## Assessment: Assessment Unit Four Column

**FALL 2015**

### El Camino: PLOs (FA) - Art

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| PLO #4 Researching and Analyzing Art | Exam/Test/Quiz - Each faculty member will choose the artwork for the assessment based on the appropriate course content so that many art history courses may be assessed. The same grading table/rubric will be used to score each student’s response. Students will be assessed on historical, geographical, and chronological contexts of art/visual culture. **Standard and Rubric:** 1 Poor 2 Fair 3 Good 4 Very Good 5 Excellent | Semester of Current Assessment: 2015-16 (Fall 2015)  
Standard Met: Standard Met  
3 2 1  
1. social-historical context for subject matter 54% 27% 15% 2% 2%  
2. social-historical context for style 59%  
21% 7% 7% 6%  
3. Chronological context 39%  
38% 20% 1% 2%  
4. Question thrown out for 101 courses - not as applicable. Only received data for 101 courses  
5. Geographical context 49%  
27% 16% 3% 5% | Action:  
Norm content/expectations of class. Discuss the role of context as a group of art 101 instructors. Discuss the importance of form/style to the Art 101 course. Full and Part time instructors have begun meeting and discussing more often. These topics will be on our next meeting agenda for consideration. (02/01/2017)  
**Action Category:** Teaching Strategies  
Action: Decide on either a change to future questions for this assessment or an increased target. (02/01/2017)  
**Action Category:** SLO/PLO Assessment Process |

263 students were assessed across 10 sections. Overall, the scores were very high and we met our target. Students receiving a three or higher numbered consistently in the majority and were well above 75% of the class thus meeting our standard. We threw out question #4 on how the work was different, stylistically or philosophically, from those preceding it because of its lack of applicability to the 101 course. Of those courses remaining, students performed weakest in regards to the question linking socio-historical context and style. However, when taking into consideration that all of the results were taken from 101 sections where we teach thematically instead of chronologically, that is understandable. Some instructors excluded this question from the assessment in Art 101 because of this. In the
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<td>those that preceded it? (in style, philosophy, or other)</td>
<td>75% of students will achieve a 3 or higher on each question.</td>
<td>future the assessment for 101 should be different from the other art history classes.</td>
<td>The next lowest scores came in response to connecting a work with its place of origin. A certain amount of context is necessary, even in the thematically-arranged course. The results of this assessment will play a role in future discussions about the way context is handled in Art 101.</td>
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<td>5. How is this work a reflection of the location where it was made?</td>
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<td>For this type of assessment where most of the students performed well, comments made by instructors could indicate areas for improvement or at the least, topics that instructors should discuss as a way of norming the content/expectations of the class. These include students not being able to differentiate subject matter from stylistic traits and an unclear understanding of the connection between style and social issues. Perhaps this indicates a need to analyze style and formal traits more carefully when also analyzing the content or message of the piece and being able to differentiate between the two types of analysis. Students should be able to understand why the medium of the work was most effective or ineffective in communicating its content.</td>
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<td>Related Documents:</td>
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<tr>
<td>PLO for art history.docx</td>
<td>PLO for art history.docx</td>
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(12/18/2015)

**Faculty Assessment Leader:** Karen Whitney  
**Faculty Contributing to Assessment:** A. Bronte, D. Obrien, E. Russell, J. Freedman, G. Potts  
**Courses Associated with PLO Assessment:** Art 101 sections 5016, 5021, 4500, 5000, 5010, 5023, 5024, 5002, 5012, 5022
# Assessment: Assessment Unit Four Column

