courses using the MFA Choreographic Rubric. It is hoped that 100% of the students will attain a scoring of at least *satisfactory* in choreographic classroom projects with 80% passing with a score of *excellent* proficiency.

**Findings Description:**

We met our goal of having 100% of the students score in the range of satisfactory or higher and 90% of our students scored in the range of excellent.

Evaluation of the students' choreographic work in the classroom showed that the scores in the categories of *Movement Generation* and *Transformation of Ideas* were lower than in other categories.

Attached Files

 [Evaluation of Required Choreographic Work - 2023-2024.pdf](#)

#### RELATED ITEM LEVEL 3

### **Push students work on multiple skillsets to increase the quality of choreographic work**

#### **Action Description:**

The evaluative data for choreographic work that is performed in the classroom by MFA students shows that future instruction should focus on assisting students with improving their *Generation of Movement* and *Transformation of Ideas* through choreography.

For choreographers of thesis works, the lower of the skills assessed was in the area of *Critical Analysis*. A high score in this area would mean that the evaluators could see that the student is fully aware of the creative choices used in the process and is able to reflect on and evaluate their own work in an analytical manner. Working more closely with thesis choreographers in their ability to critically analyze their work could help increase these scores.

#### RELATED ITEM LEVEL 1

### **Synthesizes and Transforms Ideas and Movement**

#### **Learning Objective Description:**

During the choreographic process, the student will demonstrate an ability to connect, synthesize and transform ideas and movement through the use of appropriate and increasingly sophisticated movement approaches. The student further demonstrates an ability to plan and problem solve during the choreographic process and provides thoughtful responses, in choreographic terms, to critique.

#### RELATED ITEM LEVEL 2

### **Evaluation of Creative Thesis Presentation**

#### **Indicator Description:**

As the culmination of the creative thesis, students develop and present an extended, original creative work. Members of the thesis committee mentor the process from proposal through performance. The thesis presentation will be assessed on the following points: the choreography is informed by student's research; the choreography stands on its own as a work of art; the creative product is reflective of the student's own distinct choreographic vision.

Attached Files

 [MFA\\_ChoreographicRubric](#)

#### **Criterion Description:**

100% of MFA Thesis projects will be assessed by Thesis Committee using the MFA Choreographic Rubric. It is hoped that 100% of the students will attain a scoring of at least *satisfactory* in choreography/creative thesis presentation with 75% passing with a score of *excellent* proficiency.

#### **Findings Description:**

For the creative thesis presentations, 100% of the students passed with a scoring of *satisfactory* or better but only 60% of the thesis students evaluated scored in the *excellent* range for the 2023-2024 academic year. Our goal for this year was to have 75% of the students score in the excellent range.

Additionally, the lower of the skills assessed was in the area of Critical Analysis which measures the way that the student reflects on and evaluates the creative process and the product, assessing its overall effectiveness in light of the predetermined goals.

Attached Files

 [Evaluation of Thesis Choreography- 2023-2024.pdf](#)



### RELATED ITEM LEVEL 3

#### **Push students work on multiple skillsets to increase the quality of choreographic work**

##### **Action Description:**

The evaluative data for choreographic work that is performed in the classroom by MFA students shows that future instruction should focus on assisting students with improving their *Generation of Movement* and *Transformation of Ideas* through choreography.

For choreographers of thesis works, the lower of the skills assessed was in the area of *Critical Analysis*. A high score in this area would mean that the evaluators could see that the student is fully aware of the creative choices used in the process and is able to reflect on and evaluate their own work in an analytical manner. Working more closely with thesis choreographers in their ability to critically analyze their work could help increase these scores.

### RELATED ITEM LEVEL 2

#### **Evaluation of Required Choreographic Work**

##### **Indicator Description:**

Required choreographic work is evaluated on common standards of choreographic effectiveness as shown in the attached rubric. These choreographic evaluations take place within the three required MFA choreography courses: DANC 5376, DANC 5378, DANC 5380. Extensive, qualitative, face-to-face feedback is also provided to the student.

Attached Files

 [MFA\\_ChoreographicRubric](#)

##### **Criterion Description:**

Choreographic projects will be assessed by the faculty of MFA choreography courses using the MFA Choreographic Rubric. It is hoped that 100% of the students will attain a scoring of at least *satisfactory* in choreographic classroom projects with 80% passing with a score of *excellent* proficiency.

##### **Findings Description:**

We met our goal of having 100% of the students score in the range of satisfactory or higher and 90% of our students scored in the range of excellent.

Evaluation of the students' choreographic work in the classroom showed that the scores in the categories of *Movement Generation* and *Transformation of Ideas* were lower than in other categories.

Attached Files

 [Evaluation of Required Choreographic Work - 2023-2024.pdf](#)

### RELATED ITEM LEVEL 3

#### **Push students work on multiple skillsets to increase the quality of choreographic work**

##### **Action Description:**

The evaluative data for choreographic work that is performed in the classroom by MFA students shows that future instruction should focus on assisting students with improving their *Generation of Movement* and *Transformation of Ideas* through choreography.

For choreographers of thesis works, the lower of the skills assessed was in the area of *Critical Analysis*. A high score in this area would mean that the evaluators could see that the student is fully aware of the creative choices used in the process and is able to reflect on and evaluate their own work in an analytical manner. Working more closely with thesis choreographers in their ability to critically analyze their work could help increase these scores.

## Update to Previous Cycle's Plan for Continuous Improvement Item

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

#### Closing Summary

The faculty plan is to implement the following to increase outcomes in the areas of writing, choreography and oral presentations for graduate students:

1. Focusing in on the identified weaknesses of graduate writers combined with updated assessment measures to increase the students' writing skills in classwork and in thesis written work.
  1. Required written work: Structure and Organization
  2. Thesis writing: Logic and Flow
2. Mentor students during coursework on presenting oral presentations with an emphasis on improving their ability to present presentations with more *clarity of thought* and increased *general communication skills*. The faculty would also like to see if students can meet the goal of scoring at least a 4.5 out of 5 in three out of four of the categories assessed.
3. Increase Generation of Movement Skills: Since this was the lower category in choreographic skills assessed two years in a row for graduate students, continued encouragement of faculty to push students to work on movement generation in their creative choreographic work in the classroom should prepare the students to create choreographic thesis works with a stronger display of movement generation.

The hiring of another tenure track faculty member, bringing us to six tenure track for the unit, and as indicated as needed for a BFA and MFA of our size in the graduate program review (and the graduate numbers were smaller then), would strengthen our ability to effectively mentor the graduate students in all areas including the specific categories identified above.

#### Update of Progress to the Previous Cycle's PCI:

1. Writing: For required written work, *Structure and Organization* was still the category that ended up with a lower score. For thesis writers, the category of Logic and Flow also ended up with a lower score, same as last year.
2. Oral Presentations: The categories of *Clarity of Thought* and *General Communication Skills* did not receive the lower scores this year. However students only received a 4.5 or higher in one out of four categories assessed. This means that we did not meet our internal goal of students scoring at least a 4.5 out of 5 in at least three categories.
3. Choreography: Although *Generation of Movement* was one of the categories that students scored lower in again this year, their scores in this category were higher than they were last year. This shows that faculty and students have worked to improve this skillset in choreography.

The Department of Dance continues to have only five tenure track members for the unit, which is lower than what was stated as recommended for our program through the MFA Dance Graduate Program Review.

## New Plan for Continuous Improvement Item

#### Closing Summary:

The faculty plan is to implement the following to increase outcomes in the areas of writing, choreography and oral presentations for graduate students:

1. This year 50% of the students scored in the highest scale category of *Strong* for Required Written Work. Faculty will consider adding the goal of aiming to have at least 75% of the students score in this scale category for next year. The faculty will also focus in on the identified weaknesses of graduate writers to increase student writing skills in classwork and in thesis written work.
  1. Required written work: Structure and Organization
  2. Thesis writing: Content and Focus

2. Faculty will mentor students during coursework on presenting oral presentations with an emphasis on the following:
  1. Increased *general communication skills*
  2. Developing of presentations to include a more *Interdisciplinary approach*.
  3. The faculty will add an additional goal of pushing the students to score at least a 4.5 out of 5 in three out of four of the categories assessed.
3. Faculty will push students to increase multiple skillsets in choreography including *Generation of Movement, Transformation of Ideas through Choreography, and Critical Analysis of Creative Process*. A goal is for the faculty to also review the MFA Choreographic Rubric to see if they wish to adjust (raise) the scale range for each category since we reached our goal of having at least 80% of the students score in the excellent range this year.

The hiring of another tenure track faculty member, bringing us to six tenure track for the unit, and as indicated as needed for a BFA and MFA of our size in the graduate program review (and the graduate numbers were smaller then), would strengthen our ability to effectively mentor the graduate students in all areas including the specific categories identified above.

# **Department of Mass Communication**

# Emerging and Social Media MA

## Production of emerging and social media content

**Goal Description:**

Students will demonstrate the ability to produce emerging and social media content.

**Providing Department:** Emerging and Social Media MA

**Progress:** Ongoing

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**Knowledge and skills to produce emerging and social media content**

**Learning Objective Description:**

Students in the MA program will be able to demonstrate adequate knowledge and skills to produce master’s level digital content for emerging and social media.

RELATED ITEM LEVEL 2

**Assessment of knowledge and skills for thesis project defense**

**Indicator Description:**

Students’ thesis project defense provide evidence to assess whether students have developed the ability to produce creative and effective emerging and social media content at a master’s level. The evaluation criteria for thesis project were developed in accordance with the university’s criteria as well as department faculty’s expectations of what constitutes an appropriate thesis project for the discipline. Assessment of students’ thesis project for production knowledge and skills occurs during the thesis project defense processes by a committee of at least three graduate faculty.



**Criterion Description:**

Thesis projects successfully defended should indicate the students’ possession of master’s level production knowledge and skills in emerging and social media content creation, including video production, photography, editing, sound design, graphic design, animation, website building, and social media campaign. In addition, students should demonstrate breadth of knowledge by explaining terms, concepts, and skills in the related fields. Finally, students should clearly and precisely present their production ability and knowledge by maintaining good oral communication. A rubric with a 5-point scale (1 = poor, 2 = fair, 3 = good, 4 = very good, 5 = excellent) has been implemented to measure these categories of (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 master’s students have completed their thesis project defense within this assessment cycle. Based on the rubric, the committees’ ratings on the students’ project are 3.75, 2.58, and 5.00 out of 5, respectively. The objective was only partly achieved, as one student did not reach the required threshold of 3 for the objective. The thesis project committee’s evaluations are attached.

Attached Files

-  [Thesis Defense 3.pdf](#)
-  [Thesis Defense 1.pdf](#)
-  [Thesis Defense 2.pdf](#)

RELATED ITEM LEVEL 3

Enhancing thesis projects

Action Description:

This time, the objective was not fully achieved. The graduate coordinator and committee will convene to explore avenues for enhancing the quality of students’ thesis projects. Moreover, recommendations from the external review conducted during the self-study will be integrated to elevate the quality of the MA program.

Proposal of emerging and social media production

Goal Description:

Students in the MA program will demonstrate an ability to propose a production plan for emerging and social media content.

Providing Department: Emerging and Social Media MA

Progress: Ongoing

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

Knowledge and skills to propose emerging and social media content production

Learning Objective Description:

Students in the MA program will demonstrate that they possess proper knowledge and skills to propose a production plan for master’s level social and emerging media content.

RELATED ITEM LEVEL 2

Assessment of knowledge and skills for project proposal

Indicator Description:

Students’ proposal defense of thesis project provide evidence to assess whether students have acquired proper knowledge and skills to propose a production plan for emerging and social media content. The evaluation criteria for thesis project proposal were developed in accordance with the university’s criteria as well as department faculty’s expectations of what constitutes well-executed thesis projects for the discipline. Assessment of students’ thesis project proposal for proper production knowledge and creativity occurs during the proposal defense processes by a committee of at least three graduate faculty.

