Sam Houston State University

2016-2017

College of Fine Arts
and
Mass Communication

Department of Art

Assessment Plan Summary
Department: Graphic Design BFA

Sam Houston State University

   President, Office of

      Academic Affairs, Division of

         Fine Arts and Mass Communication, College of

            Art, Department of

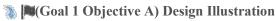   **Graphic Design BFA**

                  (Goal 1) Prepare students for professional practice

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

                     Related Items/Elements
                     (Goal 1 Objective A) Design Illustration

                        Learning Objective Description
                        Graphic Design students will develop an approach to illustration that focuses on the visual communication of ideas, as well as the ability to create illustrations utilizing analog and digital processes.

                        (Goal 1 Objective A Indicator Criterion) Design Illustration

                           Indicator Description
                           Graphic Design students will be required to take ARTS 4331, Illustration, and will produce work that demonstrates the students' ability to;
                           - Employ a range of illustrative techniques
                           - Utilize visual metaphors as an illustrative solution
                           - Generate expressive design solutions within a concept focused design process.

                           Criterion Description
                           The graphic design faculty will evaluate work from ARTS 4331, 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 3 Graphic Design faculty evaluated a range of work from the Spring 2017 section of ARTS 4331 Illustration and arrived at the following results. See the attached PDF for scoring details.

Employ a range of illustrative techniques
Results show that 84.6% (11 of 13) of the students evaluated scored at least 80%.

Utilize visual metaphors as an illustrative solution
Results show that 61.5% (8 of 13) of the students evaluated scored at least 80%.

Generate expressive design solutions within a concept focused design process
Results show that 61.5% (8 of 13) of the students evaluated scored at least 80%.

The average of all criteria show that 69.2% of students are now meeting or exceeding the 80% goal.

SACS Illustration Eval 2017

(Goal 1 Objective A Action) Design Illustration

Action Description
Illustration for Graphic Design has been an ongoing concern and its evaluation was put on hold during last year's assessment. We resumed the assessment this year and were able to successfully evaluate the indicators established for previous assessment periods.

Students exceeded our goal of 80% in regard to the *Employ a range of illustrative techniques* Indicator and demonstrated the ability to apply and use analog and digital processes in the creation of their final design solutions.

The ability to *utilize visual metaphors as an illustrative solution* as well as the the ability to *generate expressive design solutions within a concept focused design process* did not meet our goal expectations.

Actions to improve include:

- Emphasize the use of metaphor as an illustrative solution .
- Emphasize clarity in the communication of subject matter and concept in student work.
- Continue to revise course assignments in effort to improve areas of weakness.
- Continue To Evaluate.

(Goal 1 Objective B) Interactive Development

Learning Objective Description
Students will develop the ability to create publications for mobile devices.

(Goal 1 Objective B Indicator Criterion) Interactive Development.

Indicator Description

Graphic Design students will be required to take ARTS 4333, Interactive Design and produce responsive web design that demonstrates the student's ability to;
- Use HTML/CSS to create websites
- Gather, manage and assemble content into a unified digital experience
- Integrate interactive elements into website implementation

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

Findings Description
The 3 Graphic Design faculty evaluated a range of work from the Fall 2016 section of ARTS 4333 Interactive Design and arrived at the following results. See the attached PDF for scoring details.

Use HTML/CSS to create websites
Results show that 60% (6 of 10) of the students evaluated scored at least 80%.

Gather, manage and assemble content into a unified digital experience
Results show that 50% (5 of 10) of the students evaluated scored at least 80%.

Integrate interactive elements into website implementation
Results show that 50% (5 of 10) of the students evaluated scored at least 80%.

The average of all criteria show that 60% of students are now meeting or exceeding the 80% goal.

SACS Interactive Production Eval 2017

(Goal 1 Objective B Action) Interactive Development

Action Description
Interactive Design has been an area of need in the program for some time, and the 2016–2017 academic year saw the arrival of a third faculty member with specific skills in this area. Assessment of Interactive Design skills will allow the program to establish a baseline as we move forward with ongoing reviews.

We were able to identify areas of weakness that we attribute largely to a pre-requisite course, Website Development, which required substantial adjustment to the lecture and project components of the course being evaluated as it proceeded. The expected technical skills and an adequate familiarity with terminology were not at the level required for this subsequent course.

Actions to improve include:

- Closer attention to course sequencing to ensure the proper degree of preparedness.
- Steering Graphic Design majors into a Graphic Design specific section of the pre-requisite Website Development to better ensure that the expected subject matter has been covered.
- Adjustment of additional supporting courses, Typography for example, to emphasize the terminological familiarity expected in Interactive Design.
- Continue To Evaluate.

(Goal 2) 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.

Related Items/Elements
|◥(Goal 2 Objective A) Interactive Design Process

Learning Objective Description
Students will learn the research, development, and synthesis workflow.

⛄(Goal 2 Objective A Indicator Criterion) Interactive Design Process

Indicator Description
Graphic Design students will be required to take ARTS 4333, Interactive Design and demonstrates 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 4333, using a rubric that scores each aspect of the indicator on a scale of 0 to 100. It is hoped that at least 75% of the students will eventually score 80 or higher in each area.

Findings Description
The 3 Graphic Design faculty evaluated a range of work from the Fall 2016 section of ARTS 4333 Interactive Design and arrived at the following results. See the attached PDF for scoring details.

Document project research
Results show that 90% (9 of 10) of the students evaluated scored at least 80%.

Document project development
Results show that 60% (6 of 10) of the students evaluated scored at least 80%.

Actualize a final project launch
Results show that 50% (5 of 10) of the students evaluated scored at least 80%.

The average of all criteria show that 60% of students are now meeting or exceeding the 80% goal.

📄 SACS Interactive WF Eval 2017

(Goal 2 Objective A Action) Interactive Design Process

Action Description
As seen in our evaluation of Interactive Development, students were not fully prepared for the challenges of the Interactive Design course, specifically the development and coding aspects of the course as evidenced by lower evaluation scores on two of our three Indicators.

Indicator one, Document project research, exceeded our desired goal of 80%.

Actions to improve include:

- Emphasizing and clarifying the Project Development Documentation process and expectations.
- Closer attention to course sequencing to ensure the proper degree of preparedness.
- Steering Graphic Design majors into a Graphic Design specific section of the pre-requisite Website Development to better ensure that the expected subject matter has been covered.
- Continue To Evaluate.

Update to Previous Cycle's Plan for Continuous Improvement

Previous Cycle's Plan For Continuous Improvement (Do Not Modify)
The Department conducted a successful faculty search this past spring for a faculty member with the skills and experience necessary to revise and teach Web Development, Interactive Design and Motion Graphics. The Department's Graphic Design faculty will meet during the Fall semester to discuss the Objectives, Indicators, and Criterion necessary to assess these areas as well as prioritize the courses for evaluation.

Previous findings and subsequent faculty discussion concluded that a Graphic Design focused Illustration course was needed. We plan to review this concern further upon the arrival of a new, additional tenure track faculty member in Fall 2016 in effort to determine if a new illustration course is the best solution, or if different subject matter would be more valuable to the program. The Design Illustration Learning Objective will be on hold pending the faculty's decision.

Finally, the Findings for both current Learning Objectives related to Typography have shown satisfactory progress over the past three evaluation periods. Moving forward, the Graphic Design

faculty will consider periodic evaluation of typographic skills, but have determined that these evaluations are no longer necessary at this time.

Update of Progress to the Previous Cycle's PCI

The Graphic Design faculty met in early Fall 2016 to discuss and establish program Objectives, Indicators, and Criterion for the academic year. Our new Graphic Design faculty member taught sections of Interactive Design, Website Development, and Motion Graphics during the 2016/2017 academic year. Accordingly, the faculty decided to begin assessing Interactive Design in effort to establish a baseline for the program and track program progress.

The Department of Art offered a Graphic Design centric section of ARTS 4331 Illustration in Spring 2017. In addition, the faculty revised the course description and added a prerequisite of ARTS 3322 Typography to ARTS 4331 Illustration.

New Plan for Continuous Improvement

Closing Summary

Graphic Design faculty saw the addition of a third colleague for 2016/2017 who began teaching Web Development, Interactive Design and Motion Graphics. In addition, ARTS 4331 Illustration is now being taught by Graphic Design faculty and we expect this to continue.

During the 2016/2017 academic year the Graphic Design faculty worked to revise several course descriptions and pre-requisites. It is hoped that we will begin to see benefits from doing so across all of our classes, and specifically the courses used to evaluate our currently established Objectives. While we plan to continue to evaluate using the indicators and criterion established during this year's evaluation, the Graphic Design faculty will meet during the Fall semester to discuss currently established Objectives, Indicators, and Criterion and determine if any adjustments are necessary.

The faculty will continue to monitor student's preparedness for upper level classes and discuss curriculum changes as necessary. The Graphic Design faculty also plan to assume a greater role in the advising of Graphic Design majors in effort to maximize their preparedness for upper level classes.

Assessment Plan Summary
Department: Photography BFA

Sam Houston State University

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Art, Department of

Photography BFA

Knowledge Of The History Of Photography

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

Related Items/Elements
🔹 |🏴 **Historical And Contemporary Knowledge**

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

🔹 ⛁ **History of Photography Essays or Research Paper**

Indicator Description
Students in ARTS 3381, The History of Photography, will write an essay or research paper exploring an artwork, artist, period, group of artists, collection, or theme. The paper should include an analysis of the works and their historical significance. The paper may also discuss the formal attributes of the photograph, the style, the social or political influences, the technology use, and the subject matter.

The essays will:

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

• move from specific examples to general statements.

• describe the works accurately and clearly.

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

• convey a clear and convincing image of their perspective.

