

Assessment: Course Four Column

FALL 2016



El Camino: Course SLOs (FA) - Theatre

ECC: THEA 104:Dramatic Literature

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Classic Plays - Upon successful completion of this course, students will be able to examine and analyze classical plays.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014)</p> <p>Input Date: 12/12/2013</p>	<p>Project - Statement</p> <p>In this assignment the student will write a scene utilizing a Greek Chorus. The student will demonstrate knowledge of the Chorus' function in classical plays as a provider of exposition, an explorer of theme, and a moral conscience with a stake in what happens in the play. The student will also demonstrate a knowledge of the correct format for playwriting and a knowledge of how a story is communicated via live theatre.</p> <p>Rubric</p> <p>Traits</p> <p>1. Inclusion of a Greek Chorus in a scene of dialogue between characters</p> <p>Does Not Meet Expectation</p> <p>Student includes no Choral ode, or a lack of understanding of the function of the Chorus</p> <p>Meets Expectation</p> <p>Student exhibits some</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>Data</p> <p>1. Inclusion of a Greek Chorus in a scene of dialogue between characters</p> <p>Does Not Meet Expectation – 6% of students</p> <p>Meets Expectation – 50% of students</p> <p>Exceeds Expectation -44% of students</p> <p>2. Knowledge of correct play format & use of live theatrical conventions</p> <p>Does Not Meet Expectation – 15% of students</p> <p>Meets Expectation – 60%</p> <p>Exceeds Expectation – 25%</p> <p>Observed Patterns and Findings from Data</p> <p>Inclusion of a Greek Chorus in a scene of dialogue between characters (students met expectations) For this part of the assessment students were prepared by having read and discussed Sophocles' Oedipus the King. The scenes were written in class, so I was there to consult throughout the</p>	<p>Action: Teaching Strategies</p> <p>Because many of the students have not seen much live theatre, more time at the beginning of the semester and syllabus in which the conventions of theatrical storytelling are discussed might be useful. At the end of the semester, students who volunteer to have their scenes read aloud hear them, and that really illustrates for them whether or not they are telling a story with clarity in live performance. I find spending an entire class period to write the scenes, with me there as a resource, is extremely helpful. One time, the students did a writing assignment as homework, and there were much greater unmet expectations. So my dramaturgical presence, even though I'm just helping to refine and focus their own ideas, is key to the success of the assignment.</p> <p>(11/01/2016)</p>

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	<p>knowledge of the function of a Chorus</p> <p>Exceeds Expectation</p> <p>Student exhibits excellent understanding of the function of a Chorus that provides a moral voice, addresses theme, provides exposition and has a stake in the outcome of the play.</p>	<p>writing process about the role of the Chorus. The most common misunderstanding was in choosing an identity for the Chorus who had a stake in the outcome of the scene. Also, since the assignment is given early in the semester, there is a learning curve for some students in understanding the concept of 'theme' which the Chorus must address. With consultation and frequent check-ins, most students were able to develop and execute a good understanding of the role of the Chorus.</p>	<p>Action Category: Teaching Strategies</p>
	<p>2. Knowledge of correct play format & use of live theatrical conventions</p> <p>Does Not Meet Expectation</p> <p>Student's writing exhibits serious deficit in understanding the format of dialogue, stage direction and/or how to tell a story using the conventions of live theatre.</p> <p>Meets expectation</p> <p>Student exhibits some ability, and some deficits, in formatting dialogue and stage directions. Student demonstrates knowledge of how to tell a story using the conventions of live theatre.</p> <p>Exceeds Expectation</p> <p>Student demonstrates a mastery both of technical format, and of how live theatrical conventions can be used to tell a story in a compelling or theatrical manner.</p>	<p>Knowledge of correct play format & use of live theatrical conventions (students met expectation)</p> <p>The students benefitted from having read a play in class, and so had seen how stage directions and dialogue function. It is fairly common for students to want to use storytelling techniques more appropriate to film or novels, such as frequent changing of location, or a character's thoughts expressed in stage direction, as opposed to demonstrated through dialogue and behavior.</p> <p>(11/17/2014)</p> <p>Faculty Assessment Leader: C. Almos</p>	<p>Action: Program/College</p> <p>The room I teach in only has a television monitor and VCR/DVD player. A projector and projection screen that could connect to a computer in the classroom (as well as the VCR and DVD players) would be most helpful. There are days when I have to take the class to another classroom on campus, as there are some forms of theatre (for example, kabuki) that need to be seen and heard, and can't be completely understood merely from a written text.</p> <p>(09/21/2015)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: The theater Department is currently in consultation with the fine arts division about creating more smart classrooms. (10/27/2015)</p>
	<p>Standard and Target for Success:</p> <p>Standard and Target for Success</p> <p>Inclusion of a Greek Chorus in a scene of dialogue between</p>		