Criterion Description:

Thesis project proposals successfully defended should indicate the students’ possession of master’s level production knowledge and creativity in such areas of emerging and social media content creation, video production, photography, editing, sound design, graphic design, animation, website building, and social media campaign. In addition, students should demonstrate breadth of knowledge by explaining terms, concepts, and skills in the related fields. Finally, students should clearly and precisely present their production knowledge and plan by maintaining good oral communication. A rubric with a 5-point scale (1 = poor, 2 = fair, 3 = good, 4 = very good, 5 = excellent) has been implemented to measure these categories of (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:

One master’s student in the MA Emerging and Social Media program has completed their proposal defense of thesis project during this assessment cycle. Based on the rubric, the student received an average score of 4.75 out of 5. The objective was successfully met. The evaluation reports from the

thesis project committee are attached.

Attached Files

 [MA Thesis Project Prospectus.pdf](#)

#### RELATED ITEM LEVEL 3

### **Monitoring program enrollment and course offerings**

#### **Action Description:**

Compared to previous years, the MA of Emerging & Social Media has received approximately 200% more applications and accepted about 100% more new students. Because of this increase, 3 new sections to existing courses had to be added, and new instructors had to be assigned right before the semester started. To respond to this increase, the program will change course offerings from the following semester and monitor course enrollment by closely communicating with new students about their satisfaction with the program.

## **Update to Previous Cycle's Plan for Continuous Improvement Item**

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

#### **Closing Summary**

The new MA program of Emerging and Social Media started from Spring 2022. The changes for this new program include 100% online delivery, reduced credits for degree completion from 36 to 30, new curriculum and courses, more summer courses to accept summer applications, and 7 and half semester courses. To increase program quality and enrollment, additional supports from the college, including external promotions, increased assistantships and scholarships, faculty hires, and so forth are anticipated. The graduate coordinator and graduate committee will closely monitor these new implementations and program progress.

#### **Update of Progress to the Previous Cycle's PCI:**

Following the launch of the new MA program, there was meaningful increase in program enrollment. The graduate coordinator engaged in multiple discussions with the college dean and associate dean to strategize ways to elevate both program quality and enrollment figures. Additionally, a comprehensive external review was conducted in spring 2024, proposing various enhancements, including admitting international students, introducing a hybrid curriculum blending in-person and online courses and bolstering assistantship opportunities. Collaborating with both the college and the graduate school, the graduate committee will move forward with implementing the recommendations outlined in the review. In addition, the graduate committee will discuss the ways to improve students' ability to produce and propose social media content and production.

## **New Plan for Continuous Improvement Item**

#### **Closing Summary:**

Since its inception in spring 2022, the revamped MA program in Emerging and Social Media has transitioned to a fully online delivery method, reduced required credits from 36 to 30, adopted a new 7-and-half week course format, expanded summer course offerings, and other. Following its inaugural year, feedback from students, faculty, and administration has been mostly positive, coupled with a slight uptick in enrollment. With the suggestions from the self-study review, the graduate committee will collaborate to implement the recommendations outlined in the review.

The graduate coordinator and department committee will evaluate the rubric for the thesis project to ensure that it meets the criteria of the MA in Emerging and Social Media. The coordinator and the committee will also reevaluate the criteria outlined for student thesis projects to ensure a greater quality of submissions.

# 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 submitted to external festivals, at least 20% will be accepted for inclusion in a film festival during the review cycle.

##### Findings Description:

64% of films made by BFA in TV and Film Production students in 2023 were accepted for inclusion in film festivals.

That number was 70% in 2022, 65% in 2021, 24% in 2020, 40% in 2019, and 35% in 2018.

In May of 2024 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: 28 (23 in 2023, 51 in 2022, 43 in 2021, 54 in 2020, 39 in 2019)

Number of BFA students who directed at least 1 film in 2023: 22/28 (79%), 17/23 (74%) in 2022, 37/51 (73%) in 2021, 36/43 (84%) in 2020, 44/54 (81%) in 2019, 23/39 (59%) in 2018)



Number of Freshmen who had their 2023 film screened at a film festival: 1/2 (50%), 2022: 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 2023 film screened at a film festival: 2/4 (50%), 2022: 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 2023 film screened at a film festival: 3/4 (75%), 2022: 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 2023 film screened at a film festival: 8/12 (67%), 2022: 5/6 (83%), 2021: 7/14 (50%), 2020: 7/14 (50%) 2019: 9/15 (60%), 2018: 1/2 (50%)

Total Number of BFA students who had their 2023 film screened at a film festival: 14/22 (64%), 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 positive trend in the numbers of SHSU films accepted for screening in festivals. The drop in film festival acceptance numbers in previous years was understandable. Covid restrictions have been hard on our students and many film festivals suspended operations for several years.

#### RELATED ITEM LEVEL 3

##### **Career Development: Peer - Reviewed Screenings**

##### **Action Description:**

In the 2024/25 academic year, the department will invest in additional cinema cameras to be used in our students' films. A wider availability of cameras and access to new equipment will present opportunities and pedagogical challenges. Future findings will need to be assessed against those challenges.

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 2023 result (64%), and the trend (+14% from 2018 to 2023) paint a very favorable picture of the program and current methods. We know anecdotally and from assessment efforts that a major obstacle that our film students face is limited access to film equipment. More cinema-grade cameras will likely result with increase in quality and quantity of student-produced films.

#### RELATED ITEM LEVEL 1

##### **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.

RELATED ITEM LEVEL 2

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:

Websites of BFA senior students were reviewed in the spring of 2024. Only 31% of students (4/13) scored 75/100 or higher. That number was 14% (1/7) in 2023, 19% (3/16) in 2022, 62% (10/16) in 2021 and 19%(3/16) in 2020.

While the quality of student portfolios improved greatly (31% met the minimum criteria in 2024 compared to 14% in 2023), we are still far from the 80% goal. 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.

RELATED ITEM LEVEL 3

Career Development: Website and Portfolio

Action Description:

The importance of the portfolio will be reemphasized during the 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. The department will explore assigning the Internship Coordinator in the Department of Mass Communication with with meeting with every single Mass Comm senior and reviewing their website/portfolio prior to graduation.

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

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

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.

RELATED ITEM LEVEL 2

**Production: Cinematography**

**Indicator Description:**

Final video projects by students in MCFL 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 MCFL 3352: Cinematography -- will score 75 or better (out of 100) on assessment of skill-sets. The instructor in this section of MCFL 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 2024, 95% of students scored 75% or higher.

Spring'24 - 95% 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 sufficient amount of cinematography equipment.This combined with existing equipment wear and growing number of cinematography students results with the declining outcomes in this class.SHSU's Cinematography students are asked to shoot their projects on their own smartphones because there are not enough cinema-grade cameras in the program.

RELATED ITEM LEVEL 3

**Production: Cinematography**

**Action Description:**

In the 2024/25 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

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**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.

#### RELATED ITEM LEVEL 2

##### **Writing: Format Conventions and Story Structure.**

##### **Indicator Description:**

Students in MCPD 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 2024, 88% of students taking MCOM 3375 Scriptwriting scored 75 or better. This is 8% above the 80% goal and the highest result since we started measuring this particular outcome. This is the first time that we met this particular minimum criteria in the history of this program. The improved scores can be attributed to Professor Reilly implementing quality standards in the screenwriting courses where he serves as a coordinator.

Spring'24 - 88% of students scored 75 or better on a 100 point scale.

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.

#### RELATED ITEM LEVEL 3

##### **Writing: Format Conventions and Story Structure**

##### **Action Description:**

The most recent result (88%) is a significant improvement compared to 68% just a year earlier. It is important to continue measuring along the same indicator and criterion in order to establish if the new result was a one-time occurrence or a new trend resulting from newly implemented pedagogical approaches. The recommended action is for Professor Reilly to continue coordinating the screenwriting courses.

## **Update to Previous Cycle's Plan for Continuous Improvement Item**

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

#### **Closing Summary**

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 and in student films.

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 MCPD 3375 Scriptwriting.

**Update of Progress to the Previous Cycle's PCI:**

1. 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.

Bill Reilly continued serving as a coordinator of MCOM 3375 and taught one section of the course. This helped clarify expectations for the course and streamline communication with adjuncts. In the Spring of 2024, 88% of students taking MCOM 3375 Scriptwriting scored 75 or better. This is 8% above the 80% goal and the highest result since we started measuring this particular outcome. This is the first time that we met this particular minimum criteria in the history of this program.

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

The department's equipment purchase (5 cinema-grade camera kits) was not sufficient to make a difference in quality of outcomes. When the cinematography students were assigned a hands-on shooting exercise, it was discovered that there were not enough cameras to make such assignment feasible given the number of students. While the improvement in quantity and quality of the equipment is welcomed, additional context is needed to provide a full picture. More than 50% of Mass Comm's students pursue film production. That's more than 200 film students who are asked to use their smartphones to complete shooting assignments in the required Cinematography course. A purchase of 5 cinema-grade cameras did not make a significant impact. We still don't have enough equipment to allow students to check out the cameras and complete the assignments on their own time using industry-standard equipment.

3. 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 department went through a leadership change (3 chairs since the submission of the last assessment reports). The question of assigning the internship coordinator to meet with every Mass Comm senior will need to be revisited once Dr. Nam Kim starts her tenure as a Department Chair in the Fall of 2024.

1. The importance of the portfolio will be re-emphasized 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.

The meeting with BFA Students was held in person in September of 2023. A significant portion of the meeting was dedicated to the importance of portfolio. This meeting likely resulted with the quality of student portfolios improving significantly (31% met the minimum criteria in 2024 compared to 14% in 2023).

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**

1. The recommended action is that Professor Reilly continues coordinating the screenwriting courses and teaches at least one section of MCOM 3375 Scriptwriting per semester.
2. In the 2024/25 academic year, the department will invest in additional cinema cameras to be used in our students' films. A wider availability of cameras and access to new equipment will present opportunities and pedagogical challenges.
3. The importance of the portfolio will be re-emphasized during the annual meeting of all BFA in TV and Film Production students, as well as advising appointments.
4. The department will explore assigning the Internship Coordinator in the Department of Mass Communication with with meeting with every single Mass Comm senior and reviewing their website/portfolio prior to graduation.
5. The department will invest in additional cinema cameras for use in MCOM 3352: Cinematography.
6. The importance of the proper portfolio design and management will be re-emphasized during the advising appointments with BFA coordinator.

# Mass Communication BA

## Broadcast Production: Professional competencies producing programming in studio and remote environments

### 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 streaming media.

**Providing Department:** Mass Communication BA

**Progress:** Ongoing

### RELATED ITEMS/ELEMENTS -----

#### RELATED ITEM LEVEL 1

#### Broadcast Production: Develop professional video skills necessary to produce live-event programming in the field

##### Learning Objective Description:

Students in Multi-Camera Field Production courses will create professional quality productions outside a studio environment.

#### RELATED ITEM LEVEL 2

#### Broadcast Production: Develop professional video skills required to produce in field programming

##### Indicator Description:

At the beginning of the semester in MCOM 3377 (Multi-camera Remote) 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 video operations. This multiple-choice test will be graded on a 1-100 scale.

A multiple-choice pre and post-test will be administered to students in these courses to assess the knowledge base after receiving formal instruction.

##### Criterion Description:

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

##### Findings Description:

During the 23-24 AY, both MCPD 3377 and MCPD 3379 were taught by an adjunct instructor who did not administer the pre or post test so no data was gathered during this cycle. The department is currently interviewing applicants to teach the courses on a full time bases. Once filled, the new hire will be provided the instrument and instructions on gathering the data in the future.

#### RELATED ITEM LEVEL 3

#### Broadcast Production: Professional video skills for in-field multi-cam productions

##### Action Description:

Prior to the beginning of the '24-25 AY the new hire will be provided with the assessment instrument and a timeline for providing the data. The updated instrument is attached.

Attached Files

 [MCPD 3373 Assessment 2024.docx](#)

#### RELATED ITEM LEVEL 1

#### Broadcast Production: Develop professional video skills to produce studio programming

##### Learning Objective Description:

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

RELATED ITEM LEVEL 2

**Broadcast Production: Develop professional video skills required to produce studio programming**

**Indicator Description:**

Production faculty will review a sampling of programs produced in each section of MCOM 3377 at the conclusion 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 submitted for review will score 4 or better.

**Findings Description:**

During the Spring 24 semester, forty-two 15 minute programs were created in the Multicam studio production courses. All aired on Channel 7 and on Bearkat Student Media.

The shows titles: Huntsville Huddle, Degree and Me, Who’s Who Huntsville, Who’s Who SHSU, Sammy Spotlight, and Around Sam. Each crew produced seven episodes for a total of ten and half hours of programming

100% of student produced programming received a score of 4 or 5 and were approved for airing.