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

• present an understanding of the works in a way that is convincing and supported by detailed evidence.

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

Criterion Description
The essays will be evaluated by 3 members of the Photo faculty and 1 Art Hostorian. The faculty will use a rubric with a scale of 0-100% to evaluate the abilities and proficiencies. It is expected that at least 70% of the students evaluated will score 85% or higher in each aspect of the evaluation. The faculty would like to continue to assess and maintain this objective since the standards and assignments of the class continued to improved last year.

Findings Description
Findings Description

Weakness in All Areas Of History of Photography

43% scored above 85 on clarity of writing

28% scored above 85 on describing works

43% scored above 85 on providing context

43% scored above 85 on vocabulary

43% scored above 85 on conclusion

The results show an improvement from last year, but improvement to meet the criterion in History of Photography is still needed. This year we worked with the Art Historian to improve content and she provided scores for the indicator rubric. The Photography faculty overall feel that this area is continuing to improve. However, faculty would still like to see more improvement in student's vocabulary, ability to describe work, and write a conclusion.

History of Photo Indicator Worksheet

History of Photography

Action Description
The Photo faculty will continue to work with the Art History faculty to

develop curriculum and make sure the Photography students are continuing to improve their knowledge of the history of photography. The faculty see improvement in student's ability to contextualize, understand, and describe work. The Photography Coordinator will continue to meet with Art History faculty to make sure students continue to improve their knowledge of photo history. The goal of at least 70% of the students evaluated will score 85% or higher in each aspect of the evaluation will be maintained in the next cycle.

Prepare Students For Professional Practice As Photographic Artists

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

Related Items/Elements
Demonstrate Analog Photography Skills

Learning Objective Description
Students will create photographs that demonstrate proficiency in the use of analog darkroom processes.

Analog Photography Skills

Indicator Description
Students in ARTS 3374 Alternative Processes or ARTS 3365 Photographic Seminar will create portfolios of work for the final project using analog darkroom techniques. A committee of 3 Photography faculty will evaluate the samples of work from the portfolios to determine successful demonstration of:

• The ability to create a properly exposed negative for creation of prints.

• Proficiency in producing a positive print using both silver and non-silver techniques.

• The ability to express and communicate ideas and concepts through the medium of photography.

• appropriate choice of materials

Criterion Description
The portfolios will be evaluated by 3 members of the Photo faculty. The faculty will use a rubric that uses a scale of 0-100% to evaluate the abilities and proficiencies. It is expected that at least 60% of the students evaluated will score 80 or higher in each aspect of the evaluation. This year, work was evaluated from ARTS 3365 Photography Seminar. Since we did not meet the criteria last year, the same criteria of 60% scoring 80% or higher is the expectation.

3. SACS 2017 Analog

Findings Description
Weakness In Concept And Non-silver Print Production

40% scored above 80 on evaluation of ability to produce a proper exposure

30% scored above 80 on proficiency in non-silver printing

30% scored above 80 on proficiency in silver printing

30% scored above 80 on expression of concept

40% scored above 80 on appropriate use of materials

The results indicate, and faculty agree that proficiency in all areas of analog photography are weaknesses in this area of the photography program. In particular use of medium to express a concept needs improvement. Non-silver techniques were not observed this cycle, but faculty feels this is another area that needs to be improved. While the scores did rise, they are still falling below the criteria.

Action Description Analog Photography

Action Description
More focus will be placed upon content in the analog photography courses. The faculty will observe alternative processes in the fall and silver printing in the spring. The biggest strength in this area is the student ability to produce digital negatives for analog printing. The photography faculty will work to communicate which processes should be covered in the analog classes and how students can become more skilled in this area while also focusing on content. Since we did not meet the criteria last year, the same criteria of 60% scoring 80% or higher is the expectation.

Demonstrate Digital Imaging Skills

Learning Objective Description
Students will demonstrate proficiency in the creation, manipulation, and printing of digital images.

Digital Portfolio

Indicator Description
Students in ART 3376 will create portfolios of work for the final project using digital imaging techniques. A committee of 3 Photography faculty will evaluate the samples of work from the portfolios to determine successful demonstration of:

• Ability to create a properly exposed digital image using manual camera settings, basic editing software, and rules of composition.

• Ability to evaluate and digitally process image color, white-balance, value, contrast and artifacts correction.

• Ability to create and construct complex images that reflect a true photographic reality by image evaluation, color/tone matching, bitmap image construction, shadow construction and transformation, and multi-step processes.

• Ability to produce a digital photographic print which exhibits an understanding of proper print resolution, color management, contrast, sharpness, etc.

• Ability to express and communicate ideas and concepts through the medium of photography.

Criterion Description
The portfolios will be evaluated by 3 members of the Photo faculty. The faculty will use a rubric that uses a scale of 0-100% to evaluate the abilities and proficiencies. It is expected that at least 70% of the students evaluated will score 80 or higher in each aspect of the evaluation. Based on last year's assessment, faculty felt a need for improvement in this area. Last year work was evaluated from ARTS 2370 as an indicator of beginning student knowledge. This year, work was evaluated from ARTS 3376 in order to assess advanced students and since the enrollment in ARTS 2370 did not contain any Photography majors. The same criteria of 70% scoring 80 or higher will be maintained. The faculty agreed to change some of the indicator rubric to properly assess skills that are being taught in all digital photography based courses.

Findings Description
Weakness In Concept

100% scored above 80 on Exposure & Composition

100% scored above 80 on Color & White Balance

100% scored above 80 on Digital Image Editing

100% scored above 80 on Printing

100% scored above 80 on expression of concepts and ideas.

The results indicate that students are scoring above 80% in all areas, however, the faculty agree that digital manipulation and concept development are still weaknesses of the photography program. This areas has improved from last year's findings in part due to observing higher level courses.

SACS 17 Digital

Digital Imaging Skills

Action Description
This year the work of advanced students were evaluated to insure that students were learning skills in ARTS 2370 that would allow them to be competent in digital editing in their advanced courses. While 100% of students met the new criteria, the faculty feels that conceptual development and digital editing skills should continue to improve. For the next cycle it will be expected that 80% of students score 85% or

higher in each aspect of the evaluation. The Photography faculty will meet to determine if the new rubric is accurately reflecting the skills needed by students for professional proficiency.

🏳️ Professional Practice Proficiency

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

Senior Portfolios

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

The works in the portfolios will demonstrate:

• expression of concept through art

• artistic development through the evolution of concept

• use of medium and materials to express concept

• evidence of personal voice

• professional presentation

Criterion Description
The portfolios will be evaluated by 3 members of the Photo faculty. The faculty will use a rubric that uses a scale of 0-100% to evaluate the abilities and proficiencies. It is expected that at least 75% of the students evaluated will score 85 or higher in each aspect of the evaluation. Last year, all of the students met the criteria for evaluation, but Photography faculty still saw room for improvement. This year we are maintaining the expected percentage of 75% to score 85.

Findings Description
87.5% scored above 85 on expression of concept

62% scored above 85 on artistic development

75% scored above 85 on use of medium and materials

50% scored above 85 on evidence of personal voice

100% scored above 85 on professional presentation

The results indicate, and faculty agree that evidence of personal voice is the weakest area in senior student portfolios. Artistic development is another area for improvement. While some areas are greatly improved from last year, the findings indicate conceptual and artistic development are still needing to be addressed.

SACS 17 Prof Pract

Professional Practices

Action Description

More focus will be placed upon content in all Photography classes in order to increase conceptual and artistic development by the time students enter ARTS 4315 Professional Practices. The Photography faculty will meet to develop goals for conceptual assignments in all classes. The issue of professional presentation has greatly improved from last year, but faculty would like to see continued improvement in this area. The criteria of 75% scoring 85% or higher will be the goal for next cycle.

Update to Previous Cycle's Plan for Continuous Improvement

Previous Cycle's Plan For Continuous Improvement (Do Not Modify)
Senior Photography students will continue to exhibit their work in public exhibitions and engage the community with presentations and written explanations of their projects. The Photography Faculty will meet to evaluate and revise the course content and learning objectives for ARTS 2365 Photographic Visualization and ARTS 3374 Alternative Photographic Process. A criteria will be developed for assessment. The Photography faculty will discuss reasons why this year's goals were not met and work towards bringing scores up in all areas. The faculty are continuing to emphasize and promote digital techniques as well as development of content across the curriculum. The new section of ARTS 2370 Digital Photography for major and minors only has made improvements to students' technical skills and the faculty will continue to utilize Lynda.com to help improve skills in digital photographic editing.

Areas that Photography faculty indicate need improvement and should be assessed in the next cycle are:

• proficiency in analog printing techniques

• continued improvement in advanced image editing techniques using Adobe Photoshop and Lightroom.

• continued emphasis on experimentation and development of content.

• continued improvement in student's ability to describe, discuss, and summarize photographic works of art in their historical and cultural context.

• continued improvement in professional presentation practices.

The Photography faculty met to evaluate and discuss the course content and learning objectives for ARTS 2370 Digital Photography and decided to review advanced courses to determine how assignments learned early on impact advanced students' work. A criteria was developed for assessment and work was assessed in this cycle for digital editing. History of Photography scores improved as the Photography Coordinator met with the Art Historian to devise strategies for improving students' writing skills. This areas will continue to be reviewed in the hopes of maintaining or

improving scores.

