

# Assessment: Assessment Unit Four Column

Fall 2017



## El Camino: PLOs (FA) - Dance

PLOs	Assessment Method Description	Results	Actions
<p><b>PLO #2 Terminology, Skill and Artistry</b> - Students will possess a mastery of the terminology, technical skill, and the performance artistry of the specific theatrical dance styles.</p> <p><b>PLO Status:</b> Active</p> <p><b>PLO Assessment Cycle:</b> 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p><b>Input Date:</b> 10/04/2013</p> <p><b>Inactive Date:</b></p> <p><b>Comments:</b></p>	<p><b>Performance</b> - Students were given terminology through a series of movement combinations that were then developed into dance routines specific to the class and the designated technique. These routines were then rehearsed and ultimately performed in a final dance class presentation concert. This concert was performed on a stage addressing the technical skill of the specific dance styles with an audience present in order to address the performance artistry.</p> <p><b>Standard and Rubric:</b> Complete understanding: Dance 110-56.25%, Dance 120A-36.36%, Dance 120B-100%, Dance 130A - 41.67%, Dance 130B - 33.33%, Dance 140 - 33.33%, Dance 161 - 33.33%, Dance 162 - 53.85%, Dance 220A - 66.67%, Dance 220B - 50.00%, Dance 230A - 100%, Dance 230B - 100%, Dance 240 - 80%, Dance 261 - 100%, Dance 262 - 100% Proficient understanding: Dance 110 - 31.25%, Dance 120A - 36.36% Dance 130A - 41.67%, Dance 130B - 33.33%, Dance 140 - 33.33%, Dance 161 - 33.33%,</p>	<p><b>Semester of Current Assessment:</b> 2017-18 (Fall 2017)</p> <p><b>Standard Met:</b> Standard Not Met</p> <p>Compared to the results from the previous PLO#2 assessment data, (fall 2013) the overall results are much improved. However even with overall data improvement in the three primary categories (complete understanding, proficient understanding, and basic understanding) the results for the highest (complete understanding) were not as notable. It should be noted that with the loss of repeatability regarding technique classes the students do not have the advantage of skills development and therefore are forced to assimilate vocabulary and specific technique codification while developing skills required to effectively perform a final presentation replicating the combinations as taught. (01/28/2018)</p> <p><b>Faculty Assessment Leader:</b> Daniel Berney</p> <p><b>Faculty Contributing to Assessment:</b> Daniel Berney, Kanisha Bennett, Angela Jordan, Elizabeth Adamis, Jessica Kondrath, Val Cabag, Karin Jenson,</p> <p><b>Courses Associated with PLO Assessment:</b> Dance 110, Dance 120A, Dance 120B, Dance 130A, Dance 130B, Dance 140, Dance 161, Dance 162, Dance 220A, Dance 220B, Dance 221, Dance 230A, Dance 230B, Dance 240, Dance 261, Dance 262</p> <p><b>Related Documents:</b></p> <p><a href="#">DancePLO_2_fa2017_all.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance110.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance120A.pdf</a></p>	<p><b>Action:</b> Continue to develop the final performance combinations in conjunction with the vocabulary and codification in order to reinforce the material in a timely manner. Ultimately the amount of material presented may be compromised since the reinforcement of less material will allow for a more presentable final performance. (06/30/2018)</p> <p><b>Action Category:</b> Teaching Strategies</p>

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	<p>Dance 162 - 30.77%, Dance 220A - 22.22%, Dance 220B - 50.00%, 240 - 20% A Basic understanding: Dance 110 - 12.50%, Dance 120A -27.27% Dance 130A - 8.33%, Dance 140 - 33.33%, Dance 161 - 33.33%, Dance 162 - 15.38%, Dance 220A - 11.11%,</p> <p><b>Additional Comments:</b></p> <p><b>Related Documents:</b></p> <p><a href="#">DancePLO_2_fa2017_all.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance110.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance120A.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance140.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance162.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance220A.pdf</a></p>	<p><a href="#">DancePLO_2_fa2017_Dance140.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance162.pdf</a></p> <p><a href="#">DancePLO_2_fa2017_Dance220A.pdf</a></p>	

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## El Camino: PLOs (FA) - Film/Video