RELATED ITEM LEVEL 3

**Broadcast Production: Professional video skills for multi-cam studio productions**

**Action Description:**

The department will retain the indirect assessment instrument to gathering data on the development of video skills.

**Dept Core: Demonstrate working knowledge of legal concepts & theories used by media professionals - 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:**

In the 2023-2024 academic year, the Department continued to use MCOM 4371 Mass Media Law and Ethics as a venue for assessing students’ writing skills. Because the course is offered both online and offline, there are two different major assignments used to assess writing skills as well as research analysis and reasoning skills. The in person section uses a large group project, in the form of a presentation or video, that requires students to demonstrate deep knowledge of a topic in mass communication law. In either case, the group must write a script so they are tested for the ability to formulate language for clear communication. The online version requires students to write a position paper where they choose a legal controversy and advocate for their personal beliefs about what should be done about said controversy. Samples of each are included in the materials provided for the writing assessment.

As the table shows, over 85% of students passed MCOM 4371 over the 2023-2024 academic year. Across the four sections of MCOM 4371 offered in the 2023-2024 academic year, a wide range of students passed the course with greater than 80% for their final grade. The low was 67% for the Fall 2023 Online section while it was 81% for the Spring 2024 In Person Section. However, the table shows that in Fall ‘23 Online 13 students passed with a C grade between 70-80% so the pass rate for the whole class is higher than the other figure suggests. In the online sections, where students complete a position paper, pass rates on the paper above 80% were 71% in Fall and 65% in Spring.

	Total Number of Students <sup>[1]</sup>	Percentage of Students Passing Course	Percentage with over 80% Final Grade	Number with 90-100 Final Grade	Number with 80-90 Final Grade	Number with 70-80 Final Grade
Fall 2023 Online	46	93%	67%	10	21	13
Fall 2023 In Person	40	85%	75%	24	6	4
Spring 2024 Online	44	88%	72%	6	26	7
Spring 2024 In Person	33	90%	81%	18	9	3

	Total Number of Students in Online MCOM 4371 Sections <sup>[2]</sup>	Percentage with over 80% Paper Grade	Number with 90-100 Paper Grade	Number with 80-90 Paper Grade	Number with 70-80 Paper Grade
Fall 2023	46	71%	12	21	9
Spring 2024	44	65%	11	17	11
Total	90		23	38	20

During the 2023-2024 academic year, we continued to use a group project to demonstrate students’ general knowledge of the First Amendment. During the year 12 of 17 groups opted to choose a video project for their final. The average grade for these assignments in Fall 2023 was 91% and while the average was 88% in Spring 2024, showing an across the board high level of comprehension of the First Amendment on the part of students. Of the 12 groups that opted to pursue a video, 5 were selected for representation in the Heatwave Media and Film Festival in Spring 2024. These five videos were deemed above average by the instructor. But as the data above shows, this does not mean that unselected videos were necessarily below average. Those five videos were ranked by 9 judges selected from the Mass Comm Department based on their varied expertise, background, and technical skills.

<sup>[1]</sup> Discrepancies in the totals indicate students who did not achieve a C grade and thus failed the course.

<sup>[2]</sup> Any remainder in the numbers should assume that the student received below a C on the assignment.

RELATED ITEM LEVEL 3

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

**Action Description:**

During the AY 24-25, the department will continue to use both the direct (research paper) and indirect (video presentations) to establish the students comprehension of common legal media concepts and theories.

**Dept Core: Develop video production skills to be successful in advanced production courses - 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 ITEMS/ELEMENTS** -----

**RELATED ITEM LEVEL 1**

**Dept Core: Develop video production skills necessary to be successful in advanced production courses - 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. This begins with the development of a solid foundation of production skills.

**RELATED ITEM LEVEL 2**

**Dept Core: Develop video production skills necessary to be successful in advance production courses and the industry - MCOM 2371**

**Indicator Description:**

This objective will be assessed using two methods - directly (pre & post exam) and indirectly (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 students enrolled in all sections 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 extent of the students' knowledge increases of basic video production. The production faculty decided that the pre/post-exam would be the best route to evaluate students' direct comprehension of basic knowledge of terminology, equipment, and legal protocol.

**Indirect method/Skills** - A panel of instructors, made up of professors of advanced production courses, will assess the final video projects created by students in sections of MCOM 2371 to determine the working proficiency of production skills -- 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 video and audio.

**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** - During the spring and fall semesters, 269 students enrolled in MCOM 2371 took the pre and post assessment. Sixty eight students scored 90 or higher, seventy-two scored 80-89, seventy-nine scored 70-79 and fifty students scored lower than 69. The passing rate on the post exam was higher than the expected 80% indicating that a majority of the students met or exceeded the established standard.

**Indirect** - Extenuating circumstances, damage to files stores on the Tri-caster in Studio C, resulted in data not being gathered on the productions created by students in the MCOM 2371 course. Going forward all faculty teaching a section of MCOM 2371 will be submit final productions for review.

RELATED ITEM LEVEL 3

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

**Action Description:**

During the AY 24-25, the department will continue to use both the direct (standardized pre and post exam) and indirect (video production) to establish the student's working knowledge of producing professional quality video. The instrument for the direct assessment has been updated and will be implemented in the fall of 2024. The revised assessment is attached.

Attached Files

 [MCOM 2371 Assessment 2024.docx](#)

**Dept Core: Use appropriate professional-level writing skills necessary to be successful in advanced MCOM courses - MCOM 1332**

**Goal Description:**

Students will be professionally proficient in writing and grammar as they matriculate through their academic career and 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:**

**Spring 2024 LAB REPORT**

204 Students were Enrolled in the SHSU Spring '24 Lab

105 Students Registered with Achieve

96 Students worked in the Lab

88 Students Tested in the Lab

73 Students Passed the Quiz

37 Students Passed on the first try

8 students passed the quiz, but then tested again to improve their scores

Of the students who tested in the Lab, 83 percent passed the quiz.

Of those who passed the quiz, 37 (21 percent) passed on their first try.

Of the students who passed the quiz, 15 (21 percent) passed with a 90 or better, and 35 (48 percent) passed with an 85 or better.

### **Summer 2024 LAB REPORT**

54 Students were Enrolled in the SHSU Summer '24 Lab

20 Students Registered with Achieve

19 Students worked in the Lab

18 Students Tested in the Lab

17 Students Passed the Quiz

10 Students Passed on the first try

2 students passed the quiz, but then tested again to improve their scores

Of the students who tested in the Lab, 95 percent passed the quiz.

Of those who passed the quiz, 10 students (59 percent) passed on their first try.

Of the students who passed the quiz, 10 students (59 percent) passed with a 90 or better, and 16 students (94 percent) passed with an 85 or better.

### **RELATED ITEM LEVEL 3**

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

##### **Action Description:**

During the AY 24-25, the department will continue to use the grammar module to establish the baseline knowledge of incoming students. Cheryl Eschenfelder and Ryan Broussard will review the exam to determine if any questions are outdated or do not pertain to the SHSU MCOM curricula.

### **Film: Professional film-making skills**

#### **Goal Description:**

The Department of Mass Communication will prepare students to create professional quality films through the development of hands-on video production 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:**

We will use the jurying data from our own film festivals (the Common Reader Film Festival in the fall and the Heatwave Film and Media Festival in the spring) to assess our program. The jury of those festivals is mostly composed of external members, excluding faculty or staff from the Mass Communications Department. Having an external jury allows us to get honest reviews from professionals looking at the films from a non-biased standpoint, which provides a fair assessment of the technical and creative qualities of the films our students are producing.

With the information collected via Film Freeway, a platform used by the festivals to receive film submissions, we will be able to clearly quantify the number of films submitted each year to the festivals, as well as how many of those are selected for the competitions. With the quantitative and qualitative reviews from the jury, we will be able to assess which areas of filmmaking need more focus in our courses, and make adjustments for future years.

**Criterion Description:**

Of the SHSU Film Track (BA) student films submitted to the Common Reader Film Festival and the Heatwave Film and Media Festival, 70% will be accepted to the competitions. We are establishing 70% as a baseline criterion, which represents a majority of submissions. The department will evaluate this weight, which may or may not be changed in future years.

The selection criteria provided by the festivals (Originality/Creativity, Directing, Writing, Cinematography, Performances, Production Value, Editing, Structure, and Sound/Music), give us a clear idea of how our learning objectives are being met in our student films.

**Findings Description:**

The Common Reader Film Festival received 24 submissions and accepted 15 films. The Heatwave Film and Media Festival received 84 submissions and accepted 32. Therefore, 38% of the films submitted were accepted into the festivals. Although we did not meet our expected criterion of 70% acceptance rate, there is a very logical explanation for these findings.

As our program and festivals grow, the number of submissions to the festivals has increased exponentially, limiting the number of films that can be accepted into the festivals. Therefore, the findings are rather positive and what needs to change is our baseline criterion for next year from 70% to 35% acceptance rate.

RELATED ITEM LEVEL 3

**Film: Professional video production skills**

**Action Description:**

As our program and festivals grow, the number of submissions to the festivals has increased exponentially, limiting the number of films that can be accepted to the festivals. Therefore, we must change our baseline to meet these new numbers. The new baseline for films accepted into

the competition will be 35% in future years, as long as the number of films submitted to the festivals continues the same.

#### 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:**

We will use the juror rating and comments on writing for each film submitted to the Common Reader Film Festival and the Heatwave Film and Media Festival to identify areas that need improvement and make adequate changes in our screenwriting-related courses for future years.

##### **Criterion Description:**

Of the SHSU Film Track (BA) student films accepted to the Common Reader Film Festival and the Heatwave Film and Media Festival, 70% will have received a grade 6 out of 10 or better by the jury in the writing criteria. We are establishing 70% as a baseline criterion, which may or may not be changed in future years. The same goes for the grade 6 out of 10 in the writing category.

##### **Findings Description:**

Although many conversations were held with the Common Reader and Heatwave festival directors about the importance of using the jurying criteria created for the festivals so the data could be used for assessment, the jurors did not use the jurying forms, therefore, we were unable to collect data this year.

#### RELATED ITEM LEVEL 3

##### **Film: Professional writing skills**

##### **Action Description:**

Because the jury of the festivals is not using the forms created within Film Freeway or Google Forms to judge the films for the festivals, it is not possible to collect data on the writing of the films submitted to the festivals. I will meet with our screenwriting faculty to discuss a new approach to jurying the writing for the festivals separately in future years.

## **Journalism: Create a converged newsroom to align with industry expectations**

### **Goal Description:**

The Department of Mass Communication's multiplatform journalism concentration will align its expectations with news outlets' industry standards and expectations.

**Providing Department:** Mass Communication BA

**Progress:** Ongoing

#### RELATED ITEMS/ELEMENTS -----

#### RELATED ITEM LEVEL 1

##### **Journalism: Create a converged newsroom that aligns with professional expectations**

##### **Learning Objective Description:**

The department will combine existing print and broadcast facilities and curriculum into a converged new outlet that will produce content for print, broadcast and digital media.

RELATED ITEM LEVEL 2

**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.

**Findings Description:**

Establishing a converged newsroom is ongoing. One major step was taken this year – hiring new faculty to advise *The Houstonian*. The new advisor was a sports editor at Chron.com, part of the Houston Chronicle’s digital product, and has direct and recent experience directing coverage and developing multi-faceted news content.

RELATED ITEM LEVEL 3

**Journalism: Newsroom Convergence**

**Action Description:**

Moving forward, journalism faculty (including the new adviser) will consider and evaluate strategies and best practices for developing a converged newsroom. This may include a variety of factors and courses, including developing podcasting content (in conjunction with MCJR 3301) and beginning steps to redesign MCJR 3364: Copyediting for News to reflect the new adviser’s experience and toolset, and to more fully integrate the course and *The Houstonian*.