Update of Progress to the Previous Cycle's PCI
Closing Update

The Photo faculty did follow through on the previous cycle's plan for continuous improvement and did see numbers increase across the board. However weaknesses still remain in analog printing, content, artistic development, non-silver printing, and digital editing. The criteria was reviewed for presentation and the faculty will continue to work toward teaching students professional presentation skills. This area improved this cycle. The Photography faculty will meet to determine what skills should be accomplished in future sections of ARTS 2370 Digital Photography, ARTS 2375 Photographic Visualization, and advanced analog based classes. The faculty will continue to work with Art Historians to improve students' ability to properly analyze, describe, and discuss images and artists in the history of photography. The faculty will meet to discuss ways of helping students achieve stronger conceptual development in their practice.

Plan for Continuous Improvement 2017/18

Closing Summary
The Photo faculty will meet to discuss weaknesses in analog printing, content, artistic development, non-silver printing, and digital editing. The Photography faculty will meet to determine what skills should be accomplished in future sections of ARTS 2365 Photographic Concepts, ARTS 2370 Digital Photography, ARTS 2375 Photographic Visualization, and advanced analog based classes. The faculty will continue to work with Art Historians to improve students' ability to properly analyze, describe, and discuss images and artists in the history of photography. The faculty will meet to discuss ways of helping students achieve stronger conceptual development in their photographs and final portfolios.

Department of Dance

Assessment Plan Summary
Department: Dance BFA

Sam Houston State University

  President, Office of

    Academic Affairs, Division of

      Fine Arts and Mass Communication, College of

        Dance, Department of

          Dance BFA

            Dance Choreography Proficiency

              Goal Description
              BFA candidates will become proficient in the craft and art of choreography.

              Related Items/Elements
              🐚 |🏴Students Will Demonstrate Proficiency In The Tools Of Choreography

                Learning Objective Description
                Each student will demonstrate their ability to use tools of choreography to develop and
                perform an original, well developed solo that emerges clearly from a proposed concept.

                🐚 ⛩Sophomore Gate Presentation

                  Indicator Description
                  The Sophomore Gate process assesses whether students are progressing
                  satisfactorily towards the BFA.

                  Each student is paired with a faculty mentor at the beginning of the fourth
                  semester of study, generally in conjunction with enrollment in Choreography 2,
                  DANC 2376. The faculty mentor meets with the student a minimum of three
                  times within the semester as the student proposes and develops a 3-5 minute solo
                  to be performed for the dance faculty at the end of the semester.

                  A two-part rubric, file attached, is used to assess each student. One part,
                  completed by the student's mentor addresses the process, while the second part is
                  scored by the other faculty and addresses the performance and choreographic
                  elements. Students whose work is assessed as unsatisfactory, less than 80%
                  composite score, will have one opportunity to repeat the Gate; if they do not
                  perform at 80% or higher in the second presentation, they will be advised out of
                  the BFA program.

                  📄 sophomore gate rubric

Criterion Description

The department goal is that all students will receive composite scores of 80% or better.

Findings Description

90% of students doing the gate process followed the steps appropriately and presented works that judged as good to excellent.

Due to resignation by the faculty member who had been administrating the process, another faculty member took on this task for the first time. The jurists did not have a rubric to guide assessment during presentation of the solo works. Faculty thus wrote observational notes.

Continue Sophomore gate process

Action Description

The sophomore gate continues to provide useful information for both students and faculty regarding students' growth, commitment, and professionalism. We will continue this model.

Dance Performance Proficiency

Goal Description

Dance BFA candidates will demonstrate proficiency in dance technique.

Related Items/Elements

Proficiency In Dance Technique

Learning Objective Description

Dance BFA students will demonstrate proficiency in the development of technique appropriate to their classifications in both modern and ballet techniques through juried presentations each semester.

sample rubrics for modern and ballet technique juries

Ballet And Modern Technique Juries

Indicator Description

A panel of jurists composed of dance faculty and guest professionals assesses students in designated technique classes at the end of each semester. A variety of rubrics have been used in recent semesters; one example is attached. Students are evaluated on specific technical elements as well as on performance qualities. Jurists are also encouraged to include comments for each student.

Criterion Description

The department goal is that at least 90% of students receive composite assessment of at least 80% in the jury.

sample rubrics for modern and ballet technique juries

Findings Description
Over 90% of majors were scored over 80% in technique assessment.

Continue to define and implement progression of technique

    Action Description
    Follow up on faculty from May 2017 in which technique expectations
    were defined and agreed upon. Syllabi for modern and ballet techniques
    should be reviewed for consistency with stated expectations. Dates for
    jury/skills tests should be in every syllabus.

Update to Previous Cycle's Plan for Continuous Improvement

Previous Cycle's Plan For Continuous Improvement (Do Not Modify)
1. Improve Assessment Process in Dance Technique

A. Define what we are assessing as students progress through four levels in ballet and modern
dance techniques.

*For ballet, a relatively linear progression of skills can be defined. Progressive standards in two
areas, jumps and turns, has been drafted and will be used in technique level placements at the
beginning of the fall semester. More areas can be defined and potentially implemented.

*For modern technique, the linear progression of skills is perhaps not as useful a model. Instead,
assess students' adaptability to new movement styles, their ability to quickly learn and accurately
replicate choreography. This skill can be assessed within master classes taught by guests, and/or in
auditions for repertory. Faculty need to discuss and determine means to formalize this kind of
assessment.

* Review the workshop process launched this year to determine whether it can be an effective and
practical assessment vehicle that would replace former juries. Faculty may conclude that we prefer
this event to be an informal event that functions primarily as a "sharing" and affirming experience.
If so, we will explore other ideas.

2. Increase Proficiency in Choreography

*In DANC 2376 Choreography I, increase the focus on generating original movements within studies that explore elements of time, space, and energy.

* In DANC 3376 Choreography II, provide more extensive practice in the development

of a unique movement vocabulary that will communicate a specific concept for a specific study.

*Review number of assignment showings in choreography II to determine whether students have sufficient opportunities to show their work and receive feedback within the semester. If time constrains against sufficient development in this course, consider limiting enrollment in each section, and adding additional sections.

As we devise and revise measures of assessment for technical and creative achievements, we are conscious of efficient means of implementation.

Update of Progress to the Previous Cycle's PCI
1. Improve Assessment Process in Dance Technique.

Master classes did not function as imagined for faculty to observe and assess students. Although there were multiple residencies throughout the year, gathering faculty to assess students did not happen, as faculty were either teaching their own classes, or the guest was in residence because a faculty member had an off-campus opportunity, or because other priorities were more important in the moment.

The end of semester "sharing" did not occur, either, since the faculty member who proposed the idea resigned, and the other faculty requested that we cancel the event.

At the end of spring 2017 semester, the faculty met to discuss dance technique. The ideas proposed last year in this report were discarded as being impractical to implement in a consistent fashion, as well as missing the mark of assessing technique per se. Having such a plan to reject, however, inspired a useful brainstorming session. A long list of attributes ranging from movement qualities to specific skills was generated, edited, and approved. Prior to the beginning of the fall 2017 semester, the faculty will meet again to determine how to assess students' progress in the elements we identified.

2. Increase Proficiency in Choreography

An additional section of both choreography I and II was added. The time reserved for the courses was also extended, from 150 minutes per week to 240 minutes, allowing more classroom time for students to workshop material and participate in feedback.

Senior Studio, DANC 4377, is the culmination of the choreography sequence of courses. Weekly video submission of rehearsals by each student/choreographer, is now a requirement. This tool keeps students on track in the semester-long creation of their work. Incidentally, it also creates a record of the work in progress.

As we devise and revise measures of assessment for technical and creative achievements, we are conscious of efficient means of implementation.

Plan for improvement, DANCE BFA AY2017-18

Closing Summary
Dance will add a new tenure track colleague in fall 2017. As a small department, the replacement of one (now resigned) faculty member with a new one challenges us to review the curriculum, our goals, and our processes, to make those goals explicit and the process of implementation active by the faculty as a whole. We will continue defining what our students need to learn and how we can assess their accomplishments, taking into account the ramifications of having lost one skill set while gaining another.

In a similar way, one year since it has been approved, the dance minor is beginning to gain traction. Beginning with 4 declared minors at the beginning of the fall 2016 semester, there are now more than a dozen--though I do not know how to access the official number of students pursuing the minor. Requirements for the minor overlap with the major, particularly for choreography 1 and 2, dance history, criticism and analysis, and dance pedagogy. Additional sections this fall are scheduled to be taught by graduate students in the MFA program, a new development for our department that will be facilitated by providing the TAs with syllabi detailing objectives and consistent with the department's goals.

An aspect of "performance proficiency" we have not yet investigated is the dancers' literal proficiency in performance. The goal is for dancers to perform well on stage. This requires opportunities to perform. The department has not had a consistent policy or strategy regarding these opportunities. In order to equalize students' access to performance opportunities, we have begun the outlines of a plan to control casting. The initial plan will limit the total number of works, and hours of rehearsal per week, that a student may commit to. The student's class (Freshman through Senior) and academic standing are factors we will use. The plan will be implemented in the fall 2017. Expected immediate effects include:

*less fatigue and injuries from dancers who would otherwise be overused

*more commitment and better focus in technique class from those who are better cast

*possible resistance to the plan by both the choreographers and the dancers

No plan is yet conceived for assessing the effects of controlling rehearsal and performance commitments on the development of technical proficiency. A first step might be to compare continuing students' jury performances in AY17 to their assessments in the previous year.

Finally, we will look at the composition of the curriculum. For the past decade or more, BFA in Dance majors have followed a uniform curriculum with no choices. This was necessary due to small enrollment in upper division courses; in order for those courses to be run, all the majors needed to enroll in the courses at the designated times within their degree plans. The faculty approve of the concept of choices. With more dance minors, we hope to be able to allow our majors to select more courses by their senior year; establishing an effective means of assessing students in technique and choreography will potentially also guide the advisement of students in their choices.