**FALL 2015**

## El Camino: PLOs (FA) - Communication Studies

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| **PLO #1 Ethos, Pathos, and Logos** - Upon completion of the program, students should be able to conduct sound research and describe and demonstrate basic concepts of rhetorical theory related to ethos, pathos, and logos.  
**PLO Status:** Active  
**PLO Assessment Cycle:** 2015-16 (Fall 2015)  
**Input Date:** 10/04/2013 | Exam/Test/Quiz - 157 (70%) of students in COMS courses (1, 3, 4, 11, 22, & 23) answered a short quiz containing 8 True/False questions that related to Ethos, Pathos, and Logos in regard to conducting sound research (2 questions for each element of the PLO).  
**Standard and Rubric:** It is expected that 80% of students will correctly answer 6 or more of the 8 questions.  
**Semester of Current Assessment:** 2015-16 (Fall 2015)  
**Standard Met:** Standard Met 157 (70%) of students in COMS courses that related to this PLO took the quiz.  
81.5% of students were not COMS Majors. Therefore, majority of students assessed for this PLO had limited or no knowledge of COMS theories related to this PLO prior to enrollment in the class.  
75% of students had taken 1-2 COMS classes. Therefore, majority of students who participated had little knowledge of Ethos, Pathos, and Logos.  
Data analyses indicate that students (even those who were not COMS majors) in all the classes either met or exceeded departmental standards and goals.  
Here is the breakdown of the scores for each element of the PLO assessment:  
Ethos – Q 1 > 83.44% correct  
Q 2 > 87.26% correct  
Pathos – Q 1 > 85.99 correct  
Q 2 > 43.31% correct vs. 51.59% incorrect, 5.10% missing  
Logos – Q1 > 92.36% correct  
Q 2 > 60.51% correct vs. 19.75% incorrect, 19.75% missing  
Sound research – Q 1 > 98.81% correct  
Q 2 > 87.26% correct  
As shown above, more than 80% of students assessed answered 6 or more questions correctly. | **Action:** Change the wording of Pathos Q2 to make it more clear to students. (05/04/2017)  
**Action Category:** SLO/PLO Assessment Process  
**Action:** Encourage faculty to ensure completion of assessment document to avoid missing data. (05/04/2017)  
**Action Category:** SLO/PLO Assessment Process |

06/09/2016  
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Areas of weakness related to Pathos Q 2 and Logos Q 2. Upon reviewing Pathos Q2 and the scores, it was determined that the wording of the question may have contributed to the incorrect answers. Upon reviewing Logos Q2 and the scores, it was determined that the high number of missing answers may have contributed to the low percentage of correct answers.

Areas of strengths related to students’ ability to recognize and determine the correct answers for various elements of this PLO. Specifically, students in COMS 3 & 22 answered ALL the questions correctly. It is important to note that the majority of students who participated in this assessment were not COMS majors and yet the results indicated that students had learned concepts and theories related to Ethos, Pathos, Logos, & sound research.

The purpose of a PLO assessment is to determine if the students who are in the COMS program are effectively learning theories and concepts related to COMS in various courses. The results of this PLO assessment clearly indicate that both COMS and non-COMS students have effectively learned concepts and theories related to Ethos, Pathos, Logos, & sound research. (02/04/2016)

**Faculty Assessment Leader:** Joseph Evans

**Faculty Contributing to Assessment:** Full- and part-time faculty teaching courses that related to the PLO

**Courses Associated with PLO Assessment:** 1, 3, 4, 11, 22, 23
# Assessment: Assessment Unit Four Column

**FALL 2015**

**El Camino: PLOs (FA) - Dance**

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<tr>
<td><strong>PLO #3 Culture, Skill and Vocabulary</strong> - Students will possess knowledge of various cultures, technical skills and vocabulary that are germane to the dance styles.</td>
<td><strong>Performance</strong> - Students were given historical context of the dance styles of various cultures and developed vocabulary and technical skills in order to present these dance styles in a culminating semester ending dance performance. <strong>Standard and Rubric</strong>: 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement.</td>
<td><strong>Semester of Current Assessment</strong>: 2014-15 (Spring 2015) <strong>Standard Met</strong>: Standard Not Met</td>
<td><strong>Action</strong>: The return to offering of these courses on a regular basis each fall and spring semester in order to build a base for the reinforcement of these classes and this important segment of the dance curriculum. (06/30/2016) <strong>Action Category</strong>: Program/College Support <strong>Follow-Up</strong>: The recommendation by the dance faculty (full time and adjunct) that all the courses offered in this PLO be offered each semester. (06/30/2017)</td>
</tr>
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</table>