PLOs	Assessment Method Description	Results	Actions
<p><b>PLO #1 Production Equipment</b> - Upon completion of the program, students will demonstrate basic skills needed to operate production equipment to produce short films.</p> <p><b>PLO Status:</b> Active</p> <p><b>PLO Assessment Cycle:</b> 2015-16 (Fall 2015), 2015-16 (Spring 2016), 2017-18 (Fall 2017), 2017-18 (Spring 2018)</p> <p><b>Input Date:</b> 10/04/2013</p> <p><b>Inactive Date:</b></p> <p><b>Comments:</b></p>	<p><b>Project</b> - Working in small groups of 4-5, Film 122 students were assigned a variety of short projects involving hands-on film production skills including use of digital cinema camera, tripod, light meters, bounce cards and nonlinear editing software. Preliminary exercises were designed to develop the students' basic knowledge of cinematography and how to capture the image as well as capture shot material into a computer for editing. Exercises then segued into projects where the groups added creative content based on strict assignment patterns. 3 projects specifically tested the PLO: The Lost Object, The Master Scene, and Double System Sync Sound.</p> <p><b>Standard and Rubric:</b> Based on a 10 point scale, each group would achieve at least a score of 8. Since filmmaking is a collaborative activity, if a group scored an 8, then that score was given to each student regardless of the job function they performed on a given project. Points were deducted for failure to follow established set protocols, being late</p>	<p><b>Semester of Current Assessment:</b> 2017-18 (Fall 2017)</p> <p><b>Standard Met:</b> Standard Met</p> <p>Students performed well on all 3 projects and in all cases met the target of scoring at least 8 of 10 points. The average score for The Lost Object was 9.5, The Master Scene was 9.5 and for Double System Sync Sound was 8.5. Direct observation of the groups was the method of assessment. (05/08/2018)</p> <p><b>Faculty Assessment Leader:</b> Kevin O'Brien</p> <p><b>Faculty Contributing to Assessment:</b></p> <p><b>Courses Associated with PLO Assessment:</b> Film 122, Film 128, Film 232, Film 234, Film 236</p>	<p><b>Action:</b> Shooting in a controlled environment such as a professional lighting studio or sound stage would make for a better assessment where students could be observed more closely without the instructor having to bounce between groups shooting on location throughout campus. (05/08/2018)</p> <p><b>Action Category:</b> Program/College Support</p> <p><b>Follow-Up:</b> The recent 2 year CTE Review cites the critical need for a proper production infrastructure backed by data from the LA Economic Foundation. Unfortunately, professional studio space, to compliment our recently acquired professional cinema gear, does not appear to be in the plans for the new Fine Arts building. (05/08/2018)</p>

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to set, lack of professionalism on set, misuse of equipment, substandard cinematography when appropriate.  
**Additional Comments:** The process of preproduction, production, postproduction and screening/critique was followed for all projects to emulate a professional approach to shooting a controlled film project.

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Fall 2017



## El Camino: PLOs (FA) - Music

PLOs	Assessment Method Description	Results	Actions
<p><b>PLO #1 Analyzing Music</b> - Upon completion of the program students will be able to analyze music example recordings based on elements of music including form, style, rhythm, harmony, melody, timbre, texture, and dynamics, with an intermediate level of proficiency.</p> <p><b>PLO Status:</b> Active</p> <p><b>PLO Assessment Cycle:</b> 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p><b>Input Date:</b> 02/11/2015</p> <p><b>Inactive Date:</b></p> <p><b>Comments:</b></p>	<p><b>Exam/Test/Quiz</b> - Courses that participated in this PLO were Music History (Music 215B), Music Appreciation (Music 111), and Music Cultures of the World (Music112). All of the students were asked to respond to a Critical Listening PLO. Students were asked to listen to an 'unknown' piece of music by Mozart (one that had not been covered in any of these classes) and answer questions regarding the 7 elements of music (rhythm, melody, harmony, instruments, dynamics, form, and texture), and then decide upon the genre (type of piece – opera, symphony, etc.) and the era (Classical, Romantic, etc.).</p> <p><b>Standard and Rubric:</b> It is expected that all 80% of students will score 70% or higher.</p> <p><b>Additional Comments:</b></p>	<p><b>Semester of Current Assessment:</b> 2017-18 (Fall 2017)</p> <p><b>Standard Met:</b> Standard Met</p> <p>98 students took this PLO with only 21% of the students (mostly in 215) answering that they were a declared music major. This is not surprising since Music 111 is designed as a Gen Ed class for non-music majors and Music 112 is in the Honors Transfer Program and not a part of the music degree program. The additional questions support this data since only 22 % were thinking of declaring as a music major, and only 30% were considering transferring to a 4-year school as a music major. For most of the elements, the students scored well above average. In the meter, tempo, harmony, ensemble, and overall sound, the scores ranged from 77% up to 97%. For instruments, the percentage was 100%. A few of the elements had an average scoring -- for example, regarding melody, the percentage of correct answers was 64%, dynamics was 70%.</p> <p>The era and the genre, both essential questions, had a nearly 84% correct scoring. These questions are often seen as a 'gauge as to whether or not a student can critically listen to a piece of music (elements) and then accurately decide on the type of piece (genre) and the era of composition (Middle Ages, Renaissance, Baroque, Classical, Romantic, early 20th c., late 20th c.).</p> <p>The results were quite surprising in that so many of the students did very well and, when they were 'incorrect' they were often very close. For example, in the dynamics question we ask them to determine the highest dynamic level they heard in the piece (ff, f, mf, mp, p, pp) and the</p>	<p><b>Action:</b> The students did quite well on the exam, and we will continue to refine the music listening examples and genre study information for each class. (03/02/2018)</p> <p><b>Action Category:</b> Teaching Strategies</p>