Department of
Mass Communication

Assessment Plan Summary
Department: Mass Communication BA

Sam Houston State University

President, Office of

Academic Affairs, Division of

Fine Arts and Mass Communication, College of

Mass Communication, Department of

Mass Communication BA

Development of Video Production Skills

Goal Description
To graduate students who are familiar with basic, professional hands-on video production skills (camera use, editing, framing, visual story-telling).

Related Items/Elements
Development Of Video Production Skills.

Learning Objective Description
The MCOM Department will graduate students who are proficient with video production equipment and familiar with general, hands-on professional production skills.

Assessment By Skill-set -- MCOM 2371 TV & Film Production

Indicator Description
Final video projects by students in MCOM 2371 will be assessed by instructor in regards to specific production skills (framing, editing, lighting).

Criterion Description
At least 80% of the students -- in one section of MCOM 2371 -- will score 75 or better (out of 100) on assessment of skill-sets. The instructor in this section of MCOM 2371 rated a video project in terms of framing, editing and lighting skills on a sliding scale (from Unacceptable to Professionally Competent). Production faculty decided that this level of performance measure on the skills test would be appropriate.

Findings Description
Due to shifting assignments, data was not collected for MCOM 2371.

Video Production Skills

Action Description
With a new faculty hire in the Film Concentration, this test instrument for assessing production skills will be implemented.

Knowledge Of Media Law and Ethics

Goal Description
To graduate students who understand the basic concepts of media law and ethics

Related Items/Elements
|Knowledge Of Specific Legal Concepts & Theories

Learning Objective Description
MCOM 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.

Assessment By Pre/Post Test - Media Law & Ethics

Indicator Description
All students in MCOM 4371 took a Pre/Post Diagnositic Exam. The exam tested
students on general principles related to the First Amendment, copyright, privacy
and libel with new emphasis on the digital environs.

Criterion Description
Compared to the Pre-test, 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).

Findings Description
The post-test exceeded expectations. 95 percent of the class scored 75 or better
(out of 100).

Legal Concepts and Theories

Action Description
Once again, some students had trouble with two questions concerning
online-related legal issues. As in the previous year, this topic will be
subject to expanded attention in the Fall 2017 version of MCOM 4371.
Additionally, questions on digital media law will be added to the test to
keep current with changing legal issues in this area.

Writing Skills Development

Goal Description
To graduate students who are prepared to enter the media marketplace

Related Items/Elements
|Writing Skills

Learning Objective Description

MCOM graduates will demonstrate appropriate writing skills with emphasis given to grammar, structure, organization, clarity, fluency, and style.

Assessment By Writing Skills Exam

Indicator Description

The percentage of students who passed the Writing Skills Exam was consistent with the criterion.

The faculty will continue to enroll all MCOM 1332 students as well as transfer students into the writing skills module and will require students to take the writing skills exam to demonstrate appropriate competency before enrolling in upper level Mass Communication courses. Graduate Teaching Assistants will be trained to implement the testing program.

Criterion Description

Students will show significant improvement in basic writing skills. At least 80% of students in MCOM 1332 will score 75 or better (out of 100) on the online writing skills exam administered at the end of the semester. Tenured faculty who have taught this class decided that a grade of 75 was an acceptable level of writing skills for this introductory class.

Findings Description

Of the 120 students who took the writing exam in Spring 2017, 111 (93%) passed with a score of 80 percent or better. By comparison, 119 students took the exam in Spring 2016, and 116 (97.5%) passed with a score of 80 percent or better.

Writing Skills Development

Action Description

In 2017-2018 special attention will be afforded transfer students who need to take the Writing Skills Exam. In addition, beginning and advanced level AP style modules will be available for instructors to use in their courses.

Update to Previous Cycle's Plan for Continuous Improvement

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

The MCOM Department will continue to require students to successfully complete the online

writing module prior to registering for advanced classes in the major. Faculty will implement a

similar system for transfer students who have received credit for a class equivalent to MCOM 1332.

MCOM production faculty need to proceed with the Beta version assessment for MCOM 2371 to assess video production and editing skills.Additional questions for the MCOM 4371 Pre/Post Test will be fashioned and will be introduced in Fall 2016.

The History of Film course was adopted into the core curriculum, so the department should offer

the course and make necessary scheduling adjustments to meet the demand for the course.

The department will monitor the professional internship program in order to assess how well the

department is preparing students to effectively compete for jobs in the emerging mass media

marketplace. Senior faculty will meet to discuss appropriate Indicators, Criteria, etc.

Update of Progress to the Previous Cycle's PCI
The MCOM Department continues to require students to successfully complete the online writing
module prior to registering for advanced classes in the major. Faculty implemented a similar system
for transfer students who have received credit for a class equivalent to MCOM 1332.

MCOM production faculty are proceeding with the Beta-version assessment for MCOM 2371 to
assess video production and editing skills.

New questions for the MCOM 4371 Pre/Post Test were introduced in the Fall 2017 curriculum.
The department has made necessary scheduling adjustments to meet the demand for The History of
Film course.

To streamline the monitoring and assessment of the professional internship program, the Mass
Communication Department has centralized supervision of the program under a single faculty
member. Moreover, standardized forms for the program are now available online.

Plan for Continuous Improvement

Closing Summary
In 2017-2018, the Pre/Post Test Diagnostic in MCOM 4371 will be updated with additional
questions assessing digital legal issues.The MCOM 2371 beta-version assessment will be
implemented in the autumn of 2017.

The MCOM Department will continue to require students to successfully complete the online
writing module prior to registering for advanced classes in the major. Graduate students will be
trained to oversee the testing. Additionally, a companion module dedicated to using AP style will
be added to the MCOM 1332 class.

MCOM faculty will adapt MCOM 2351: History of Film core course students.

The department will monitor the professional internship program to assess how well the department is preparing students to effectively compete for jobs in the emerging mass media marketplace.

School of Music

Assessment Plan Summary
Department: Music BA

Sam Houston State University

   President, Office of

      Academic Affairs, Division of

         Fine Arts and Mass Communication, College of

            Music, School of

               Music BA

                  Music History

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

                     Related Items/Elements
                     🐚 |▉Music History Written and Aural Evaluations

                        Learning Objective Description
                        Given listening evaluations within each music history course, students will identify the relevant composers, genres, and styles of compositions from the respective periods of music history. They will demonstrate, in writing, knowledge regarding the history of music and its cultural contexts for the time periods studied.

                        🐚 ⛃Demonstrating Knowledge of Historical Facts and Concepts Regarding Music, and Identifying Music from Major Historical Periods

                           Indicator Description
                           Each student will be required to take both written exams and comprehensive listening exams covering the respective composers, genres and styles of composition for the period of music history they are studying, as well as related historical context. During listening exams, examples will be played and the students are expected to identify the appropriate information for each recording excerpt, demonstrating their knowledge of musical styles and time periods.

                           Criterion Description
                           Scores resulting from written and listening exams are categorized as 90-100=Excellent; 80-89=Above Average; 70-79=Average; Below 70= Below Average. Although the music history area considers "Above Average" proficiency by 50% of students a success, the area acknowledges that if 75% of students score "Average" (C) or above, this is a successful result.

What do these grades signify?

"A" represents outstanding distinction and excellence. An "A" is attainable, but requires intensive study, complete understanding of all course content, and attention to detail.

"B" signifies levels of solid accomplishment and understanding. "Above Average" is more common than "Excellent" (A) but rarer than "Average" (C).

"C" signifies average, more simple, but adequate knowledge. The grade of a "C" is acceptable.

"D" represents results less than adequate. A grade of "D" means course material is not understood in content and/or in context.

"F" is a clear failure. It represents lack of comprehension.

Findings Description
During the fall 2016 semester, 75% of students scored a C or above on the listening evaluation, while 88.5% of students scored a C or above on the written portions.

During the spring 2017 semester, 74% of students scored a C or above on the listening evaluation, while 85% scored a C or above on the written portions.

Overall, more than 75% of students scored a C or above on listening and written evaluations, thus the stated criteria was met.

Music History Action

Action Description
A new pre-course and post-course assessment will be implemented in the two upper-level music history courses. Students will be given a pre-course listening assessment to measure their incoming knowledge of representative composers, genres, dates, and musical styles from upcoming course content. At the end of the semester, assessment will be given by comparing the pre-course assessment to the exit comprehensive listening assessment.

To measure students' knowledge gained regarding the history of music and its cultural contexts, three exam scores will be averaged at the end of the semester.

The assessment of students in music history courses will be twofold:

1. Listening and critical-thinking skills will be measured by:

1. Pre-course listening assessment

> 2. Post-course exit comprehensive listening assessment

> 2. Historical and cultural context of music history will be assessed by the:

>> 1. Average of three specialized exam scores addressing relevant course content

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Music Theory

Goal Description
BA music students will become proficient with the necessary fundemental skills associated with Music Theory.

Related Items/Elements
BA Music Students Will Demonstrate Proficiency In Music Theory

Learning Objective Description
Each student will demonstrate proficiency in music fundamentals, part writing, and analysis through a skills based assessment exam administered at the end of four semesters of study.

Music Theory End Of Sequence Assessment

Indicator Description
At the end of the fourth semester of music theory, each student will be assessed in music fundamentals, 4-voice part writing composition that uses both diatonic and chromatic chords, and score study that focuses on the following parameters: phrase and periodic structures, sentential design, diatonic and chromatic chords, key relationships, formal design, and general stylistic issues. A final score representing the evaluation of all music theory areas of proficiency is determined.

Criterion Description
After the fourth semester of music theory, grades resulting from the final exam are categorized as 90-100= Excellent; 80-89= Above Average; 70-79= Average; below 69 = Below Average. As a unit, the department will consider 90% of the students scoring 70% or higher to be a success.