**Journalism: Employ 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 -----

RELATED ITEM LEVEL 1

**Journalism: Create professional quality journalism for delivery on multi-platforms**

**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.

RELATED ITEM LEVEL 2

**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.

**Findings Description:**

*More than 75% of MCJR 3361 students had at least one broadcast news package accepted for airing on Cable Channel News 7.*



RELATED ITEM LEVEL 3

**Journalism: Produce professional quality news stories**

**Action Description:**

*Moving forward, journalism faculty (including advisers for Cable Channel 7 and The Houstonian) will consider and evaluate strategies and best practices for increasing both student content and overall content on Cable Channel 7.*

**PR/Advertising: Client communication**

**Goal Description:**

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

**Providing Department:** Mass Communication BA

**Progress:** Ongoing

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**PR/Advertising: Strategic use of technology**

**Learning Objective Description:**

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

RELATED ITEM LEVEL 2

**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:**

To assess the quality of students' IMC campaigns comprehensively, the PR/Advertising track coordinator employed three surveys. These surveys utilized a series of 7-point scales that evaluated students' writing and design skills, research ability, campaign strategy/tactics, creativity, and presentation.

The MCPA 4390 students developed IMC campaigns for the Bayes Achievement Center in 2023 Fall and This is Houston in 2024 Spring. The client evaluations for both campaigns were outstanding, scoring 7 out of 7. The instructor evaluations for the campaigns were also exceptional, with scores of 6.8 out of 7 and 6.9 out of 7.

The survey results indicated that students used technology tools appropriately for the client's needs, and the instructor evaluated the presentation slides as visually appealing and easy to understand. Based on both the clients' and instructors' evaluation scores, it can be concluded that the learning objective of the Campaigns for PR/Advertising course was successfully met.

In summary, the clients' evaluation scores and the instructor's assessment survey results are provided below.

**Client: Bayes Achievement Center**

The instructor's assessment survey in 2023 Fall: 6.8/7 points

The survey results from the client in the Fall of 2023:

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

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

Average scores for creativity: 7/7 points

Average scores for presentation: 7/7 points

Average scores for writing: 7/7 points

Average scores for design: 7/7 points

**Client: This is Houston**

The instructor's assessment survey in 2023 Fall: 6.9/7 points

The survey results from the client in the Fall of 2023:

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

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

Average scores for creativity: 7/7 points

Average scores for presentation: 7/7 points

Average scores for writing: 7/7 points

Average scores for design: 7/7 points

**RELATED ITEM LEVEL 3**

**PR/Advertising: Client communication with technology tools**

**Action Description:**

During the fall semester of 2024, the PR/Advertising track faculty members will collaborate to evaluate students' written reports and presentation slides. They will also engage in discussions to enhance teaching objectives and strategies related to technology tools. The aim is to equip students with the necessary skills and knowledge to ensure client satisfaction in the years to come.

**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:**

To assess the quality of students' IMC campaigns comprehensively, the PR/Advertising track coordinator employed three surveys. These surveys utilized a series of 7-point scales that evaluated students' writing and design skills, research ability, campaign strategy/tactics, creativity, and presentation.

The MCPA 4390 students developed IMC campaigns for the Bayes Achievement Center in 2023 Fall and This is Houston in 2024 Spring. The client evaluations for both campaigns were outstanding, scoring 7 out of 7. The instructor evaluations for the campaigns were also exceptional, with scores of 6.8 out of 7 and 6.9 out of 7.

In regards to writing, the results of three surveys indicated that the students followed an appropriate format and style. Additionally, according to the instructor's survey, the content of the presentation slides was informative, concise, and clear.

Based on the evaluation scores provided by both the clients and instructors, it can be concluded that the learning objective for the Campaigns for PR/Advertising course was successfully achieved. In summary, the clients' evaluation scores and the instructor's assessment survey results are provided below.

**Client: Bayes Achievement Center**

The instructor's assessment survey in 2023 Fall: 6.8/7 points

The survey results from the client in the Fall of 2023:

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

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

Average scores for creativity: 7/7 points

Average scores for presentation: 7/7 points

Average scores for writing: 7/7 points

Average scores for design: 7/7 points

**Client: This is Houston**

The instructor's assessment survey in 2023 Fall: 6.9/7 points

The survey results from the client in the Fall of 2023:

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

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

Average scores for creativity: 7/7 points

Average scores for presentation: 7/7 points

Average scores for writing: 7/7 points

Average scores for design: 7/7 points

**PR/Advertising: Client communication using writing skills**

**Action Description:**

During the fall semester of 2024, the PR/Advertising track faculty members will collaborate to evaluate students' written reports and presentation slides. They will also engage in discussions to enhance teaching objectives and strategies related to writing skills. The aim is to equip students with the necessary skills and knowledge to ensure client satisfaction in the years to come.

**Update to Previous Cycle's Plan for Continuous Improvement Item**

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

**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 indirect 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.

#### **Update of Progress to the Previous Cycle's PCI:**

In summary, during the 2023-24 academic year, the department's degree programs made the following progress on the PCI:

**Broadcast Production:** The Broadcast Production track has been undergoing an evolution in the past several academic years with faculty leaving and positions being filled with adjunct teaching staff which has produced an imbalance in the quality and quantity of programming. KSHU 90.5 FM retained many of its on-air personalities with the quality of output being high. The station covered several baseball games through the work of NSMA. Channel 7 continued to air a weekly newscast. Two sections of Advanced Multi-camera Studio produced 20 original programs for the station. While the concentration is popular with enrollment remaining high in the MCPD courses, concern is rising about the quality of instruction and productions with the over reliance on adjuncts. The concentration does not have a designated coordinator with those duties falling to various faculty in the department.

#### **Departmental Core Courses:**

(MCOM 1332) The Grammar Module proved to be the best was to establish a baseline for incoming students. The results from this academic year indicated that the learning loss from the pandemic lockdown is beginning to regress as more and more students score 80 or higher on their first try. This method of assessment will be retained for the next academic year.

(MCOM 2371) The updated pre and post exam provided more reliable data than had been produced using the original exam. The instrument will be used again during the AY 24-25 to measure the students mastery of the content. The indirect instrument of reviewing final productions from the course, faced challenges in

application. The department will improve communication with faculty teaching sections of MCOM 2371 to ensure everyone is aware of the expectations of all students from all sections participating in the assessment.

(MCOM 4371) The professor has developed and tested a two tier method of analyzing the students' working knowledge of legal theories and concepts. The diverse instruments yield substantial qualitative and quantitative data. The assessment will be retained for the foreseeable future.

**Film:** We went back to using the festivals to assess the BA in Film because we could not make changes to the curriculum as those would create bottlenecking and prevent students from graduating on time. As for the festivals, we plan to reduce the baseline of films accepted to the festivals to 35% due to festival submission exponential growth. Additionally, we will discuss a new approach to assessing the writing of the films submitted to festivals with the screenwriting faculty for future years, as the festival jury is not using the forms created for assessment purposes.

**Journalism:** Progress is ongoing. The most significant steps this year were the hiring of two new journalism faculty, including a highly qualified new Houstonian adviser. Now that outstanding faculty positions have been filled, we can concentrate on updating and converging student media and journalism coursework.

**Public Relations and Advertising:** The PR/Advertising track had intended to include an additional course (either MCPA 3381 or MCPA 4383) that would focus on incorporating the client's campaign into the assessment report to enhance the assessment data. However, the course selection has been delayed due to the transition of the PR/Advertising faculty. The PR/Advertising track faculty members are currently deliberating on establishing a PR/Advertising advisory board to ensure students' recruitment and career path development.

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**

### **Closing Summary**

During the 2024-25 academic year, the department's degree programs will focus on the following:

**Broadcast Production:** The Broadcast Production track still lacks a designated coordinator. The department will work to fill this position to provide the track with stability. Another challenge facing the track is inconsistency in the quality and quantity of programming being produced in the MCPD courses. The department will address both challenges during the next cycle.

### **Departmental Core Courses:**

(MCOM 1332) The grammar module will continue to be used to establish a baseline for incoming students. The final exam will be reviewed to ensure its validity remains high in for the department's desired outcome.

(MCOM 2371) A representative from the assessment committee will meet with each of the faculty teaching a section of MCOM 2371 prior to the beginning of the fall and spring semester to ensure each understands the expectation to administer the pre and post exam. Additionally, the expectation that at the end of the semester each course will provide 2 to 3 programs to the review committee. The representative will gather data from both the direct and indirect instruments.

(MCOM 4371) The professor has developed and tested a two-tier method of analyzing the students' working knowledge of legal theories and concepts. The diverse instruments yield substantial qualitative and quantitative data. The assessment will be retained for the foreseeable future.

**Film:** The track plans to reduce the baseline of films accepted to the festivals to 35% due to festival submission exponential growth. Additionally, we will discuss a new approach to assessing the writing of the films submitted to festivals with the screenwriting faculty for future years, as the festival jury is not using the forms created for assessment purposes.

**Journalism:** Moving forward, work will continue to consolidate and coordinate 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.

**Public Relations and Advertising:** The PR/Advertising track faculty will work hand-in-hand to improve their teaching methodologies in writing, design, campaign strategy, and technology skills to ensure that our PR/Advertising students achieve high client satisfaction levels in the upcoming years.

# School of Music



# Band Studies MA

## I. Student Digital Portfolios

**Goal Description:**

Third-year students will complete a comprehensive digital portfolio as a major project for MUSI 6338 Band Research and Pedagogy (syllabus attached).

The digital portfolio is a technology gaining value and importance among professional educators. It allows teachers to store teaching materials, research, presentations, workshop handouts, artifacts of professional achievements, and a detailed curriculum vita on a single platform.

Materials in the digital portfolio can be curated for specific needs, such as applications for promotion, grants, workshop proposals, and job applications.

Attached Files

 [2024 MUSI 6388 3rd yr Band Research and Pedagogy Digital Portfolio.pdf](#)

**Providing Department:** Band Studies MA

**Progress:** Ongoing

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**A. Building a Digital Portfolio - Curriculum Vita**

**Learning Objective Description:**

Best practices in professional portfolio construction suggest that students incorporate a CV into their digital portfolio along with artifacts documenting professional achievements. Therefore, a CV is part of the digital portfolio assignment.

Attached Files

 [Digital Portfolio Rubric MUSI 6388 - LiveBinder GBK.pdf](#)

RELATED ITEM LEVEL 2

**1. Indicator for Building Digital Portfolio - Curriculum Vita**

**Indicator Description:**

Third-year students will submit a digital portfolio consisting of five required and one optional component using software (LiveBinder, Google Portfolio, or another of the student's choice).

Note: components 1 and 2 apply to the Indicator for CVs.

*Components 3-6 apply to the next Indicator for Professional Documents, and are separated to allow for appropriate emphasis apart from the CV.*

- 1. Biographical information
- 2. A comprehensive professional CV (shorter resume plus full CV).
- 3. *Journals, MA intensive instruction notes*
- 4. *Workshop handouts*
- 5. *MA coursework projects*
- 6. *Optional but encouraged: photos, videos, and recordings highlighting their career and teaching philosophy.*

Students begin developing their portfolios at the start of the first year of MA studies as described in the Rubric for Digital Portfolio (attached). Students are encouraged to personalize and customize their portfolios to capture their personality and teaching style.

**Criterion Description:**

Success on the assignment will be evaluated by the completeness of the first two of the five required components, allowing for uniqueness and customization by each student, with a minimum score of 80% to serve as a passing grade by consensus of faculty evaluations.

All of last year's their-year cohort received a passing grade, meeting or surpassing the minimum score of 80%. This year's criteria are more detailed, with more weight on the related discussion forum than last year.

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 a link to the final product).

1. Biographical information
2. A comprehensive professional CV (shorter resume plus full CV)
3. Journals, MA intensive instruction notes
4. Workshop handouts
5. MA coursework projects
6. Optional but encouraged: photos, videos, and recordings highlighting their career and teaching philosophy.

**Findings Description:**

Digital portfolio CVs are recognized as significantly valuable to our students by providing accurate and current record of their achievements. This is the third year of the requirement, so there are two years of exemplars from our 2022 and 2023 graduates. The cohort pass rate for 2024 is once again at 100%, with all the students hitting the assignment out of the park and earning an A+.

**RELATED ITEM LEVEL 3**

**a. Action for Digital Portfolio - CV and Professional Documents**

**Action Description:**

Based on the overwhelmingly positive findings, we plan to continue the Digital Portfolio requirement but discontinue tracking assessment of them through Anthology for 2025.

**RELATED ITEM LEVEL 1**

**B. Building a Digital Portfolio - Professional Documents**

**Learning Objective Description:**

Students in the MA program will develop a professional portfolio to store their high volume of original work during their course of study, including workshop handouts, class notes, assignments, and projects.