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		<p>lowest. While 51% said the correct high dynamic level was mf, 10% said it was f (one level above) and 15% said it was mp (one level below).</p> <p>Since the test is given in different rooms, at different times, it is entirely possible that the dynamic levels were not controlled properly. This is something we will have tried to work with since the last PLO, and we have been more successful this time. (03/02/2018)</p> <p><b>Faculty Assessment Leader:</b> James Hurd</p> <p><b>Faculty Contributing to Assessment:</b> W. Doyle</p> <p><b>Courses Associated with PLO Assessment:</b> Music 111, 112H, 215</p>	
<p><b>PLO #2 Forms of Movement</b> - Upon completion of the program students will be able to analyze and explain the form of a movement from a Classical Era piano composition by constructing a diagram of form and demonstrating an intermediate level of skill in harmonic analysis using Roman numerals.</p> <p><b>PLO Status:</b> Active</p> <p><b>PLO Assessment Cycle:</b> 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p><b>Input Date:</b> 02/11/2015</p> <p><b>Inactive Date:</b></p> <p><b>Comments:</b></p>	<p><b>Multiple Assessments</b> - Fall 2017: To assess this PLO, I asked students in the two highest levels of music theory to complete related work (a homework assignment, a take-home exam, and a final analysis project) since they represent students who are likely about half way through the program and students who are nearly completed with the music program at El Camino College. Students in Music 103B: Theory and Musicianship II completed an assignment relating to the building blocks of musical form (cadences, phrases, and period structures) and students in Music 203: Theory and Musicianship III completed a take-home midterm exam addressing small form (binary, ternary, and rounded binary forms) and a final project covering sonata form. In the Music 103B assignment, students labeled cadences, diagrammed period structures, and labeled Roman numerals in select measures of Mozart's Piano Sonata in B-Flat</p>	<p><b>Semester of Current Assessment:</b> 2017-18 (Fall 2017)</p> <p><b>Standard Met:</b> Standard Met</p> <p>Results: Music 103B Assignment (building blocks of form)</p> <p>Raw Scores (listed from lowest to highest): 41%, 50%, 61%, 64%, 64%, 79%, 84%, 84%, 86%, 88%, 89%, 93%, 95%, 95%, 96%, 96%, 96%, 96%, 96%, 96%, 98%, 98%, 100%, 100%, 100%, 100%</p> <p>Total Responses: 26</p> <p>Average Score: 86.3%</p> <p>Highest Score: 100% (four students)</p> <p>Lowest Score: 41%</p> <p>Comments: 20 out of 26 students (77%) scored 80% or above on this assessment. 5 out of 26 students (19%) scored below 70% (a grade of "D" or "F").</p> <p>Results: Music 203 Take-Home Midterm (small form)</p> <p>Raw Scores (listed from lowest to highest): 67%, 69%, 72%, 72%, 72%, 72%, 78%, 78%, 78%, 78%, 78%, 81%, 86%, 89%, 100%</p> <p>Total Responses: 15</p> <p>Average Score: 78%</p> <p>Highest Score: 100%</p> <p>Lowest Score: 67%</p> <p>Comments: Only 4 out of 15 students (27%) scored 80% or above on this assessment. However, 13 out of 15 students</p>	<p><b>Action:</b> I will keep reviewing the building blocks of form in the Music 103B class (learned initially in Music 103A). In addition, it will be necessary to spend a little more time teaching the first part of Chapter 20 (binary, ternary, and rounded binary forms) to students in Music 203. It may also be necessary to review these concepts throughout the semester, perhaps before discussing sonata form. Further musical examples composed in binary, ternary, and rounded binary forms will be helpful for students to analyze. They can also practice Roman numeral analysis while learning and reviewing these small forms. (03/05/2018)</p> <p><b>Action Category:</b> Teaching Strategies</p>