Findings Description
Grades from the final exam from Spring 2017 are as follows:

90-100 = 20%

80-89 = 50%

70-79 = 30%

60-69 = 0%

0-59 = 0%

♻Music Theory Action

Action Description
No further action required.

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.

Related Items/Elements
|▌Instrumental/Vocal Performance Proficiency

Learning Objective Description
Each student will demonstrate, through a juried performance, proficiency in instrumental/vocal performance relative to technical command, rhythmic accuracy, intonation, tonal control and musicianship.

⛁Performance Jury

Indicator Description
Each BA Music student is required to complete a juried instrumental/vocal performance each semester. The juries consist of School of Music faculty from the designated area (i.e woodwind, brass, string, guitar, percussion, and vocal). The performance is evaluated using a departmental jury form. Students should demonstrate a well prepared performance exhibiting technical command, rhythmic accuracy, intonation, tonal control and overall musicianship appropriate to their academic level.

Criterion Description
Scores from the end of semester juries are categorized as "A"= Excellent; "B"= Average; "C" Below Average. The School of Music considers 80% of the students scoring in the excellent range to be a success.

Findings Description
Data collection for this indicator is ongoing and will be entered at a later date in Summer 2017.

♻Performance Jury Action

Action Description
Scores from the end of semester juries are categorized as "A"= Excellent; "B"= Average; "C" Below Average. The School of Music considers 80% of the students scoring in the excellent range to be a success. These scores are independent of the semester grade and are a comprehensive assessment of their musical development.

For the 2017-2018 academic year, we will continue to aim for 80% of the students scoring in the excellent range.

Sophomore Proficiency Performance Evaluation

Indicator Description
Every sophomore music major must complete a sophomore proficiency exam (or "barrier") comprised of several different elements specifically tailored to their area of concentration.

With feedback from the applied music faculty and various collected sources from other institutions and organizations around the country, the School of Music Assessment Committee has created a Performance Assessment Tool and an accompanying rubric for use by the faculty during the performance portion of the sophomore proficiency exam. The document directs the student's applied teacher to provide a numerical score for a variety of essential elements within the musical performance. These elements include Rhythm, Note Accuracy, Tempo, Intonation, etc.

The applied faculty will complete the form and return it to a member of the Assessment Committee. The Committee will then meet to compile all of the semester's scores for analysis.

Criterion Description
We will use a newly-created document titled Performance Assessment Tool in conjunction with a Performance Assessment Rubric. Please see the uploaded document.

📄 Performance Assessment

Findings Description
Data was collected after the conclusion of both the Fall 2016 and Spring 2017 semesters. Because of when the Performance Assessment Tool was distributed to the faculty, not all areas were able to incorporate it into their sophomore proficiency exams for the Fall 2016 semester. We collected as much data as we could for the Fall 2016 semester and had a more complete data set at the end of the Spring 2017 semester.

For the Fall 2016 and Spring 2017 semesters, we collected 52 assessment forms that evaluated the performances during the sophomore proficiency exams in all instrumental and vocal areas. The students in all categories scored on average a bit above expectations, with the strongest category being Tempo accuracy and the weakest being Tone Quality. The minimum score recorded in any category was 1.5, corresponding to between Unsatisfactory and Below Expectations, and the maximum score in any category was 5, corresponding to Exemplary.

This information will be passed along to the performance faculty at the beginning of the Fall 2017 semester so they may make appropriate adjustments regarding the focus of their instruction.

Sophomore Proficiency Performance Action

Action Description
Our collection of baseline data from the 2016-2017 school year has provided an excellent starting point from which we can fine-tune our goals and further clarify the usage of our Performance Assessment Tool for the applied faculty.

Based on this year's data, we will aim to improve the average score of the 3 lowest categories (Tone Quality, Technique, Articulation) to be above a 3.4 during the 2017-2018 academic year. The methodology by which this will be accomplished is left up to each of the applied faculty in their area of expertise.

Update to Previous Cycle's Plan for Continuous Improvement

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

Increased communication with musicology and music history faculty regarding the assessment process, procedures, and details will improve our data gathering and reporting in the coming year. An assessment committee has been formed for this purpose. The committee will be re-evaluating what specific criteria will be assessed, how often assessments are made, and what changes, if any, are necessary.

Music Theory:

In order to increase the level of knowledge and skills in the music theory and musicianship area, the faculty re-evaluated the textbooks used in the entire sequence of courses, and determined that a change needed to be made. The new texts were placed in use beginning in the Fall 2015 semester, and the efficacy of this adjustment will be more closely examined concluding the 2016-2017 academic year.

Music Performance:

Increased communication with faculty regarding the assessment process, procedures, and details will improve our data gathering and reporting in the coming year. An assessment committee has been formed for this purpose.

In the area of performance juries specifically, we will work to improve response rates in the coming

Update of Progress to the Previous Cycle's PCI
Music History:

Increased communication with musicology and music history faculty improved our data gathering and reporting, as these faculty members made crucial contributions to our assessment planning and documentation. Faculty gave feedback concerning current assessment practices, needs, and future directions, including specified Actions for the upcoming year (see next cycle's PCI)

Music Theory:

This year's evaluation of the effectiveness of new textbooks included an evaluation of our Musicianship I pass rate. We found that only 10% needed to repeat the class, which is typical for an undergraduate theory/musicianship curriculum. The faculty filled out a survey after grades were turned in, which directly pinpointed students that did not pass. Faculty observed that of the students that did not pass, the most common reasons were: 1) students missed class more than the allotted 3 times; 2) students were consistently late to class; 3) students were not prepared for class; 4) students did not turn in many assignments. Faculty will continue to stress the importance of keeping up with class work, being prepared, and attending class on a consistent basis. Since the pass rate for Musicianship 1 was on target, no further action is required.

Music Performance:

Much of the work of the School of Music Assessment Committee was focused on the assessment of our performance areas. The committee developed and disseminated new forms to assess performance skills demonstrated by students after 4 semesters of private study, and at the point of the junior and senior recitals. Those forms were collected and evaluated by the committee, and results were reported (see Findings in the performance area).

PCI 2017-2018

Closing Summary
<u>Music History</u>

A new pre-course and post-course assessment will be implemented in the two upper-level music history courses. Students will be given a pre-course listening assessment to measure their incoming knowledge of representative composers, genres, dates, and musical styles from upcoming course content. At the end of the semester, assessment will be given by comparing the pre-course assessment to the exit comprehensive listening assessment.

To measure students' knowledge gained regarding the history of music and its cultural contexts, three exam scores will be averaged at the end of the semester.

The assessment of students in music history courses will be twofold:

1. Listening and critical-thinking skills will be measured by:

    1. Pre-course listening assessment
    2. Post-course exit comprehensive listening assessment

2. Historical and cultural context of music history will be assessed by the:

    1. Average of three specialized exam scores addressing relevant course content

-

Performance Jury

Scores from the end of semester juries are categorized as "A"= Excellent; "B"= Average; "C" Below Average. The School of Music considers 80% of the students scoring in the excellent range to be a success. These scores are independent of the semester grade and are a comprehensive assessment of their musical development.

For the 2017-2018 academic year, we will continue to aim for 80% of the students scoring in the excellent range.

Sophomore Proficiency

Our collection of baseline data from the 2016-2017 school year has provided an excellent starting point from which we can fine-tune our goals and further clarify the usage of our Performance Assessment Tool for the applied faculty.

Based on this year's data, we will aim to improve the average score of the 3 lowest categories (Tone Quality, Technique, Articulation) to be above a 3.4 during the 2017-2018 academic year. The methodology by which this will be accomplished is left up to each of the applied faculty in their area of expertise.

Music Theory

Faculty will continue to stress the importance of keeping up with class work, being prepared, and attending class on a consistent basis. Since the pass rate for Musicianship 1 was on target, no further action is required.

Assessment Plan Summary
Department: Music MM

Sam Houston State University

   President, Office of

      Academic Affairs, Division of

         Fine Arts and Mass Communication, College of

            Music, School of

               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.

Related Items/Elements
🌐 |🚩**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.

🌐 🗂**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 findings for the comprehensive exams are:

Passed on first try: 50%

Passed with conditions: 45% (all students ultimately met conditions and passed)

Failed on first attempt: 5% (one student will retake the comprehensive exams Fall 2017)

Comprehensive Exam Action

Action Description
The School of Music has implemented new guidelines to better help students prepare for their comprehensive exams (e.g., music history comprehensive study guide sheet, remedial coursework). The School of Music will reassess the first-time pass rate of the comprehensive exam during the next academic cycle.

Comprehensive Knowledge Action

Action Description
This year, based on the graduate entrance exams for both music history and music theory, students that do not meet the benchmark of 70% must take remedial courses (as appropriate): MUSI 3376, MUSI 3377, MUSI 2222. A student must make a "B" in the remedial class to satisfy the entrance benchmark. The rationale behind this is for students to build the skills needed to be successful in the MM curriculum for both music history and music theory, which will ultimately assist the student to perform successfully on the final comprehensive exam during their last semester of study. We do not have data yet to determine if this is an adequate step to build student success, but are confident that this is a step in the right direction to successfully deal with student deficiencies.

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.

Related Items/Elements
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.

🐚 🏛 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.

ALL students will pass their subsequent Recital Performance

Findings Description

For the 2016-2017 academic year, there were 7 graduate students giving degree recitals as part of their regular plan of study. 7 out of 7 passed their pre-recital hearing on the first attempt for a passing rate of 100%. This is slightly above the expected passage rate of 95%.

All of these students subsequently passed their recital performances, for a pass rate of 100%.