Attached Files

 [Digital Portfolio Rubric MUSI 6388 - LiveBinder GBK.pdf](#)

#### RELATED ITEM LEVEL 2

### 1. Indicator for Building Digital Portfolio - Professional Documents

#### Indicator Description:

Through the use of software (LiveBinder, Google Portfolio, or other of student's choice), third-year students will submit a digital portfolio consisting of five required and one optional component.

Note: Components 3-6 apply to the Indicator for Professional Documents.

*Components 1 and 2 apply to the previous indicator for CVs, and are separated to allow for appropriate emphasis apart from the Professional Documents.*

- 1. Biographical information*
- 2. A comprehensive professional CV (shorter resume plus full CV)*
3. Journals, MA intensive instruction notes
4. Workshop handouts
5. MA coursework projects
6. Optional but encouraged: photos, videos, and recordings highlighting their career and teaching philosophy.

Students begin developing their portfolios at the start of the first year of MA studies as described in the Rubric for Digital Portfolio (attached). Students are encouraged to personalize and customize their portfolios to capture their personality and teaching style.

#### Criterion Description:

Success on the assignment will be evaluated by the completeness of the third through fifth required components, allowing for uniqueness and customization by each student, with a minimum score of 80% to serve as a passing grade by consensus of faculty evaluations.

All of last year's their-year cohort received a passing grade, meeting or surpassing the minimum score of 80%. This year's criteria are more detailed, with more weight on the related discussion forum than last year.

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 a link to the final product).

- 1. Biographical information*
- 2. A comprehensive professional CV (shorter resume plus full CV)*
3. Journals, MA intensive instruction notes
4. Workshop handouts
5. MA coursework projects
6. Optional but encouraged: photos, videos, and recordings highlighting their career and teaching philosophy.

#### Findings Description:

Digital portfolio Professional Documents are valuable to our students by providing a centralized storage solution with easy access. This is the third year of the requirement, so there are two years of exemplars from our 2022 and 2023 graduates. The cohort pass rate for 2024 is once again at 100%, with all the students hitting the assignment out of the park and earning an A+.

RELATED ITEM LEVEL 3

**a. Action for Digital Portfolio - CV and Professional Documents**

**Action Description:**

Based on the overwhelmingly positive findings, we plan to continue the Digital Portfolio requirement but discontinue tracking assessment of them through Anthology for 2025.

## II. Third-Year Cohort Responsibility for Mentoring First-Year Cohort

**Goal Description:**

Empower third-year students to mentor first-year students to enhance their success in MA program.

Having completed 20 hours of graduate work, our third-year MA cohort is qualified to serve as teaching assistants. The goal is to empower third-year students to mentor first-year students in virtually all aspects of the MA program

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

- understanding and completing their first formative assessments for MUSI 6285.
  - The attached syllabus shows the responsibilities of each cohort.
  - Formative assessment informs choices for major project topics.
- selecting the topic for their first Major Project for MUSI 6031.
  - The attached syllabus shows the responsibilities of each cohort.
  - Topic choices must be justified by assessments and approval by third-year mentors and faculty

Attached Files

 [2024 MUSI 6285 Applied Analysis Ped Narrative Self Assessments.pdf](#)

 [2024 MUSI 6031 Major Project.pdf](#)

**Providing Department:** Band Studies MA

**Progress:** Ongoing

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**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.

The Formative Self-Assessment Narrative (MUSI 6285) is one of the first assignments the first-year cohort must complete, informing the options for major project topics.

RELATED ITEM LEVEL 2

**1. Indicator for Discussion Forum Mentoring in Self-Assessment**

**Indicator Description:**

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

**Criterion Description:**

Mentoring comments could be feedback, suggestions, 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.

Last year, we required three mentoring comments, and all third-year students met the expectations. However, some first and second-year students did not receive adequate mentoring responses. The faculty selected five as an appropriate number for this year to provide an adequate number of responses for first and second-year students without doubling the requirement for third-year students.

**Findings Description:**

All of the third-year cohort met the minimum expectation for five mentoring responses, and some posted as many as eight. Examples are attached with student permission.

Mentoring feedback was a huge benefit for our first-year cohort. Their confidence in completing the self-assessment and selecting the major project topic was much higher than in years past.

In addition, the third-year cohort benefitted from the process by being recognized as having valuable experience to share with their colleagues, boosting their confidence and poise as leaders.

**RELATED ITEM LEVEL 3**

**a. Action for Discussion Forum Mentoring**

**Action Description:**

Based on the analysis of findings, we plan to continue assessing the impact of third-year cohort mentoring on first-year students in 2025.

The size of the third-year cohort in 2025 will be more than double the size of the 2024 cohort, and we anticipate an increase in benefit from mentoring next year for first and third-year students.

**RELATED ITEM LEVEL 1**

**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 (MUSI 6031).

Third-year students will have already completed their two major projects and have the experience to assume an advisory role for younger students.

Third-year students will also have mentored first-year students on the first Formative Self-Assessment, which informs the selection of Major Project topics.

**RELATED ITEM LEVEL 2**

**1. Indicator for Mentoring for Major Project**

**Indicator Description:**

Third-year students are assigned as mentors to assist first-year students in developing and narrowing their first Major Project Topic. Formal mentoring will take place primarily in the Discussion Forum for MUSI 6031.

**Criterion Description:**

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

Last year, we required three mentoring comments, and all third-year students met the expectations. However, some first and second-year students did not receive adequate mentoring responses. The faculty selected five as an appropriate number for this year to provide an adequate number of responses for first and second-year students without doubling the requirement for third-year students.

**Findings Description:**

All of the third-year cohort met the minimum expectation for five mentoring responses, and some posted as many as eight.

RELATED ITEM LEVEL 3

**a. Action for Discussion Forum Mentoring**

**Action Description:**

Based on the analysis of findings, we plan to continue assessing the impact of third-year cohort mentoring on first-year students in 2025.

he size of the third-year cohort in 2025 will be more than double the size of the 2024 cohort, and we anticipate an increase in benefit from mentoring next year for first and third-year students.

**III. Reflective Practice in Graduate Study**

**Goal Description:**

Students will use reflective practice as a part of their learning process during the MA program as prescribed in the Narrative Self-Assessment curriculum for MUSI 6285 syllabus (attached).

Attached Files

 [2024 MUSI 6285 Applied Analysis Ped Narrative Self Assessments.pdf](#)

**Providing Department:** Band Studies MA

**Progress:** Ongoing

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**A. FORMATIVE Self-Assessment Techniques**

**Learning Objective Description:**

Students will follow the Narrative Self-Assessment Rubric to complete a Formative Self-Assessment at the beginning of their first and second summer terms as part of their reflective practice. The formative assessment helps students develop a clearer perspective of their current skills in pedagogy, musicality, and administration.

Formative Self-Assessment (Roman Numeral I in the attached Rubric)

Attached Files

 [2024 MUSI 6285 Narrative Self Assessment Rubric .docx](#)



## RELATED ITEM LEVEL 2

### 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 their first and second summer terms.

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

Attached Files

 [2024 MUSI 6285 Narrative Self Assessment Rubric .pdf](#)

#### Criterion Description:

Following the Narrative Self-Assessment Rubric, Formative Self-Assessments will be completed during the first and second 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 given letter grades by the faculty. Students will be required to resubmit a revised assignment for any grade lower than 80% by faculty consensus.

The criterion was selected during faculty deliberations and a review of student feedback about the best time frames and frequency for submitting the Formative Self-Assessments.

#### Findings Description:

The formative self-assessments by first and second-year students showed dramatic improvement this year. Their perspectives were more precise and less hypercritical than in previous years. All of the students achieved above 90% by faculty consensus with no students required to submit revisions. We attribute this improvement to the intervention of peer mentoring for this assignment (Goal II).

The first year examples show the depth of self examination required.

The second year example used color codes to highlight comparison of perceptions between summative evaluation during the first year and formative at the beginning of the second year.

Student names have been redacted from attachments.

Attached Files

 [2024 1st year formative a.pdf](#)

 [2024 1st year Formative b.pdf](#)

 [2024 2nd year formative.pdf](#)

## RELATED ITEM LEVEL 3

### a. Action for FORMATIVE Self-Assessment Narratives

#### Action Description:

Based on the findings, we plan to continue monitoring the success of the formative assessment project through Anthology. This was the first year with third-year students mentoring first-year students on their formative assessments, so we want to confirm mentoring as causation for improvements in the 2024 first-year assignments.

## RELATED ITEM LEVEL 1

### B. SUMMATIVE Self-Assessment Techniques

#### Learning Objective Description:

As part of their reflective practice, students complete a Summative Self-Assessment at the end of their first and third summer terms.



## RELATED ITEM LEVEL 2

### 1. Indicator for SUMMATIVE Self-Assessment Narrative

#### Indicator Description:

Students will follow the Narrative Self-Assessment Rubric to complete a Summative Self-Assessment at the end of their first and third summer terms as part of their reflective practice.

The summative assessment helps students develop a clearer perspective of growth in their current skills in pedagogy, musicality, and administration.

Summative Self-Assessment (Roman Numeral II in the attached Rubric)

Attached Files

 [2024 MUSI 6285 Narrative Self Assessment Rubric .docx](#)

#### Criterion Description:

Following the Narrative Self-Assessment Rubric, Summative Self-Assessments will be completed during the first and third years 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 given letter grades by the faculty. Students will be required to resubmit a revised assignment for any grade below B.

The criterion was selected during faculty deliberations and a review of student feedback about the best time frames and frequency for submitting the Formative Self-Assessments.

#### Findings Description:

The summative self-assessments by third-year students are much more detailed this year. Their perspectives were fair and descriptive. All of the students achieved above 90% by faculty consensus with no students required to submit revisions. We attribute this improvement to those students having served as mentors to first year students (Goal II).

Student names have been redacted from attachments.

Attached Files

 [2024 3rd year summative b.pdf](#)

 [2024 3rd year summative a.pdf](#)

## RELATED ITEM LEVEL 3

### a. Action for SUMMATIVE Self-Assessment Narrative

#### Action Description:

We plan to continue assessing the summative self-assessments through Anthology in 2025. This was the first year to require the summative narrative to be completed by first and third-year students only. The third-year cohort in 2025 will not have completed a summative assessment since their first year, so we want to study the impact of the new policy.

## Update to Previous Cycle's Plan for Continuous Improvement Item

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

#### 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.

**Update of Progress to the Previous Cycle's PCI:**

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. WE ARE SATISFIED WITH THE INSTRUCTION FOR AND IMPLEMENTATION OF THE MAJOR PROJECT. DEFINING THE SCOPE AND INCLUDING MEASUREMENTS TO DETERMINE ACHIEVEMENT IS AN ONGOING PROCESS THAT WILL BE ADDRESSED THROUGH MENTORING AND MULTIPLE ITERATIONS OF PROJECT APPROVAL BY FACULTY.
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. REVISIONS TO THE WRITE-UP INSTRUCTIONS RESULTED IN BETTER DATA COLLECTION AND PRESENTATION OF FINDINGS.
3. We plan to schedule earlier discussion boards about the Personal Lesson Plan Framework in 2024 to alleviate anxiety and misunderstanding about the assignment. THE EARLIER DISCUSSION BOARDS AND MENTORING BY THIRD-YEAR STUDENTS RESULTED IN LOWER LEVELS OF ANXIETY AND BETTER LESSON PLAN SUBMISSIONS.
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. THE ADDITION OF A REFLECTIVE COMPONENT FOR THE VIDEO ASSIGNMENT HELPED STUDENTS CLARIFY WHAT WORKED AND WHAT MIGHT HAVE WORKED BETTER WITH ADJUSTED PARAMETERS.
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. WE DECIDED TO CONTINUE MONITORING THE

PROGRESS OF THE DIGITAL PORTFOLIOS AFTER ADDING MORE SPECIFICS TO THE RUBRIC: FIVE REQUIRED AND ONE OPTIONAL CATEGORY.

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. AI FEEDBACK IS STILL AN INTEREST OF THE FACULTY, ALTHOUGH WE BELIEVE FACULTY MONITORING OF THE DISCUSSION PROVIDES A DEEPER LEVEL OF UNDERSTANDING OF FIRST-YEAR STUDENT NEEDS AND THIRD-YEAR STUDENT LEADERSHIP.
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. WE IMPLEMENTED THE CHANGE TO FORMATIVE SELF-ASSESSMENTS DUE 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. WE MODIFIED THE PLAN, REQUIRING SUMMATIVE SELF-ASSESSMENTS AT THE END OF THE FIRST AND THIRD YEARS ONLY.