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	<p>Major, K. 333, third movement, mm. 1-8 and Beethoven's Piano Sonata No. 8, Op. 13, third movement, mm. 1-8. Music 203 students were given a take-home midterm exam. They were assigned Haydn's Piano Sonata No. 54, first movement, mm. 1-24 and were asked to label cadences, analyze several chords with Roman numerals, identify the form, and describe differences between the A and B sections. Near the end of the semester, students in Music 203 were asked to create a sonata form diagram for Mozart's Piano Sonata in F Major, K. 332 (first movement) and label chords in mm. 1-5, 11-44, 56-67, and 106-132 with Roman numerals.</p> <p><b>Standard and Rubric:</b> It is expected that 85% of the students will score 70% or above.</p> <p><b>Additional Comments:</b></p> <p><b>Related Documents:</b>  <a href="#">Music103B_PLO.docx</a>  <a href="#">Music203_FinalProjectPLO.docx</a>  <a href="#">Music203_PLO.docx</a></p>	<p>(87%) scored 70% or above (earning a grade of "C" or better). Only two students (13%) scored under 70%.</p> <p>Results: Music 203 Final Project (sonata form)  Raw Scores (listed from lowest to highest):  73%, 79%, 79%, 83%, 84%, 84%, 84%, 84%, 86%, 88%, 92%, 93%, 93%, 96%, 96%, 96%</p> <p>Total Responses: 16  Average Score: 86.9%  Highest Score: 96% (three students)  Lowest Score: 73%  Comments: 13 out of 16 students (81%) scored 80% or above on this assessment. All students (100%) scored above 70% (a grade of "C" or better).</p> <p>Form is primarily discussed in Chapter 10 (Cadences, Phrases, Periods, and Sentences) and Chapter 20 (Larger Forms) in the Kostka/Payne/Almén Tonal Harmony textbook, which is used for Music 103A, Music 103B, and Music 203 (Theory and Musicianship I, II, and III) at El Camino College. Students learn most of Chapter 10 in the Music 103A class, review these concepts in Music 103B, and learn most of Chapter 20 in the Music 203 class. According to the results of the three assessments administered in Music 103B and Music 203, students were successful overall in regards to identifying the building blocks of form (cadences, phrases, and period structures), small form (binary, ternary, and rounded binary), and the primary parts of a movement in sonata form. Students were also successful overall analyzing chords with Roman numerals. The small form assessment (take-home midterm) in the Music 203 class had the lowest average score (78%), and only 27% of students scored 80% or above. However, 87% did score 70% or higher (a "C" or better). 77% scored 80% or above on the building blocks of form assessment, and 81% scored 80% or above on the sonata form assessment. (03/05/2018)</p> <p><b>Faculty Assessment Leader:</b> Patrick Schulz  <b>Faculty Contributing to Assessment:</b></p>	