As both the pre-recital hearing and recital performance are mandatory curricular elements of the Master of Music degree, these elements will continue to be monitored to ensure high-quality performance standards.

🌀♻Pre-Recital Hearing Action

Action Description
As both the pre-recital hearing and recital performance are mandatory curricular elements of the Master of Music degree, these elements will continue to be monitored to ensure high-quality performance standards. The passage rate of 100% is a strong indicator of continued success in this area, and we will re-evaluate the necessity of monitoring this indicator at the end of the 2017-2018 academic year.

Update to Previous Cycle's Plan for Continuous Improvement

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

The School of Music has recently made improvements in comprehensive exam preparation through a preparation document given to each graduate student. We anticipate an effect on first-time pass rates as students use this resource. We will disseminate the document to each student scheduling comps in any given semester and will be available to answer further questions or otherwise assist with preparation.

Performance Action:

The performance goal related to pre-recital hearings was met with 100% passage. We will turn our attention to other goals within the performance area to be determined in consultation with the applied faculty.

Update of Progress to the Previous Cycle's PCI
Comprehensive Knowledge: We have disseminated the preparation document to each student scheduling comps in any given semester and have been available to answer further questions or otherwise assist with preparation for the comprehensive exams. While this has improved comprehensive exam preparation to some extent, we have found that students continue to have difficulty, particularly with the music theory and music history portions.

Performance Action: For the 2016-2017 academic year, we continued to monitor recital hearing pass rates to ensure a consistently positive result. All students passed recital hearings on the first trial and subsequently passed their recital performances, for a pass rate of 100%.

PCI 2017-2018

Closing Summary
Performance:

As both the pre-recital hearing and recital performance are mandatory curricular elements of the Master of Music degree, we have determined to continue monitoring to ensure high-quality performance standards while also focusing on success with comprehensive exams.

Comprehensive Exams:

This year, based on the graduate entrance exams for both music history and music theory, students that do not meet the benchmark of 70% must take remedial courses (as appropriate): MUSI 3376, MUSI 3377, MUSI 2222. A student must make a "B" in the remedial class to satisfy the entrance benchmark. The rationale behind this is for students to build the skills needed to be successful in the MM curriculum for both music history and music theory, which will ultimately assist the student to perform successfully on the final comprehensive exam during their last semester of study. We do not have data yet to determine if this is an adequate step to build student success, but are confident that this is a step in the right direction to successfully deal with student deficiencies.

Filter Criteria

Prepared by: Tama Hamrick

Start and End Dates Filter:
    Start Date: 9/1/2016
    End Date: 8/31/2017

Common Field Filters:N/A

Custom Field Filters:
    Goal   *No custom fields for this data type.*

    Update to Previous Cycle's Plan for Continuous Improvement   *No custom fields for this data type.*

    Plan for Continuous Improvement   *No custom fields for this data type.*

Assessment Plan Summary
Department: Music Therapy BM

Sam Houston State University

   President, Office of

      Academic Affairs, Division of

         Fine Arts and Mass Communication, College of

            Music, School of

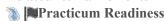   **Music Therapy BM**

                  Clinical Music Skills

                     Goal Description
                     BM music therapy students will demonstrate competence in vocal and self-accompaniment skills prior to commencement of clinical training experiences.

                     Related Items/Elements
                     🔹 |🚩**Practicum Readiness**

                        Learning Objective Description
                        Students will prepare to sing and self-accompany 30 songs from designated genres, with a minimum of 10 fully memorized, in various keys and playing styles. Singing must be in tune and with a pleasing quality, and playing must be appropriate for the chosen song and uninterrupted by mistakes.

                     🔹 🔧**Practicum Readiness Evaluation**

                        Indicator Description
                        Each student will be required to pass a Practicum Readiness Evaluation (PRE) prior to the start of Music Therapy Practicum courses. The evaluation can be repeated up to two times. Music therapy professors will serve as jurors and will choose 5-7 songs from a list of 30 presented by the student. The student will be evaluated based on memorization, pitch accuracy, rhythmic accuracy, vocal quality, and accompaniment choices and quality (see rubric).

                        📄 PRACTICUM PROF eval

                        Criterion Description
                        Scores for the PRE are determined by the attached rubric. An average score of 2.2 or above is needed in order to pass. As a unit, the department considers an annual pass rate of 80% to be a success.

                        Findings Description
                        The pass rate for students who took the PRE in 2017 was 81% (13/16), meeting our goal of 80%. However, two students who were scheduled for the PRE did

not show, presumably due to lack of readiness, decreasing the pass rate to 72% (13/18). According to our criteria, students have 3 opportunities to pass the PRE, and a "no show" during the semester prior to their intended practicum start date results in a "fail" and is counted as the first attempt. They are then allowed a second attempt at the beginning of the semester of their intended practicum start date.

Practicum Readiness Action

Action Description
In addition to continuing preparation for the PRE through beginning piano and guitar classes and through offering additional meetings with students, we will begin building "mock PRE" exercises into the Fundamentals of Guitar class. We will compare data from 2018 to data from 2017 to determine the immediate effects of such preparation exercises.

Music History

Goal Description
BM music therapy 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.

Related Items/Elements
Music History Written and Aural Evaluations

Learning Objective Description
Given listening evaluations within each music history course, students will identify the relevant composers, genres, and styles of compositions from the respective periods of music history. They will demonstrate, in writing, knowledge regarding the history of music and its cultural contexts for the time periods studied.

Demonstrating Knowledge of Historical Facts and Concepts Regarding Music, and Identifying Music from Major Historical Periods

Indicator Description
Each student will be required to take both written exams and comprehensive listening exams covering the respective composers, genres and styles of composition for the period of music history they are studying, as well as related historical context. During listening exams, examples will be played and the students are expected to identify the appropriate information for each recording excerpt, demonstrating their knowledge of musical styles and time periods.

Criterion Description

Scores resulting from written and listening exams are categorized as 90-100=Excellent; 80-89=Above Average; 70-79=Average; Below 70= Below Average. Although the music history area considers "Above Average" proficiency by 50% of students a success, the area acknowledges that if 75% of students score "Average" (C) or above, this is a successful result.

What do these grades signify?

"A" represents outstanding distinction and excellence. An "A" is attainable, but requires intensive study, complete understanding of all course content, and attention to detail.

"B" signifies levels of solid accomplishment and understanding. "Above Average" is more common than "Excellent" (A) but rarer than "Average" (C).

"C" signifies average, more simple, but adequate knowledge. The grade of a "C" is acceptable.

"D" represents results less than adequate. A grade of "D" means course material is not understood in content and/or in context.

"F" is a clear failure. It represents lack of comprehension.

Findings Description

During the fall 2016 semester, 75% of students scored a C or above on the listening evaluation, while 88.5% of students scored a C or above on the written portions.

During the spring 2017 semester, 74% of students scored a C or above on the listening evaluation, while 85% scored a C or above on the written portions.

Overall, more than 75% of students scored a C or above on listening and written evaluations, thus the stated criteria was met.

Music History Action

Action Description

A new pre-course and post-course assessment will be implemented in the two upper-level music history courses. Students will be given a pre-course listening assessment to measure their incoming knowledge of representative composers, genres, dates, and musical styles from upcoming course content. At the end of the semester, assessment will be given by comparing the pre-course assessment to the exit comprehensive listening assessment.

To measure students' knowledge gained regarding the history of music and its cultural contexts, three exam scores will be averaged at the end of the semester.

The assessment of students in music history courses will be twofold:

1. Listening and critical-thinking skills will be measured by:

   1. Pre-course listening assessment
   2. Post-course exit comprehensive listening assessment

2. Historical and cultural context of music history will be assessed by the:

   1. Average of three specialized exam scores addressing relevant course content

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Music Theory

Goal Description
BM music therapy students will become proficient with the necessary fundamental skills associated with Music Theory.

Related Items/Elements
BM Music Therapy Students Will Demonstrate Proficiency In Music Theory

Learning Objective Description
Each student will demonstrate proficiency in music fundamentals, part writing, and analysis through a skills based assessment exam administered at the end of four semesters of study.

Music Theory End Of Sequence Assessment

Indicator Description
At the end of the fourth semester of music theory, each student will be assessed in music fundamentals, 4-voice part writing composition that uses both diatonic and chromatic chords, and score study that focuses on the following parameters: phrase and periodic structures, sentential design, diatonic and chromatic chords, key relationships, formal design, and general stylistic issues. A final score representing the evaluation of all music theory areas of proficiency is determined.

Criterion Description
Grades resulting from the final, comprehensive score are categorized as 90-100=
Excellent; 80-89= Above Average; 70-79= Sufficient. As a unit, the department
will consider 90% of the students scoring 70% or higher to be a success.

Findings Description
Grades from the final exam from Spring 2017 are as follows:

90-100 = 20%

80-89 = 50%

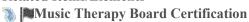70-79 = 30%

60-69 = 0%

0-59 = 0%

Music Theory Action

Action Description
No further action required.

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).

Related Items/Elements
Music Therapy Board Certification

Learning Objective Description
Following the completion of all coursework, including the music therapy internship,
students will evidence sufficient knowledge for board certification in the areas of music
therapy referral, assessment, and treatment planning; treatment implementation and
termination; documentation and evaluation; and professional development and
responsibilities.

Board Certification Examination

Indicator Description
Students planning to practice as professional music therapists following
completion of the undergraduate program must pass the national certification
examination administered by the Certification Board for Music Therapists
(CBMT).

Criterion Description
Institution-specific scores are disseminated quarterly by the CBMT. As a unit, the
department considers an 80% first-time pass rate to be a success.