**Input Date**: 10/04/2013

- **Faculty Assessment Leader**: Daniel Berney
- **Faculty Contributing to Assessment**: Imara Quionez
- **Courses Associated with PLO Assessment**: Dance 164, Dance 165, Dance 265

**Semester of Current Assessment**: 2015-16 (Fall 2015) **Standard Met**: Standard Not Met

Although students in the beginning level of African Dance, Dance 165 showed a mastery of the assessment statement regarding this PLO statement, the Intermediate African Dance, Dance 265 level students were divided 50% between a complete understanding of this SLO assessment statement and a proficient understanding of this assessment statement. Additionally there was not a section

**Action**: Restore dance department FTES in the world dance and social dance schedule of class offerings in order to re-invigorate student interest and enrollment. Additionally create support for curriculum development of courses in these
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<td>PLO #4 Social Etiquette</td>
<td>Students will possess knowledge of technical skills, social etiquette and specific vocabulary that are germane to the dance styles.</td>
<td>Presentation/Skill Demonstration - Students developed a series of combinations that encompassed the technical and social aspects of these dance styles in order to structure routines for presentation.</td>
<td>The success of the classes in this PLO #4 (Social Dance styles), Dance 167, 168 and 268, as compared to the lack of success in PLO #3 (World Dance styles), Dance 164, 165, 265 can be directly tied to the continuum or lack thereof of these courses in the dance schedule. PLO #4 classes are offered each fall and spring semester (with great PLO/CSLO success and subsequent enrollment whereas classes in PLO #3 are offered alternately each fall and spring semester (against dance department faculty recommendation) and are cancelled in many instances before the class ever even has had a chance to meet. A change in Fine Arts Division culture and dance department curriculum is recommended.</td>
</tr>
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</table>

**Faculty Assessment Leader:** Daniel Berney  
**Faculty Contributing to Assessment:** Larisa Bates  
**Courses Associated with PLO Assessment:** Dance 164, Dance 167, Dance 168, Dance 268

| PLO Status: | Active |  
| PLO Assessment Cycle: | 2015-16 (Fall 2015) |  
| Input Date: | 10/04/2013 |  

**Presentation/Skill Demonstration:** Students developed a series of combinations that encompassed the technical and social aspects of these dance styles in order to structure routines for presentation. **Standard and Rubric:** 90% of the students should have a complete understanding of this statement. 80% of the students should have a proficient understanding of this statement, 70% of the students should have a basic level understanding of this statement and 60% of the students should have an inability to understand this statement. **Semester of Current Assessment:** 2015-16 (Fall 2015) **Standard Met:** Standard Met  
The standard and rubric was met for this PLO however with only 66.67% of the students responding with a complete understanding of this PLO assessment statement, another 23.33% had at least a proficient understanding which gives a combined target of 90% in the top two categories leaving another 10% with a basic level of understanding and 0% having an inability to understand this assessment statement. **Action:** The success of the classes in this PLO #4 (Social Dance styles), Dance 167, 168 and 268, as compared to the lack of success in PLO #3 (World Dance styles), Dance 164, 165, 265 can be directly tied to the continuum or lack thereof of these courses in the dance schedule. PLO #4 classes are offered each fall and spring semester (with great PLO/CSLO success and subsequent enrollment whereas classes in PLO #3 are offered alternately each fall and spring semester (against dance department faculty recommendation) and are cancelled in many instances before the class ever even has had a chance to meet. A change in Fine Arts Division culture and dance department curriculum is recommended. **Follow-Up:** Take measures in implementing the aforementioned action changes in order to better support PLO #s 3 and 4 which, unlike the theatrical dance styles, have a unique and yet important place in the dance department curriculum and CSLO/PLO assessment process. (06/30/2017)  

**Faculty Assessment Leader:** Daniel Berney  
**Faculty Contributing to Assessment:** Larisa Bates  
**Courses Associated with PLO Assessment:** Dance 164, Dance 165, Dance 265