PLOs	Assessment Method Description	Results	Actions
<b>Courses Associated with PLO Assessment:</b> Music 103B, Music 203			
<p><b>PLO #3 Performing</b> - Upon completion of the program students will be able to demonstrate intermediate mastery in their performance of two collegiate level pieces from contrasting styles, observing accurate pitches, rhythms, and interpretative markings.</p> <p><b>PLO Status:</b> Active</p> <p><b>PLO Assessment Cycle:</b> 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p><b>Input Date:</b> 10/04/2013</p> <p><b>Inactive Date:</b></p> <p><b>Comments:</b></p>	<p><b>Performance</b> - Over 200 students' performed vocal or instrumental repertoire in solo and ensemble classes.</p> <p>Evaluations were based on the following measurements</p> <p>Note accuracy 75% Good-Excellent</p> <p>Rhythm accuracy 79% Good-Excellent</p> <p>Tempo consistency 77% Good-Excellent</p> <p>Dynamics 76% Good-Excellent</p> <p>Articulation 79% Good-Excellent</p> <p><b>Standard and Rubric:</b> it was expected that 80% of the students would score 70% or higher</p> <p><b>Additional Comments:</b></p>	<p><b>Semester of Current Assessment:</b> 2017-18 (Fall 2017)</p> <p><b>Standard Met:</b> Standard Met</p> <p>66.67% of the students who took the survey have taken theory courses at the college. (81% had not taken the theory classes in the previous 2015 PLO). This is significant, because the Theory sequence is part of the AA-T degree for music. This finding shows that students, over the past three years, are better informed about degree requirements.</p> <p>In addition, only 31.45% of the students had taken Music History classes. Music History is a core part of any music curriculum, and is part of our Music AAT and AA degree. We detect a slight increase from the 2015 assessment. Only 9.33% of the students had auditioned for a music scholarship at ECC, which is interesting in light of the music major percentage. However, 62.34% of the survey respondents are aware of music scholarships at El Camino College. This gap may be partly due to some of the students' level of proficiency on their instrument or voice; they may not yet have achieved the high degree of musicianship necessary to audition for these scholarships. It may also be due to the fact that the course requirements for scholarship eligibility may not yet have been met.</p> <p>The survey included questions on the students' educational experience at ECC. 39.87% of the students who took the survey are declared music majors. 44.74% have completed an educational plans, 47.37% are intending to graduate with an AA or an AAT degree, and 48.30% are intending to transfer to a 4-year school as a music major. These percentages have slightly increased since 2015, which reflects an improvement in the direction of an Ed plan.</p> <p>As for the Applied program, only 28.29% of the students are currently enrolled in our Applied Program, which is targeted at music majors. This remains the same as our PLO of 2015. Applied students are declared as Music majors by the second semester, which has become a requirement since</p>	<p><b>Action:</b> Explore expansion of course offerings of core classes to aid the music major in fulfilling their educational plan and meet all the requirements to transfer in a timely fashion. (03/01/2018)</p> <p><b>Action Category:</b> Curriculum Changes</p>



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		<p>our last assessment due to the AAT Degree. However, 62.75% of the students indicated an interest in the Applied Program, which is an increase from the 2015 percentage of 55%. This seems to indicate that students have been encouraged to audition for the Applied program by the music faculty with 26.76%. A large number of our freshman may not yet have achieved the level of proficiency needed to enter this program, so they are developing their skills with the music course offerings of voice, piano and musicianship classes.</p> <p>Our results indicate similar strengths from the previous assessment in the following areas:            Excellent Faculty and staff.            Students are pleased with the entire music faculty and their dedication to student success.            Students appreciate the encouragement to achieve high quality work, both rapidly and correctly.            Outstanding performance ensembles.            Excellent preparation for many opportunities in the field of music.            Accessibility for the community.</p> <p>Areas of WEAKNESSES are:            Students are not happy with the repeatability restrictions placed on courses that help them build their musical skills, including performance ensembles and the Applied Music Program. Even though, non-credit courses for the "Older Community" were attached to the credited ensembles, many skill courses could benefit from the same strategy.            Advertisements for events need improvement, along with efficient registrations, practice rooms and equipment's upgrading.            A limited number of core classes are offered at desirable times: evening and weekends.            Lack of funding(concert revenue to other disciplines).            Lack of diverse levels of class offerings(beginning to advanced, no intermediate).</p> <p>(03/01/2018)</p>	

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**Faculty Assessment Leader:** Joanna Nachev  
**Faculty Contributing to Assessment:** Kevin Blickfelt, Polli Cahmber-Salazar, Jon Minei, Dane Teter  
**Courses Associated with PLO Assessment:** Music 253, Mus 555, Mus 120, Mus 131B, Mus 127A, Mus 147A, Mus 147B, Mus 231A, Mus 231B, Mus 232, Mus 265, Mus 268, Mus 565, Mus 570