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**

1. Based on the overwhelmingly positive findings, we plan to continue the Digital Portfolio requirement but discontinue tracking assessments of them through Anthology for 2025.
2. Based on the analysis of findings, we plan to continue assessing the impact of third-year cohort mentoring on first-year students in 2025.

The size of the third-year cohort in 2025 will be more than double the size of the 2024 cohort, and we anticipate an increase in benefit from mentoring next year for first and third-year students.

3. Based on the findings, we plan to continue monitoring the success of the formative assessment project through Anthology. This was the first year with third-year students mentoring first-year students on their formative assessments, so we want to confirm mentoring as causation for improvements in the 2024 first-year assignments.
4. We plan to continue assessing the summative self-assessments through Anthology in 2025. This was the first year to require the summative narrative to be completed by first and third-year students only. The third-year cohort in 2025 will not have completed a summative assessment since their first year, so we want to study the impact of the new policy.

# Music BA

## Music History

**Goal Description:**

BA students will be knowledgeable regarding the 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:** Completed

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:**

The use of copy/paste and AI have significantly interfered with this assignment type. Half of the faculty will therefore move to a handwritten format in the next academic year.

RELATED ITEM LEVEL 3

**Improving Music History Learning by Writing**

**Action 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.

## Music Theory

**Goal Description:**

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

**Providing Department:** Music BA

**Progress:** Completed

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 (Fall 2023), 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 2023) we collected data for sight singing assessment.

On a scale of 1 to 10, the benchmark in all areas for assessment is 8. 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:**

The findings for diatonic sight singing are as follows:

Musical Fluency: 8.8

Pitch Accuracy: 8.5

Rhythm Accuracy: 8.8

Solfege Accuracy: 8.8

Criterion in all assessment areas of diatonic sight singing were met.

The findings for chromatic sight singing are as follows:

Musical Fluency: 8.2

Pitch Accuracy: 8.0

Rhythm Accuracy: 8.8

Solfege Mastery: 8.4

Criterion in all assessment areas of chromatic sight singing were met.

RELATED ITEM LEVEL 3

**Sight Singing Assessment Diagnostic**

**Action Description:**

Based on the assessment from Fall 2023, the benchmark areas related to diatonic and chromatic sight singing are currently being met. The music theory faculty discussed that moving forward these benchmark areas will be enhanced beginning in the next academic year with the adoption of a new music theory textbook and musicianship textbook to even better affect student learning and overall skill level. In addition, the music theory faculty have had meetings with the music therapy faculty to brainstorm how the music theory curriculum can help the music therapy students build practical skills for their professional duties, such as being able to sing standard songs that music therapists use with their clients. In coordination with the music therapy faculty, the musicianship curriculum will be enhanced with at least 10 popular songs that students will be able to sing with lyrics. Students will also work on being able to transpose these songs to another key at sight, an important skill that music therapists must hone to be able to successfully sing with their clients.

**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

**Progress:** Completed

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:**

There was one student that completed a proficiency jury this semester, and they passed. Therefore, the School of Music met our goal pass rate this year.

Attached Files

 [BA Proficiency Results AY 24.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. This has consistently been a good benchmark of understanding how our students are progressing through their applied performance studies.

## **Update to Previous Cycle's Plan for Continuous Improvement Item**

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

#### **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.
3. In the music history area, 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.

### **Update of Progress to the Previous Cycle's PCI:**

1. This past year (Fall 2023-Spring 2024), the music theory faculty focused specifically on assessing sight singing, both diatonic and chromatic. The results indicated that all benchmark areas associated with sight singing are achieved.
2. The School of Music enrollment looks very good for the Fall 2024. Because the proficiency jury typically takes place at the end of the 4th semester of study, we will need more time to determine if the skill level of incoming students continues to trend upward.
3. In the music history area, the traditional semester was be replaced by a regular journal assignment in which students had to reflect in pairs on the weeks' topics and bring them into a concise piece of writing.

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**



1. The music theory curriculum will be enhanced beginning in Fall 2024 with the adoption of new textbooks in the music theory curriculum and the musicianship curriculum. The new textbooks offer a rigorous and holistic approach to studying the mechanics of music that we think will support positive student outcomes. The music theory faculty and the music therapy faculty also plan to collaborate during the next academic year to find pedagogical intersections that can positively affect student learning. One such area (re: singing and transposing popular songs) has already been identified for inclusion starting Fall 2024 within the musicianship curriculum. The music theory faculty have also identified an essential initiative (re: entrance/diagnostic exams for first year students and transfer students) that will be discussed at the School of Music retreat in August 2024. Together with colleagues in the School of Music, the music theory faculty plan to chart a course of action how entrance/diagnostic exams can successfully be used to positively affect student learning and success.
2. 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. This has consistently been a good benchmark of understanding how our students are progressing through their applied performance studies. In addition, the faculty will continue to make recruitment of high level incoming students a priority for the program. As high school programs continue to recover their enrollments and skill levels post-COVID, this will continue to become a reality at the college level.
3. The music history curriculum has identified significant problems with student focus caused by use of technology in the classroom. Furthermore, suspected copy-past plagiarism and use of generative AI have rendered the traditional homework writing assignments all but impossible to grade. Some of the classes will therefore move to a handwritten-only format and its impact assessed.

# 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

**Progress:** Completed

RELATED ITEMS/ELEMENTS -----

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:**

The School of Music had six MM students attempt their comprehensive exams in the spring 2024 semester. Of the six, five passed all three sections with a result of "pass" or "high pass" in each area. We did have one student that did not pass any section of the exam and will have to retake the entire exam. The pass rate for the comprehensive exam this year was 83.3%, thereby meeting the goal.

RELATED ITEM LEVEL 3

**Comprehensive Exam**

**Action Description:**

While our students that take the comprehensive exam immediately following their coursework have consistently done well on the exam, the student that did not pass this year did have a gap between completing coursework and taking the exam. There can be more intervention to ensure that all students take the exam in their final semester of coursework, and/or provide more study

materials in the interim. In addition, it is important to communicate to the student the standard of knowledge expected of the exam, to ensure that they fully understand the depth of music and content knowledge needed to pass.

**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

**Progress:** Completed

**RELATED ITEMS/ELEMENTS** -----

**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:**

The School of Music had seven (7) students register to complete a recital in the 2023-2024 academic year. Of the seven, six passed their pre-recital hearing on the first attempt. The seventh student was unable to complete the preparation, but did not attempt a pre-recital hearing. Instead, they have taken an incomplete which will be fulfilled in the fall semester. Therefore, 100% of the pre-recital hearing attempts were passed.

#### **RELATED ITEM LEVEL 3**

### **Pre-Recital Hearing**

#### **Action Description:**

The School of Music faculty is doing excellent work in ensuring that graduate level students are prepared for their pre-recital hearing. Faculty will continue to ensure that students are preparing with adequate time appropriate to the difficulty level of the music to allow the students to be successful in their recital hearings.

## **Update to Previous Cycle's Plan for Continuous Improvement Item**

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

#### **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.

### **Update of Progress to the Previous Cycle's PCI:**

There seems to be a big improvement in the communication of expectations of comprehensive exams, and the students are overall doing well and are understanding the process and preparation. We haven't yet changed the course offerings, but this has been discussed and we are still working on a solution.

Regarding recital postponements, the one this year was not related to past postponements, and should be considered an anomaly.

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**

The School of Music will continue to review pre-recital hearings and recital postponements as the benchmarks for skill level progress through the degree. In addition, continued communication with the students will help them be better prepared for the comprehensive exams. The School of Music will consider putting a place a requirement to complete the comprehensive exam in the final semester of coursework to prevent future unsuccessful comprehensive exam results that to likely due to too much time passing between taking courses and taking the exam.

# 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

**Progress:** Completed

### 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:

90% of students that attempted the PRE at the end of the Fall semester 2023 passed to begin practicum in the Spring 2024 semester. Those who did not pass on their first attempt were granted a second attempt and passed. In total 100% of students met the objective to enter practicum with an average score of 3 or higher.

### RELATED ITEM LEVEL 3

#### **Practicum Readiness Evaluation**

##### **Action Description:**

Improvements will be made to the curriculum of Introduction to Music Therapy and Fundamentals of Guitar. Additional improvements include advanced guitar techniques in the Music Therapy Techniques 2 courses. Additional curriculum will be implemented to improve student knowledge and skills in cultural competency and genre selection. The faculty will increase the requirements for memorization and aural skills. Additional resources will be provided for students to access voice lessons off campus, if indicated as a need. Further practicum barriers need to be implemented to maintain and improve musicianship skills and standards in accordance with the AMTA. Faculty will engage in more experiential learning opportunities for students throughout the music therapy curriculum to ensure students have high musicianship skills appropriate for music therapy upon graduation. Curriculum updates will include education on genre characteristics and strumming and accompaniment patterns within specific genres. Faculty will also provide additional aural and vocal education for healthy singing and pitch finding.

### RELATED ITEM LEVEL 1

#### **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 themselves on piano or guitar in the key of their choice; and 4) a common preschool or folk song, sung from memory while accompanying themselves 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.

### 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:**

90% of students that attempted the PRE at the end of the Fall semester 2023 passed to begin practicum in the Spring 2024 semester. Those who did not pass on their first attempt were granted a second attempt and passed. In total 100% of students met the objective to enter practicum with an average score of 3 or higher.

RELATED ITEM LEVEL 3

**Practicum Readiness Evaluation**

**Action Description:**

Improvements will be made to the curriculum of Introduction to Music Therapy and Fundamentals of Guitar. Additional improvements include advanced guitar techniques in the Music Therapy Techniques 2 courses. Additional curriculum will be implemented to improve student knowledge and skills in cultural competency and genre selection. The faculty will increase the requirements for memorization and aural skills. Additional resources will be provided for students to access voice lessons off campus, if indicated as a need. Further practicum barriers need to be implemented to maintain and improve musicianship skills and standards in accordance with the AMTA. Faculty will engage in more experiential learning opportunities for students throughout the music therapy curriculum to ensure students have high musicianship skills appropriate for music therapy upon graduation. Curriculum updates will include education on genre characteristics and strumming and accompaniment patterns within specific genres. Faculty will also provide additional aural and vocal education for healthy singing and pitch finding.

**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:** Completed

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:**

The use of copy/paste and AI have significantly interfered with this assignment type. Half of the faculty will therefore move to a handwritten format in the next academic year.

RELATED ITEM LEVEL 3

**Music History Learning Through Writing**

**Action 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.

**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

**Progress:** Completed

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 (Fall 2023) 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 2023) 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:**

The findings for diatonic sight singing are as follows:

Musical Fluency: 8.8

Pitch Accuracy: 8.5

Rhythm Accuracy: 8.8

Solfege Accuracy: 8.8

Criterion in all assessment areas of diatonic sight singing were met.

The findings for chromatic sight singing are as follows:

Musical Fluency: 8.2

Pitch Accuracy: 8.0

Rhythm Accuracy: 8.8

Solfege Mastery: 8.4

Criterion in all assessment areas of chromatic sight singing were met.

**RELATED ITEM LEVEL 3**

**Sight Singing Assessment Diagnostic**

**Action Description:**

Based on the assessment from Fall 2023, the benchmark areas related to diatonic and chromatic sight singing are currently being met. The music theory faculty discussed that moving forward these benchmark areas will be enhanced beginning in the next academic year with the adoption of a new music theory textbook and musicianship textbook to even better affect student learning and overall skill level. In addition, the music theory faculty have had meetings with the music therapy faculty to brainstorm how the music theory curriculum can help the music therapy students build practical skills for their professional duties, such as being able to sing standard songs that music therapists use with their clients. In coordination with the music therapy faculty, the musicianship curriculum will be enhanced with at least 10 popular songs that students will be able to sing with lyrics. Students will also work on being able to transpose these songs to another key at sight, an important skill that music therapists must hone to be able to successfully sing with their clients.

## **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

**Progress:** Completed

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**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.

RELATED ITEM LEVEL 2

**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:**

60% of students passed on their first attempt with 80% of students passing in total.