**Action Category:** Program/College Support  
**Follow-Up:** Take measures in implementing the aforementioned action changes in order to better support PLO #s 3 and 4 which, unlike the theatrical dance styles, have a unique and yet important place in the dance department curriculum and CSLO/PLO assessment process. (06/30/2017)
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<td>revisions are necessary in order to create the same success for PLO #3, World dances as is currently attributed to PLO #4, Social dances. (06/30/2016)</td>
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<td><strong>Action Category:</strong> Program/College Support</td>
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<td></td>
<td><strong>Follow-Up:</strong> A restoration in dance department FTEs in order to offer classes aligned with PLO’s 3 &amp; 4 (World dance and Social dance) each fall and spring semester. Additionally Fine Arts Division support for dance curriculum development in order to create additional courses in these areas addressing the negative impact on the loss of repeatability in the dance program. (06/30/2017)</td>
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## Assessment: Assessment Unit Four Column

**FALL 2015**

### El Camino: PLOs (FA) - Photography

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| **PLO #2 Lighting Designs** - Upon successful completion of coursework to complete an A.S. degree, a program certificate, or to transfer, students in the Photography Department should be able to appropriately visualize and accurately construct lighting designs utilizing artificial studio lighting and natural, available light in film and digital photographs.  
**PLO Status:** Active  
**PLO Assessment Cycle:** 2015-16 (Fall 2015)  
**Input Date:** 10/04/2013 | **Portfolio** - Advanced students and alumni of the program will produce and exhibit black and white and color photographs that visualize and utilize lighting designs and the four qualities of natural, available lighting. The photographs will include examples of accurately constructed lighting designs, as taught in the advanced courses, and the expressive and communicative use of natural, available light. The students and invited alumni will exhibit the images in an online exhibition or in a local gallery.  
**Standard and Rubric:** The advanced students and alumni will produce black and white and color photographic prints for exhibition that utilize accurately constructed lighting designs and natural, available lighting. It is expected that 90% of the students and alumni will score 90% or above on this PLO assessment.  
1. Proper placement of main light, fill light, hair/accent light, background light for classical lighting designs and | **Semester of Current Assessment:** 2015-16 (Fall 2015)  
**Standard Met:** Standard Met  
Advanced photography students and photography alumni appropriately visualized and accurately constructed lighting designs, utilizing studio lighting and natural, available lighting, to create and produce approximately 40 photographs for an exhibition in Old Town Torrance at the Gallery Exposure. The subject matter included portraits, self-portraits, street documentary photography, still life, urban landscape, and dance photography. The exhibition was on display from December 12, 2015 through January 31, 2016. The length of the exhibition was extended by two weeks due to the success of the exhibition and the response of the viewing public and students. The photographs created by the accurate use of studio lighting to create various lighting designs had a 100% performance on this PLO assessment. Studio lighting and led lights, along with flash, was effectively used to create lighting designs that function as both a design element and communicative tool in the resulting photographs. The photographs created by the effective use of Direct, Diffused, Silhouette, and Direct-Diffused natural, available light had a 100% performance on this PLO assessment. The students and alumni expressed great enthusiasm and interest in the entire experience of producing the photographs for exhibition. The successful construction and visualization of the lighting designs in the photographs reflects the ongoing instruction regarding lighting and photography in the beginning through advanced classes in the El Camino College Photography  | **Action:** The full-time Photography professor will continue to advocate for a dedicated lighting studio for the Photography Department. (02/05/2016)  
**Action Category:** Program/College Support |
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<td>variations.</td>
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<td></td>
<td>2. Proper placement of led lights to illuminate a subject.</td>
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<td>3. The accurate utilization of Direct, Diffused, Silhouette, and Direct-Diffused natural, available lighting as a communicative and expressive tool.</td>
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<td>4. High and Low key lighting placement and proper exposure.</td>
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**Faculty Assessment Leader:** Professor Darilyn Rowan  
**Courses Associated with PLO Assessment:** Photo 102, Photo 202, Photo 203, Photo 223a, Photo 223b  

Student interest in additional lighting instruction illustrates the need for a dedicated lighting studio for the Photography Department. (02/05/2016)
### PLOs