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	<p>characters</p> <p>Standard of expectation: 75% of students will achieve “meets expectations” or “exceeds expectations” level.</p> <p>Knowledge of correct play format & use of live theatrical conventions</p> <p>Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level.</p>		
<p>SLO #2 Modern Plays - Upon successful completion of this course, students will be able to examine and analyze modern plays.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/12/2013</p>	<p>Essay/Written Assignment - Statement</p> <p>In this assignment the student will give a critical, in-depth analysis of the literary impact of four main characters from the modern play <i>Angels In America: Millennium Approaches</i>. The student will demonstrate knowledge on each character’s individual story arc and why it is significant to their development through creative exploration, and describe in written detail how each character’s goal relates to the themes found in the play, and the play’s relationship to modern society. The student is also expected to demonstrate their knowledge of correct play format and how the story is communicated via live theatre.</p> <p>Rubric</p> <p>Traits</p> <p>1. Student writes an accurate description of each main character and provides a creative format for</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Data</p> <p>1. Student writes an accurate description of each main character in their character map, offers textual support and examples that prove their insight into the character, and relates each character to modern themes in the work.</p> <p>Does Not Meet Expectation – 15% of students Meets Expectation – 55% of students Exceeds Expectation - 30% of students</p> <p>2. Knowledge of correct play format & use of live theatrical conventions</p> <p>Does Not Meet Expectation – 7% of students Meets Expectation – 68% of students Exceeds Expectation – 25% of students</p> <p>Observed Patterns and Findings from Data</p> <p>Student writes an accurate description of main characters and creates a dramaturgically relevant character</p>	<p>Action: Teaching Strategies</p> <p>As an advocate for theatre and arts education, I find it absolutely necessary to spend quality time at the beginning of the semester discussing dramatic narrative, structure, and character as necessities of reading and understanding modern and classical plays. I often have students start with children’s stories they know and discuss what makes them “dramatic” or “compelling.” I make it clear that I want them to start looking at plays not as a thing to “entertain” them and have no idea how they’re made. Students are expected to learn the difference between plot vs. story, or be able to identify a climax, or a character arc, or an inciting incident within a scene the same way a mathematician solves an equation. I enjoy offering students tangible skills that help with critical analysis, because I see too many students struggle with</p>

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	<p>presenting their ideas, offers textual support and examples that prove their insight into the character, and relates each character to modern themes in the work.</p> <p>Does Not Meet Expectation Student includes no character analysis, or a lack of understanding of the function of each character</p> <p>Meets Expectation Student exhibits some knowledge of the function of each character and provides a fair amount of insight into the character's function thematically</p> <p>Exceeds Expectation Student exhibits excellent understanding of the function of each character, offers an in-depth analysis on the character's super objective, arc, story function, as well as how they represent modern themes. They offer multiple textual examples to support their work in relation</p> <p>Standard and Target for Success: Standard and Target for Success The student demonstrates knowledge of the function and role of characters in a modern play as well as insight and creativity on each character's individual story arc and why it is significant to their development, how each character's goal relates to the themes found in the play, and the play's relationship to modern society. Standard of expectation: 75% of the students in</p>	<p>demonstration (students met expectations) This assignment was created in order to introduce students to the importance of character in a modern play. Modern plays often deal with far more subtextual and unspoken meaning than classical plays. My students were prepared to discuss the functions of modern characters by having read and discussed Tony Kushner's 1992-1993 play <i>Angels In America: Millennium Approaches</i> in class. I was present to guide students through a process of character analysis, and made sure they understood the concept of character in drama. We discussed how a character's costume offers insight, as well as how one can read stage directions and dialogue closely in order to extract deeper literary context like metaphor, imagery, and elevated poetic language. Students were given the opportunity to analyze multiple characters in <i>Angels In America</i>. For homework, students were told to creatively present their idea of how each character functions within the play, so they can better understand the concepts of antagonist, protagonist, super objective, character arc and theme from an external and/or visual perspective. Students created game shows, art work, costume sketches, collages, and acted in scenes from the play. Then I moved into a written assignment where students were asked to address more abstract political and social themes within the work. A recurrent misunderstanding among students was to only examine the characters based on external factors or costume alone. I explained that many times an actor's performance helps bring out more subtle qualities that may not be obvious in a script. I then had students write about key scenes that offered information or context towards a character's arc. Students wrote about where a character changed, or reached an emotional peak, and when they noticed characters actions or needs overlapping with another character. I had them repeat the exercise with a few more complex plays and it helped them go much further in their understanding of the work.</p> <p>Knowledge of correct play format & use of live theatrical</p>	<p>analysis. So, in order for them to really understand literary functions of character in dramatic literature, I attempted to make the concept less abstract by having them analyze characters through something tangible/visual like an art project, or scene work. So, in offering assignments that marry literary character analysis with something "fun", I found that students gained an abstract, intangible skill (critical analysis). Most of the students I am teaching have seen little to no theatre and believe it to be unapproachable. I try to offer them the opportunity to look at theatre as very approachable—because, after all, all plays are just stories. (Usually, students are taught basic story structure from a fairly young age.) (05/04/2017)</p> <p>Action Category: Teaching Strategies</p>