RELATED ITEM LEVEL 3

**Board Certification Examination**

**Action Description:**

Based on the results of the board certification pass rates we met the ultimate pass rate with 80%; however, fell short on the national average of 70% for first attempts. As a result we will modify the curriculum to include exam questions modeled in the style of the board exam to better prepare students for board examination. Additionally, exams will include timed, multiple-choice questions with multiple correct answers, but only one most correct answer to encourage critical thinking.

**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

**Progress:** Completed

## 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.

## Attached Files

 [WW Proficiency Exam Example Spring 2022.pdf](#)

 [Voice Proficiency Exam Example Spring 2022.pdf](#)

**Findings Description:**

The School of Music had 11 music therapy majors attempt a proficiency this academic year. Of the 11 attempts, three did not pass on the first attempt, which was a 72% pass rate. While this number is lower than the goal, the three unsuccessful attempts did pass on the second try, thereby still meeting the overall goal within three (3) attempts.

## Attached Files

 [BM Music Therapy Proficiency 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. This has consistently been a good benchmark of understanding how our students are progressing through their applied performance studies.

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

2. In the music history area, 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.

#### **Update of Progress to the Previous Cycle's PCI:**

1. This past year (Fall 2023-Spring 2024), the music theory faculty focused specifically on assessing sight singing, both diatonic and chromatic. The results indicated that all benchmark areas associated with sight singing are achieved.
2. The School of Music enrollment looks very good for the Fall 2024. Because the proficiency jury typically takes place at the end of the 4th semester of study, we will need more time to determine if the skill level of incoming students continues to trend upward.
3. In the music history area, the traditional semester was be replaced by a regular journal assignment in which students had to reflect in pairs on the weeks' topics and bring them into a concise piece of writing.

#### **New Plan for Continuous Improvement Item**

##### **Closing Summary:**

1. The music theory curriculum will be enhanced beginning in Fall 2024 with the adoption of new textbooks in the music theory curriculum and the musicianship curriculum. The new textbooks offer a rigorous and holistic approach to studying the mechanics of music that we think will support positive student outcomes. The music theory faculty and the music therapy faculty also plan to collaborate during the next academic year to find pedagogical intersections that can positively affect student learning. One such area (re: singing and transposing popular songs) has already been identified for inclusion starting Fall 2024 within the musicianship curriculum. The music theory faculty have also identified an essential initiative (re: entrance/diagnostic exams for first year students and transfer students) that will be discussed at the School of Music retreat in August 2024. Together with colleagues in the School of Music, the music theory faculty plan to chart a course of action how entrance/diagnostic exams can successfully be used to positively affect student learning and success.
2. 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. This has consistently been a good benchmark of understanding how our students are progressing through their applied performance studies. In addition, the faculty will continue to make recruitment of high level incoming students a priority for the program. As high school programs continue to recover their enrollments and skill levels post-COVID, this will continue to become a reality at the college level.
3. The music history curriculum has identified significant problems with student focus caused be use of technology in the classroom. Furthermore, suspected copy-past plagiarism and use of generative AI have rendered the traditional homework writing assignments all but impossible to grade. Some of the classes will therefore move to a handwritten-only format and its impact assessed.

# **Department of Theatre and Musical Theatre**

# Musical Theatre BFA

## Acting Proficiency

**Goal Description:**

Musical theatre students will acquire the knowledge and skills necessary to demonstrate proficiency in preparation, acting performance, and developing their unique artistry necessary to be successful in professional theatre.

**Providing Department:** Musical Theatre BFA

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**Musical theatre majors will demonstrate proficiency in character development**

**Learning Objective Description:**

Students will demonstrate proficiency in character development including effective preparation, playing action, textual clarity, and vocal energy. Additionally, connection and storytelling will be evaluated as it relates to studied scripts/scores, class participation, and roles performed.

RELATED ITEM LEVEL 2

**Acting Jury**

**Indicator Description:**

For the acting jury, students prepare a monologue (1 min in length ) and are required to display proficiency in character development including effective preparation, playing action, textual clarity, and vocal energy. Students' acting proficiency is evaluated on a 1 to 5 scale (the score of 5 is high). A panel of Theatre and Musical Theatre Program faculty members receive the monologue and assign scores to each area of assessment. At the conclusion of the jury, the scores are averaged to determine an overall grade. Using this score and the previous semester's jury assessment score, a determination about the students' proficiency and progress is made. Juries are followed by a self assessment interview with the student where they receive feedback on their strengths and where improvement may be needed. To prepare for their acting jury, students answer a series of questions about their monologue selection and preparation that is shared with the assessing panel of faculty.

Attached Files

 [MT Monologue Jury Form.pdf](#)

**Criterion Description:**

Individual student's jury performance and score is the foundation for continuing in the Musical Theatre Program. For the continuing student, the improvement in score from previous juries guarantees their continued presence in the program. Each of the three elements hold equal weight in the decision to retain a student in the program. However, a student who is particularly strong in one area may be permitted to continue with the understanding that a weak area will need additional attention to raise the student to the appropriate level of expertise. We expect at least 85% of Musical Theatre students will score 3 or higher on their acting jury. As part of their acting jury preparation, students will provide a series of responses regarding their monologue selection.

Attached Files

 [MT Monologue Jury Form.pdf](#)

**Findings Description:**

Findings for the acting juries this year met expectations, at least 85% of students received a 3 or better for their acting score. I do find that the students are more prepared for their acting jury and continue to work on the performance aspect.

### RELATED ITEM LEVEL 3

#### **Acting Jury**

##### **Action Description:**

Our students are more prepared for the acting portion of their jury than they have been in past years and we are achieving our goals. Therefore we will continue with our current system of Acting jury evaluation. I would like to work on an electronic system for recording this information that is more efficient than what we have now. That will require access to resources that we may not currently have in our department

### RELATED ITEM LEVEL 2

#### **Mid-Term Review**

##### **Indicator Description:**

Students and faculty will participate in a mid-term review during week seven of the semester. Each faculty member and production team member will have an opportunity to report on the students' progress, work ethic, attitude, proficiency, skill set as it relates to their classroom and production work. Students will have an opportunity to report on their own progress, participation, attitude, growth and experience through a series of reflection questions asked during mid-term review process.

Attached Files

 [mid-term review faculty form.pdf](#)

##### **Criterion Description:**

A rating scale of 1-5 will be used to comment on each item in the students' development of proficiency. We expect 90% of all musical theatre majors will pass their mid-term review.

##### **Findings Description:**

Our midterm reviews were as we predicted where 90% of all musical theatre majors passed their midterm reviews. The 10% of students that were in question received interventional meetings to help them get back on track to succeed in their semester.

### RELATED ITEM LEVEL 3

#### **Mid-Term Review**

##### **Action Description:**

Our current mid-term evaluation system is working and we are able to keep students on track to have successful semesters. We will continue with this form of an evaluation/check point.

### RELATED ITEM LEVEL 2

#### **Sophomore/Transfer Gate Interview**

##### **Indicator Description:**

Sophomore interviews will take place at the conclusion of the sophomore year or end of first year for transfer students. Musical theatre majors will participate in an assessment interview with musical theatre faculty. Areas of consideration will include the student's career viability, program participation, scholastic success, etc. The goal of the sophomore interview is to determine if it is in the student's best interest to continue the pursuit of the BFA in Musical Theatre. The faculty and/or student may come to the conclusion that continuing in the Musical Theatre Program is no longer possible.

Attached Files

 [Sophomore Interview Form.pdf](#)

##### **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.

Attached Files

 [Gate Interview Student Information.pdf](#)

**Findings Description:**

All of our Sophomore musical theatre majors passed their Sophomore/Transfer Gate Interview. The level of our students at this level is very competent and showing great signs of success.

RELATED ITEM LEVEL 3

**Sophomore/Transfer Gate Interview**

**Action Description:**

Our Sophomore/Transfer Gate Interview system is working. However, I feel we need more defined markers to assess students by at this point. Some of that is about uniformity of department measures which will need to be discuss in faculty meetings. I will explore ideas of GPA, and other measures with my colleagues to have more specifics in place going forward.

**Dance Proficiency**

**Goal Description:**

Musical Theatre students will acquire the knowledge and skills necessary to demonstrate proficiency and artistry in dance, specifically in musical theatre jazz, as well as basic knowledge and skills in the areas of ballet, modern dance and tap.

**Providing Department:** Musical Theatre BFA

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

**Musical theatre majors will demonstrate proficiency in basic technical dance skills**

**Learning Objective Description:**

Students will develop skills in subsets of techniques from ballet, tap, jazz, modern and lyrical. The student's proficiency will be evaluated on the use of space, energy, timing, form, coordination, expressiveness and stylistic choices while performing.

RELATED ITEM LEVEL 2

**Dance Jury**

**Indicator Description:**

For the dance jury, students learn and perform a ballet warm up as well as a musical theatre jazz combination. Students are expected to display proficiency and growth in their dance skills. These skills include subsets of techniques from ballet, tap, jazz, modern and lyrical. The student's proficiency in combination execution will be evaluated. Students are evaluated on use of space, energy, expressiveness and stylistic choices while performing a piece introduced during the jury session. Students' dance proficiency is evaluated on a 1 to 5 scale (the score of 5 is high). A panel of Musical Theatre Program faculty members and dance faculty view the combinations and assign scores to each area of assessment. At the conclusion of the jury, the scores are averaged to determine an overall grade. Using this score and the previous semester's jury assessment score, a determination about the students' proficiency and progress is made. Juries are followed by a self assessment interview with the student where they receive feedback on where improvement may be needed.

Attached Files

 [Dance Jury Form.pdf](#)

**Criterion Description:**

Individual student's jury performance and score is the foundation for continuing in the Musical Theatre Program. For the continuing student, the improvement in score from previous juries guarantees their continued presence in the program. Each of the three elements hold equal weight in the decision to retain a student in the program. However, a student who is particularly strong in one area may be permitted to continue with the understanding that a weak area will need additional attention to raise the student to the appropriate level of expertise. We expect at least 85% of Musical Theatre students will score 3 or higher on their dance jury. As part of their dance jury preparation, students submit a list of the dance technique courses they've completed along with responses to a series of questions about their dance training experience.

Attached Files

 [Dance Jury Form.pdf](#)

**Findings Description:**

Dance Jury findings for this year have improved. At least 90% of the students achieved a score of 3 or higher. This is where I see their dance training really taking root in their bodies.

RELATED ITEM LEVEL 3

**Dance Jury****Action Description:**

There is definite overall improvement in the dancing of our musical theatre cohort. Thus, we will continue to evaluate their progress using the systems that we currently have in place.

RELATED ITEM LEVEL 2

**Mid-Term Review****Indicator Description:**

Students and faculty will participate in a mid-term review during week seven of the semester. Each faculty member and production team member will have an opportunity to report on the students' progress, work ethic, attitude, proficiency, skill set as it relates to their classroom and production work. Students will have an opportunity to report on their own progress, participation, attitude, growth and experience through a series of reflection questions asked during mid-term review process.

Attached Files

 [mid-term review faculty form.pdf](#)

**Criterion Description:**

A rating scale of 1-5 will be used to comment on each item in the students' development of proficiency. We expect 90% of all musical theatre majors will pass their mid-term review.

**Findings Description:**

Our midterm reviews were as we predicted where 90% of all musical theatre majors passed their midterm reviews. The 10% of students that were in question received interventional meetings to help them get back on track to succeed in their semester.

RELATED ITEM LEVEL 3

**Mid-Term Review****Action Description:**

Our current mid-term evaluation system is working and we are able to keep students on track to have successful semesters. We will continue with this form of an evaluation/check point.

RELATED ITEM LEVEL 2

Sophomore/Transfer Gate Interview

Indicator Description:

Sophomore interviews will take place at the conclusion of the sophomore year or end of first year for transfer students. Musical theatre majors will participate in an assessment interview with musical theatre faculty. Areas of consideration will include the student’s career viability, program participation, scholastic success, etc. The goal of the sophomore interview is to determine if it is in the student’s best interest to continue the pursuit of the BFA in Musical Theatre. The faculty and/or student may come to the conclusion that continuing in the Musical Theatre Program is no longer possible.

Attached Files

 [Sophomore Interview Form.pdf](#)

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.

Attached Files

 [Gate Interview Student Information.pdf](#)

Findings Description:

All of our Sophomore musical theatre majors passed their Sophomore/Transfer Gate Interview. The level of our students at this level is very competent and showing great signs of success.