**Assessment Method**

**Results**

**Actions**

| PLO #3 Critiquing Theatrical Design - | Essay/Written Assignment - For the purposes of assessing Theater Department PLO #2 students from multiple sections of theater 184, 185, 197, and 297 were assigned to view and critique the theater Department production of Lysistrata which was presented on November 6th through the 15th 2015. Students were given a questionnaire and asked various questions related to the design elements for the theater departments production. A sample of student responses to this production was evaluated by the theater faculty teaching these courses. Tabulations for the purposes of creating accurate data was compiled by Professor Georges. **Standard and Rubric:** Standard and Target for Success Environment for the design; the influence of the characters on the design elements Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level. Time and place; establish proper | Semester of Current Assessment: 2015-16 (Fall 2015) **Standard Met:** Standard Met Observed Patterns and Findings from Data 1. Environment for the design; the influence of the characters on the design elements a. The characters in the action react in accordance with the environment created by the design elements. This is a difficult question for most of our students as the scenic design and costume design represented visually ancient Greece but the use of contemporary music and syntax was employed. This is very much a part of the design elements and students who were prepared for this seem to do better in understanding how this paradox could work with the production style. When students are reminded that costume dramas in cinema and film often employ contemporary language they very quickly were able to understand the concepts of this production. Because the design students in the stagecraft, lighting, and production classes have been working on the production many of these concepts were made known to them before they saw the production. Although some still had a problem grasping the idea of not using syntax or music that was more classical in nature. b. Give three examples of how one of the elements of design, scenery, costumes, hair and makeup, lighting related to or was influenced by a character in the production of Lysistrata. Students for the most part were able to assess | Action: Actions The theater faculty believes that it is important for the institution to continue to support the theater departments production. Our students in the theater Department benefit from seeing college-level theater. This allows for the theater students viewing the productions to have a similar experience that they are able to evaluate and discuss. This common of experience of a particular production allows for the various theater classes to be assessed and evaluated. (02/26/2016) **Action Category:** Program/College Support |

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**PLO Status:** Active

**PLO Assessment Cycle:** 2015-16 (Fall 2015)

**Input Date:** 10/23/2013
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<td></td>
<td>atmosphere and surroundings</td>
<td>this element of the PLO successfully. The production had very strong visual elements that help with the storytelling. Many students commented on the use of costume and individual characters. For instance the performers playing in the chorus were costumed as clowns and their physical action reinforced this costuming choice. While the geezers were costumed to look like comedic old man and again the choreography and demeanor reinforced these costume choices.</td>
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<td>Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level. Establishing the mood; impressions and expressions in regard to the visual relationships</td>
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<td>Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level.</td>
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<td><strong>Related Documents:</strong> PLO number 3.docx</td>
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<td><strong>2. Time and place; establish proper atmosphere and surroundings</strong></td>
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<td></td>
<td>a. Establish proper atmosphere and surroundings</td>
<td>Students were asked to assess the visual design elements scenery, costuming, hair and makeup, and lighting and how it reinforced the specific time and place for the production of Lysistrata. Some students seem confused with the modern but classical style of costuming. These students noted that the costume design seem to be more fashionable than realistic. When it came to the lighting design students related more with a concert than a classical play. Students with some background in design were able to associate the productions style with the way the visual representation played.</td>
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<td>b. Give three examples of how the design elements reinforce the specific time and place for the production of Lysistrata.</td>
<td>Most students were able to give specific examples of how the costumes, scenery, props design, and makeup design reinforced the elements of time and place for the production of Lysistrata. When it came to the lighting design students had a more difficult time because of the nature of the movement of light and the use of color. The lighting design was much more contemporary in nature and it would’ve been for a classical representation for this production. Students seem to accept the movement in the light as it related to the music that the actors were performing as part of the update of this production.</td>
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3. Establishing the mood; impressions and expressions in regard to the visual relationships.
   a. Give three adjectives to describe the mood of the visual design elements for the production of Lysistrata.

   For this portion of the assessment students were asked to describe the visual elements in Lysistrata by listing various additives. Additives such as joyful, energetic, funny, and exciting top the list of various additives used to describe this production. For the most part students seem to enjoy the way in which the directorial and design team updated the production and used music from the 60s and 70s to add to the storytelling.

   (11/30/2015)

**Faculty Assessment Leader:** William Georges

**Courses Associated with PLO Assessment:** Theatre 184
Theatre 185