Findings Description

According to the most recent data disseminated by the CBMT (July, 2015-June, 2016), SHSU graduates taking the board certification exam for the first time passed at a rate of 71%, equal to the national average of 71% by shy of our program goal of 80%.

Music Therapy Board Certification Action

Action Description

We will continue monitoring Board Certification Examination pass rates and requiring students to take the CBMT practice test as a course assignment. We have made email contact with SHSU students and graduates who have recently taken the practice test, and are gathering data regarding the areas of the practice test on which they scored lowest, in order to determine any trends that indicate need for greater attention to certain areas within the program. We are currently in the data-gathering process. During the next assessment cycle, we will evaluate that data and determine what, if any, curricular changes should be made.

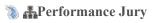## Performance Application

Goal Description

Music Therapy 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.

Related Items/Elements

Instrumental / Vocal Performance Proficiency

Learning Objective Description

Each student will demonstrate, through a juried performance, proficiency in instrumental/vocal performance relative to technical command, rhythmic accuracy, intonation, tonal control and musicianship.

Performance Jury

Indicator Description

Each BM Music Therapy student, regardless of level, is required to complete a juried instrumental/vocal performance each semester. The juries consist of School of Music faculty from the designated area (i.e woodwind, brass, string, guitar, percussion, and vocal). The performance is evaluated using a departmental jury form. Students should demonstrate a well prepared performance exhibiting technical command, rhythmic accuracy, intonation, tonal control and overall musicianship appropriate to their academic level.

Criterion Description

Scores from the end of semester juries are categorized as "A"= Excellent; "B"= Average; "C" Below Average. The School of Music considers 80% of the students scoring in the excellent range to be a success.

Findings Description

Data collection for this indicator is ongoing and will be entered at a later date in Summer 2017.

Performance Jury Action

Action Description

Scores from the end of semester juries are categorized as "A"= Excellent; "B"= Average; "C" Below Average. The School of Music considers 80% of the students scoring in the excellent range to be a success. These scores are independent of the semester grade and are a comprehensive assessment of their musical development.

For the 2017-2018 academic year, we will continue to aim for 80% of the students scoring in the excellent range.

Sophomore Proficiency Performance Evaluation

Indicator Description

Every sophomore music major must complete a sophomore proficiency exam (or "barrier") comprised of several different elements specifically tailored to their area of concentration.

With feedback from the applied music faculty and various collected sources from other institutions and organizations around the country, the School of Music Assessment Committee has created a Performance Assessment Tool and an accompanying rubric for use by the faculty during the performance portion of the sophomore proficiency exam. The document directs the student's applied teacher to provide a numerical score for a variety of essential elements within the musical performance. These elements include Rhythm, Note Accuracy, Tempo, Intonation, etc.

The applied faculty will complete the form and return it to a member of the Assessment Committee. The Committee will then meet to compile all of the semester's scores for analysis.

Criterion Description

We will use a newly-created document titled Performance Assessment Tool in conjunction with a Performance Assessment Rubric. Please see the uploaded document.

Performance Assessment

Findings Description

Data was collected after the conclusion of both the Fall 2016 and Spring 2017

semesters. Because of when the Performance Assessment Tool was distributed to the faculty, not all areas were able to incorporate it into their sophomore proficiency exams for the Fall 2016 semester. We collected as much data as we could for the Fall 2016 semester and had a more complete data set at the end of the Spring 2017 semester.

For the Fall 2016 and Spring 2017 semesters, we collected 52 assessment forms that evaluated the performances during the sophomore proficiency exams in all instrumental and vocal areas. The students in all categories scored on average a bit above expectations, with the strongest category being Tempo accuracy and the weakest being Tone Quality. The minimum score recorded in any category was 1.5, corresponding to between Unsatisfactory and Below Expectations, and the maximum score in any category was 5, corresponding to Exemplary.

This information will be passed along to the performance faculty at the beginning of the Fall 2017 semester so they may make appropriate adjustments regarding the focus of their instruction.

Sophomore Proficiency Performance Action

Action Description
Our collection of baseline data from the 2016-2017 school year has provided an excellent starting point from which we can fine-tune our goals and further clarify the usage of our Performance Assessment Tool for the applied faculty.

Based on this year's data, we will aim to improve the average score of the 3 lowest categories (Tone Quality, Technique, Articulation) to be above a 3.4 during the 2017-2018 academic year. The methodology by which this will be accomplished is left up to each of the applied faculty in their area of expertise.

Update to Previous Cycle's Plan for Continuous Improvement

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

Increased communication with musicology and music history faculty regarding the assessment process, procedures, and details will improve our data gathering and reporting in the coming year. An assessment committee has been formed for this purpose. The committee will be re-evaluating what specific criteria will be assessed, how often assessments are made, and what changes, if any, are necessary.

Music Theory:

In order to increase the level of knowledge and skills in the music theory and musicianship area, the faculty re-evaluated the textbooks used in the entire sequence of courses, and determined that a change needed to be made. The new texts were placed in use beginning in the Fall 2015 semester, and the efficacy of this adjustment will be more closely examined concluding the 2016-2017

academic year.

Music Performance:

Increased communication with faculty regarding the assessment process, procedures, and details will improve our data gathering and reporting in the coming year. An assessment committee has been formed for this purpose.

In the area of performance juries specifically, we will work to improve response rates in the coming year, thus accruing data that is more representative of the School of Music as a whole.

Board Certification:

We will continue monitoring Board Certification Examination pass rates and requiring students to take the CBMT practice test as a course assignment. Additionally, we will gather feedback from students regarding the areas of the practice test on which they scored lowest, in order to determine any trends that indicate need for greater attention to certain areas within the program.

Practicum Readiness:

Music therapy faculty will continue to focus on singing and accompaniment skills during the freshman level guitar course in preparation for the Practicum Readiness Evaluation. Faculty will also be available to students who wish to receive feedback on their performance prior to the evaluation.

Update of Progress to the Previous Cycle's PCI
Music History:

Increased communication with musicology and music history faculty improved our data gathering and reporting, as these faculty members made crucial contributions to our assessment planning and documentation. Faculty gave feedback concerning current assessment practices, needs, and future directions, including specified Actions for the upcoming year (see next cycle's PCI)

Music Theory:

This year's evaluation of the effectiveness of new textbooks included an evaluation of our Musicianship I pass rate. We found that only 10% needed to repeat the class, which is typical for an undergraduate theory/musicianship curriculum. The faculty filled out a survey after grades were turned in, which directly pinpointed students that did not pass. Faculty observed that of the students that did not pass, the most common reasons were: 1) students missed class more than the allotted 3 times; 2) students were consistently late to class; 3) students were not prepared for class; 4) students did not turn in many assignments. Faculty will continue to stress the importance of keeping up with class work, being prepared, and attending class on a consistent basis. Since the pass rate for Musicianship 1 was on target, no further action is required.

Music Performance:

Much of the work of the School of Music Assessment Committee was focused on the assessment of our performance areas. The committee developed and disseminated new forms to assess performance skills demonstrated by students after 4 semesters of private study, and at the point of the junior and senior recitals. Those forms were collected and evaluated by the committee, and results were reported (see Findings in the performance area).

Board Certification:

We monitored Board Certification Examination pass rates and continued requiring students to take the CBMT practice test as a course assignment. Additionally, we contacted current students and recent graduates regarding the areas of the practice test on which they scored lowest, in order to determine any trends that indicate need for greater attention to certain areas within the program. Feedback is currently being gathered from these students. While no trends have been discovered yet, more data is required in order to determine patterns.

Practicum Readiness:

Music therapy faculty have continued to focus on singing and accompaniment skills during the freshman level guitar course in preparation for the Practicum Readiness Evaluation. Faculty was also be available to students who wished to receive feedback on their performance prior to the evaluation. Several students took advantage of the opportunity to play for faculty and receive feedback prior to the evaluation. However, it is unclear whether this had an impact on PRE results.

PCI 2017-2018

Closing Summary
Board Certification Pass Rates

We will continue monitoring Board Certification Examination pass rates and requiring students to take the CBMT practice test as a course assignment. We have made email contact with SHSU students and graduates who have recently taken the practice test, and are gathering data regarding the areas of the practice test on which they scored lowest, in order to determine any trends that indicate need for greater attention to certain areas within the program. We are currently in the data-gathering process. During the next assessment cycle, we will evaluate that data and determine what, if any, curricular changes should be made.

Practicum Readiness Evaluation

In addition to continuing preparation for the PRE through beginning piano and guitar classes and through offering additional meetings with students, we will begin building "mock PRE" exercises into the Fundamentals of Guitar class. We will compare data from 2018 to data from 2017 to determine the immediate effects of such preparation exercises.

Music History

A new pre-course and post-course assessment will be implemented in the two upper-level music history courses. Students will be given a pre-course listening assessment to measure their incoming knowledge of representative composers, genres, dates, and musical styles from upcoming course content. At the end of the semester, assessment will be given by comparing the pre-course assessment to the exit comprehensive listening assessment.

To measure students' knowledge gained regarding the history of music and its cultural contexts, three exam scores will be averaged at the end of the semester.

The assessment of students in music history courses will be twofold:

1. Listening and critical-thinking skills will be measured by:

    1. Pre-course listening assessment
    2. Post-course exit comprehensive listening assessment

2. Historical and cultural context of music history will be assessed by the:

    1. Average of three specialized exam scores addressing relevant course content

Performance Jury

Scores from the end of semester juries are categorized as "A"= Excellent; "B"= Average; "C" Below Average. The School of Music considers 80% of the students scoring in the excellent range to be a success. These scores are independent of the semester grade and are a comprehensive assessment of their musical development.

For the 2017-2018 academic year, we will continue to aim for 80% of the students scoring in the excellent range.