RELATED ITEM LEVEL 3

Sophomore/Transfer Gate Interview

Action Description:

Our Sophomore/Transfer Gate Interview system is working. However, I feel we need more defined markers to assess students by at this point. Some of that is about uniformity of department measures which will need to be discuss in faculty meetings. I will explore ideas of GPA, and other measures with my colleagues to have more specifics in place going forward.

Vocal Proficiency

Goal Description:

Musical theatre students will acquire the knowledge and skills necessary to demonstrate proficiency and artistry in singing and musicianship necessary for success in professional theatre.

Providing Department: Musical Theatre BFA

RELATED ITEMS/ELEMENTS -----

RELATED ITEM LEVEL 1

Musical theatre majors will demonstrate proficiency in artistry, musicianship, vocal technique, and voice characteristics

Learning Objective Description:

The student's success will be evaluated on proficiency in the use of rhythm, tempo, dynamics, musical sensitivity, and appropriate styling choices. The student's vocal technique relative to flexibility, breath support, diction, registration shifts, intonation, and control will also be measured. Voice characteristics including an evaluation of the quality, evenness of registration and belt range are also included. Additionally, musicianship and artistry will be evaluated as it relates to studied repertoire, workshop participation, roles performed, and ensemble.

## RELATED ITEM LEVEL 2

### Mid-Term Review

#### Indicator Description:

Students and faculty will participate in a mid-term review during week seven of the semester. Each faculty member and production team member will have an opportunity to report on the students' progress, work ethic, attitude, proficiency, skill set as it relates to their classroom and production work. Students will have an opportunity to report on their own progress, participation, attitude, growth and experience through a series of reflection questions asked during mid-term review process.

Attached Files

 [mid-term review faculty form.pdf](#)

#### Criterion Description:

A rating scale of 1-5 will be used to comment on each item in the students' development of proficiency. We expect 90% of all musical theatre majors will pass their mid-term review.

#### Findings Description:

Our midterm reviews were as we predicted where 90% of all musical theatre majors passed their midterm reviews. The 10% of students that were in question received interventional meetings to help them get back on track to succeed in their semester.

## RELATED ITEM LEVEL 3

### Mid-Term Review

#### Action Description:

Our current mid-term evaluation system is working and we are able to keep students on track to have successful semesters. We will continue with this form of an evaluation/check point.

## RELATED ITEM LEVEL 2

### Sophomore/Transfer Gate Interview

#### Indicator Description:

Sophomore interviews will take place at the conclusion of the sophomore year or end of first year for transfer students. Musical theatre majors will participate in an assessment interview with musical theatre faculty. Areas of consideration will include the student's career viability, program participation, scholastic success, etc. The goal of the sophomore interview is to determine if it is in the student's best interest to continue the pursuit of the BFA in Musical Theatre. The faculty and/or student may come to the conclusion that continuing in the Musical Theatre Program is no longer possible.

Attached Files

 [Sophomore Interview Form.pdf](#)

#### 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.

Attached Files

 [Gate Interview Student Information.pdf](#)

#### Findings Description:

All of our Sophomore musical theatre majors passed their Sophomore/Transfer Gate Interview. The level of our students at this level is very competent and showing great signs of success.

### RELATED ITEM LEVEL 3

#### Sophomore/Transfer Gate Interview

##### Action Description:

Our Sophomore/Transfer Gate Interview system is working. However, I feel we need more defined markers to assess students by at this point. Some of that is about uniformity of department measures which will need to be discuss in faculty meetings. I will explore ideas of GPA, and other measures with my colleagues to have more specifics in place going forward.

### RELATED ITEM LEVEL 2

#### Vocal Jury

##### Indicator Description:

For the vocal jury, students prepare four contrasting songs and are required to display proficiency in in use of rhythm, tempo, dynamics, musical sensitivity and appropriate styling choices. The student's vocal technique relative to flexibility, breath support, diction, registration shifts, intonation, and control will also be measured. Voice characteristics including an evaluation on the quality, evenness of registration and belt range are also included in the jury process. Students' vocal proficiency is evaluated using a 100 point rubric (attached). A panel of Musical Theatre Program applied voice faculty members and other musical theatre faculty members assess the performance and assign scores to each area of assessment. At the conclusion of the jury, the scores are averaged to determine an overall grade. Using this score and the previous semester's jury assessment score, a determination about the students' proficiency and progress is made. Juries are followed by a self assessment interview with the student where they receive feedback on where improvement may be needed.

Attached Files

 [MT vocal jury form.pdf](#)

##### Criterion Description:

Individual student's jury performance and score is the foundation for continuing in the Musical Theatre Program. For the continuing student, the improvement in score from previous juries guarantees their continued presence in the program. Each of the three elements hold equal weight in the decision to retain a student in the program. However, a student who is particularly strong in one area may be permitted to continue with the understanding that a weak area will need additional attention to raise the student to the appropriate level of expertise. We expect at least 85% of Musical Theatre students will score 80% or better on their vocal jury.

##### Findings Description:

Vocal jury findings were correct and we surpassed our goal. We had over 90% of the musical theatre majors score above 80% on their vocal jury. This was a very successful year.

### RELATED ITEM LEVEL 3

#### Vocal Jury

##### Action Description:

Our Vocal Jury system is working well as we are reaching our goals and the level of student achievement is improving. We will continue with our current system.

## Update to Previous Cycle's Plan for Continuous Improvement Item

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

#### Closing Summary

Our continual examination and adjusting of our training will be ongoing to meet the needs of our student cohort as individual artists balanced with the demands of the industry that they are pursuing. We will continue to track and assess our students' learning outcomes through skills testing in the form of midterm reviews, sophomore transfer gate interviews, juries, and feedback meetings.



We will continue our vocal jury process with this year's shift to online grading from paper methods which proved very successful in streamlining the ease of process. We will continue to allow song cuts as well as full songs to be listed on their jury selection forms, since song cuts are part of required industry standards.

Dance advising with sequential guidance continues to be helpful to improving the overall level of dance in the musical theatre majors. To align with industry related dance genres, I hope to offer a wider range of dance styles to the musical theatre majors in coming years through potentially more involvement with the grad students from the dance department but also outside guest artists. We will continue to cultivate a growth mindset for dance and face each student's insecurities.

We will plan ahead with the jury scheduling to make sure we have the appropriate time to view all the skills required: singing, acting and dancing.

We will continue to offer all faculty participation and access to the midterm review, sophomore transfer gate interview, and juries to garner additional input about and for the students' continued success during the semester.

We will continue to have students participate in A1 auditions as this connection to regional performance opportunities and gives them a broader theatrical learning experience. Also, the NY Senior Showcase experience which was facilitated by the Growing Studios in NYC was a super successful experience for everyone involved, from the Zoom to the in person workshops. Their performance for NY talent agents was well received and 30% of our students received agent interest. This exposure to NYC and the industry is invaluable and continues to makes us competitive with other programs.

We have improved the culture in the department this year which is essential for the students to thrive and grow to their full potential. We have done this by being transparent, honest, equitable with all students and listen to their wants and needs. Continuing to nurture and improve upon this positive environment will be imperative for the musical theatre program going forward.

#### **Update of Progress to the Previous Cycle's PCI:**

Our student's growth and success, inside and outside the program, continues to improve which shows that our continual examination and tweaking of the training is working. Our measures for success, midterm reviews, juries, sophomore/transfer gate interviews, and individual feedback sessions are doing their job.

The online vocal jury note taking process streamlines our work and gets the feedback to the students much quicker. The song cuts as well as full songs prepares them for all performance and audition situations. The students are singing very well with the training provided by the new Voice Lecturer faculty that started this year. Additionally, our utilization of the Thursday Forum hour as a studio class which we have done for the last two years has been instrumental for the students growth. The focus on song 'total' performance in front of their cohort, with live feedback from all voice faculty and musical theatre faculty, benefits them all.

There has been a real shift in the level of dance in the whole cohort. Much of it due to a change in the student's mental perspective about it. There is less worry about how they look and more full out participation, which leads to more success. Grad students were utilized as guest artists in the Musical Theatre Workshop that focuses on Dance during the Fall semester. The grad students shared their specialty style of dance. Since the musical theatre students experienced these grad students as guest teachers, it helped encourage them to register for other classes that they were teaching in the Spring.

Planning and scheduling of the juries in advance gave the students more lead time to be prepared, though there was procrastination submitting their materials. My worry is that the notice is so early, they think they can do it later and then forget to do it at all.

We had great participation from faculty and voice lecturers at midterms, juries, sophomore/transfer gate interviews. Additionally, all the voice lecturers were invited to join our program auditions which was a great benefit to our selection process for next year's musical theatre cohort.

We did have many students participate virtually in the All in One (A1) auditions, some being invited to be part of the convention in January, and a good amount of student success from those who traveled to the convention. Sadly, for the first time, the A1 organization did not visit our campus for the initial round of auditions due to other area schools needing to cancel their visits. Thus, it became not fiscally sound for them to travel to us. A1's business focus has changed, so I am unsure if we will see the in-person audition option available to us moving forward.

NY Senior Showcase, facilitated by The Growing Studios, was an amazing success this year! Out of the 13 students who traveled to NYC and performed for the agents, 7 of them (over 50%) got some kind of interest. To break that down further, 30% received agents wanting immediate interviews, and the other 20+% received please contact me when you move to NYC. Hands down, this experience truly helps expose the students to the rigors of NY, and for some, immediately helps launch their career.

Our improvement in the culture of the program, by being honest, equitable, and transparent, continues to provide the atmosphere for the students to succeed in their pursuits. The nurturing environment is benefiting all of us.

## **New Plan for Continuous Improvement Item**

### **Closing Summary:**

Moving forward, I plan to continue with our current forms of evaluation: midterm feedback, Juries, Sophomore/Transfer Gate, and general feedback. These are the following actions for this portion:

- Since the level of talent and expectation are increasing within our program, I want to create clearer expectations for the Sophomore/Transfer Gate Interviews, so for those who are not doing well, we can point to specifics of why they cannot continue in our program. This will be discussed cross departmentally, as some guidelines need to be established for all students within the Theatre and Musical Theatre Department. These new guidelines will greatly influence the new expectations that we will create.
- For the Dance and Acting Juries, I will create a more efficient digital form for the students use.

Additionally:

- We will continue the Thursday Forum studio voice class, given it's great success. And to build on it's worth, I will invite other department faculty to join for a wider variety of feedback.
- As part of an effort to reduce the overall number of credits needed for the Musical Theatre Degree, I will be adjusting the Musical Theatre Workshop Curriculum and removing the Platform Performance and Stage Makeup classes from the degree plan. This will mean a reduction from 138 credits to 134. For the Musical Theatre Workshop classes, the format of holding class once a week was not fully serving the needs of material delivery or the student's reception of the material. In place of the 8 credits of Musical Theatre Workshop, 1 credit for every semester through 4 years of study, the students will have 3 (3 credit) classes spaced throughout schedule. Each class will meet either 2 or 3 times a week so that the work is more concentrated. The first two classes will be focused on the dance curriculum from the previous workshop classes which covers the following: dissecting, comprehending, and physically dance movement quickly / partnering / musical theatre dance history and musical theatre dance repertoire. The third will focus on professional development to help lead into their Senior Showcase class. I will be facilitating these classes. The purpose of the Platform Performance class has been subsumed by student produced performances

which also has provided leadership, directorial, choreographic, and music direction opportunities for the students. With faculty guidance, the students will continue these activities as they are thriving in this space. Stage Makeup will become an elective for the musical theatre majors for those who have particular interest in the subject, which leads me to the next action. To allow students to pursue their individual interests, we will be changing the area of emphasis, theatre or dance, to simply electives (9 credits). Electives will include all courses that were permissible previously in both electives. This will allow students more flexibility in what they can add to their studies.

- To help facilitate this curriculum change and to have any possibility of growing our numbers in the musical theatre cohort, we will need more faculty that have professional musical theatre experience. Though I can teach the 3 new classes, the students need input from other voices. The possible areas of coverage include the new "workshop" replacement classes, voice instructors, music direction, acting the song focus. auditioning, music theory, and keyboard instruction. Though we have coverage in some of these areas, we have no room for expansion, or for current instructors to develop and teach special topics classes that enrich the students and are essential to our offerings.