Sophomore Proficiency

Our collection of baseline data from the 2016-2017 school year has provided an excellent starting point from which we can fine-tune our goals and further clarify the usage of our Performance Assessment Tool for the applied faculty.

Based on this year's data, we will aim to improve the average score of the 3 lowest categories (Tone Quality, Technique, Articulation) to be above a 3.4 during the 2017-2018 academic year. The methodology by which this will be accomplished is left up to each of the applied faculty in their area of expertise.

Music Theory

Faculty will continue to stress the importance of keeping up with class work, being prepared, and attending class on a consistent basis. Since the pass rate for Musicianship 1 was on target, no

Department of Theatre
and
Musical Theatre

Assessment Plan Summary
Department: Musical Theatre BFA

Sam Houston State University

President, Office of

Academic Affairs, Division of

Fine Arts and Mass Communication, College of

Theatre and Musical Theatre, Department of

Musical Theatre BFA

Acting Proficiency

Goal Description
Each musical theatre student will acquire the knowledge and the acting skills necessary to demonstrate proficiency and artistry necessary to be successful in both the academic and professional worlds.

Related Items/Elements
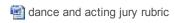📷 |🚩**Musical Theatre Majors Will Demonstrate Proficiency In Character Development**

Learning Objective Description
During a juried performance of a pre-prepared monologue, the student will demonstrate proficiency in character development including effective movement, playing objectives, textual clarity, and vocal energy.

📷 ⛁**Acting - Musical Theatre Combined Jury**

Indicator Description
All musical theatre majors are required to complete a combined jury focusing on a combination of three areas: voice, acting, and dance. At the jury, students prepare two contrasting monologues (each 1min to 1.5 mins. in length) for the jury session and are required to display proficiency in character development including effective movement, playing objectives, textual clarity, and vocal energy. Students' acting proficiency is evaluated on a 1 to 5 scale on each monologue by each judge. The score of 5 is high. Judges discuss scores and come to a holistic determination about the students' proficiency and where improvement may be needed.This will be followed up by a self assessment interview with the student.

📄 dance and acting jury rubric

Criterion Description
Individual student's jury performance and score is the foundation for acceptance or rejection into the 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 or admit a student into the program. However, a student who is particularly strong in one area may be admitted 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 95% of Musical Theatre students to meet this benchmark.

Findings Description

In November there were 30 live auditions and 6 on line to fill the 5 openings left from graduating Seniors. In the spring there were 120 live auditions and 17 online to fill the 17 openings created by graduating Seniors. Of the 57 Musical Theatre majors, 98% of the students succeeded in fulfilling the requirements set by this section of the jury.

Increase in acting training

Action Description

The students in this program continue to meet the criterion set by the program. What can not be measured in a jury situation is the variety of performance integration within a production situation. This includes working with different actors, singers, choreographers, and directors. The department will continue encouraging students to audition for roles outside of the University, especially with the Houston theatres to augment their growth in the classroom and University productions.

Dance Proficiency

Goal Description

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

Related Items/Elements

Musical Theatre Majors Will Demonstrate Proficiency In Basic Technical Dance Skills

Learning Objective Description

During a juried performance, the student's proficiency in basic technical dance skills will be evaluated. 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.

Dance Musical Theatre Combined Jury

Indicator Description

All musical theatre majors are required to complete a combined jury focusing on a combination of three areas: voice, acting, and dance. At the jury, the student is taught one or two new dance combinations of different genres during the jury session and are required to perform those combinations with a minimum of

rehearsal. Students' dance proficiency is evaluated on a 1 to 5 scale on each combination by each judge. The score of 5 is high. Judges discuss scores and come to a holistic determination about the students' proficiency and where improvement may be needed.This will be followed up by a self assessment interview with the student.

📄 dance and acting jury rubric

Criterion Description

Individual student's jury performance is either accepted or rejected based on the actual score and the improvement in score from previous juries. We expect at least 95% of Musical Theatre students to meet this benchmark.

Findings Description

All 57 Musical Theatre majors in the program at the end of the Spring semester showed growth in this area. Many of the students rose to the level that was prescribed although 10% still fell short. The addition of a clinical professor in Musical Theatre specializing in dance has helped to increase the skill level of the students in this track.

The lack of foundation skills was noted by the new faculty member and that the placement of students in the Musical Theatre Style Jazz class and the Jazz II class were not at a level above a Jazz I. The same faculty member was concerned about the tap level that she noted in the Musical Theatre students. She hopes to raise the level of expectation in the juries for this section.

Coordination of dance class sequences

Action Description

The faculty member who oversees the area of dance for the Musical Theatre emphasis is working with the dance department to assure that the students have a strong background in ballet, tap and jazz before they are permitted to take the specialty dance classes such as the Aerial sequence. The goal is to guarantee that the Musical Theatre students complete a foundation of ballet early in their academic career before moving into advanced levels of other dance forms.

The faculty member in charge of this portion of the program will be working closely with the Dance Department to assure scheduling of dance classes and Musical Theatre classes are at times that do not conflict. She plans to develop more than one level of Musical Theatre Jazz as to entice dancers from the dance program to join to encourage inspiration of ideas in both areas. She has also asked to be included in the Dance department's determination of the jazz and tap curriculum and level placement.

Vocal Proficiency

Goal Description

Each musical theatre student will acquire the knowledge and the vocal skills necessary to demonstrate proficiency and artistry necessary for success in both the academic and professional worlds.

Related Items/Elements

⚑Musical Theatre Majors Will Demonstrate Proficiency In Artistry, Musicianship, Vocal Technique, and Voice Characteristics

Learning Objective Description

Each student, through a juried performance, will demonstrate proficient artistry in vocal performance. Specifically, students will be evaluated on communication of text, playing objectives, acting, and personality/type. The student will also be juried based on his/her proficiencies in use of rhythm, tempo, dynamics, musical sensitivity and appropriate styling choices.. The student's vocal techniques 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.

Musical Theatre End Of Semester Vocal Assessment

Indicator Description

Each musical theatre student is required to complete a juried vocal performance. The juries consist of Theater and Musical Theatre faculty. The performance is evaluated using a 100 point departmental rubric (attached). A final, comprehensive score representing the evaluation of all vocal areas of proficiency is determined.This will be followed up by a self assessment interview with the student.

vocal jury rubric

Criterion Description

Scores resulting from the end of semester juries are categorized as 95-100= Excellent; 90-94= Above Average; 80-89= One or more area need development; 70-79= Below Average. As a unit, the department considers above average proficiency by 90% of students to be a success.

Findings Description

In the fall and spring semesters, 97 % of the 57 musical theatre majors met the benchmark.

In November there were 30 live auditions and 6 on line to fill the 5 openings left from graduating Seniors. In the spring there were 120 live auditions and 17 online to fill the 17 openings created by graduating Seniors.

Future vocal focus

Action Description

The jury system continues to work effectively. This form of semester evaluation will continue. The vocal faculty in the department under went a shift when a part time faculty member had to resign for personal reasons. His replacement was found and she continued to work effectively with the students. The hope is to increase at least one of the part time vocal faculty to a full time commercial music singing teacher to lessen the overload of the coordinator of the program so that she can search out and create more performance opportunities for the students in the program.

Although the students continue to meet the goals set by the juries, the faculty will be assessing the course offerings and syllabi objectives. The Musical Theatre Workshop and Senior Seminar courses will be restructured to better meet the course objectives.

Update to Previous Cycle's Plan for Continuous Improvement

Previous Cycle's Plan For Continuous Improvement (Do Not Modify)
The jury system set up by the Musical Theatre faculty continues to be a valuable tool for assessment.

A full time Clinical Professor to head the Dance section of this program was hired. She has been a huge asset to the growth of the student's success in this area. Her experience as a professional performer on Broadway and National tours has been invaluable to the strengthening of the student's' experience. She has worked and continues to work with the Dance Department to form a working bridge between the two areas.

The department brought in 6 Musical Theatre professionals. Greg Graham returned in the spring after completing his job as Associate Choreographer for the television production of "Hairspray, Live" to direct and choreograph our production of "Hairspray". Greg set the original Jerry Mitchell choreography (with permission from Jerry Mitchell) on our student cast. The growth of all the students that were cast in the show was immense. The 5 nights that the show ran were met with great appreciation from nearly sold out audiences. The department also brought in, for the same show, a seasoned Broadway and tour performer, Steven Bogard, to play Edna. Working side by side with a performer of this caliber, raised the professionalism of all of the students. Additional guests were brought in to augment the auditioning skills and dance skills of the students.

Update of Progress to the Previous Cycle's PCI
The Clinical Professor position has shifted to a tenure track line to begin in the fall '17 semester. After a national search, the committee deemed our 2016 Clinical Professor as the top candidate for the tenure track position, she was offered the position and has accepted it.

The department successfully brought in a number of nationally recognized guest artists to work with our students.

Continued growth in Musical Theatre

Closing Summary

The jury system continues to work effectively.   This form of semester evaluation will continue.

The faculty member who oversees the area of dance for the Musical Theatre emphasis will work with the dance department to assure that the students have a strong background in ballet, tap and jazz before they are permitted to take the specialty dance classes such as the Aerial sequence. The goal is to guarantee that the Musical Theatre students complete a foundation of ballet early in their academic career before moving into advanced levels of other dance forms. She will also work on creating multiple levels of Musical Theatre Jazz to further strengthen this area.

The department will explore additional venues for Musical Theatre student to perform at. Continuing connections with theatres in Houston, concert opportunities and independent projects will all be researched.

The department will continue to bring in guest artists to expand the exposure of the students to outside artists.

Continued assessment of the course offerings and objectives of the courses in this program will continue in order to strengthen student preparation for the professional world.