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	<p>this class will achieve “meets expectations” or “exceed expectations” level.</p> <p>The student is expected to demonstrate their knowledge of correct play format and live theatrical techniques. Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level.</p>	<p>conventions (students met expectation)</p> <p>The students were able to grasp the concepts in Angels In America far more quickly than many of the classical plays, due to the modern context and the issues discussed, such as homosexuality, religion, politics, and the AIDS crisis. Because I made sure to explain the history and use of Brecht’s Epic Theatre, and Kushner’s use of Brecht’s technique’s—heightened theatricality, fantasy and alternating plot points, as well as poetic language and sharp literary imagery—the students were able to grasp the idea that the play is not meant to be “kitchen sink drama.” I explained the play is not meant to be overt Realism, but instead (as much modern drama does) it blends theatre with film/TV techniques, integrates technology, and often defies logic with many fantasy elements that are not meant to be “hidden” but exposed. Students learned that in Epic Theatre the audience may be reminded that a play is not only there for entertainment but also to teach and inform. In order to continue to explore the function of character students discussed the dialogue, the stage directions, as well as performances from the Mike Nichols’ directed HBO mini-series, and the recent New York revival, in order to fully grasp some of Kushner’s more complex ideas are crafted in performance. By the course’s end, I felt students had a better understanding of modern plays, in that they understood that great drama is often driven by great characters. Not only could students appreciate them, they could analyze them in the text, visually, and through performance. (12/03/2015) Faculty Assessment Leader: Ayla Harrison</p>	
<p>SLO #3 Historical and Cultural Elements - Upon successful completion of this course students will be able to identify and discuss the historical and cultural elements of plays.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-</p>	<p>Essay/Written Assignment - In this assignment the student will view a performance of “A Piece of My Heart” and write about the historical context. The first part of the written assignment will be completed in class prior to viewing the show, and will consist of summarizing their own</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>Data</p> <p>1. Perceptions and knowledge about the Vietnam War and its personnel prior to viewing the play</p>	<p>Action: Teaching Strategies</p> <p>This assignment lent itself very well to one of the foundations of the Dramatic Literature course, which is to examine plays in their cultural and historical context. Since this play was written long after the Vietnam War, it is</p>

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17 (Fall 2016) Input Date: 12/12/2013	<p>knowledge and perceptions about the Vietnam War and the personnel who served in the U.S. military. The second part of the assignment is to be completed after watching the show, and asks students to identify new information and perceptions, as well as to analyze the role of art in educating and enlightening about a historical subject.</p> <p>Standard and Target for Success: Standard and Target for Success Assessment of baseline knowledge and perceptions prior to viewing the play Standard of expectation: 75% of students will achieve "meets expectations" or "exceeds expectations" level. Identification of new knowledge and perception after viewing the play Standard of expectation: 75% of students will achieve "meets expectations" or "exceeds expectations" level. Critical assessment of art as a delivery method for historical knowledge Standard of expectation: 75% of students will achieve "meets expectations" or "exceeds expectations" level.</p> <p>Rubric Traits 1. Perceptions and knowledge about the Vietnam War and its personnel prior to viewing the play</p> <p>Does Not Meet Expectation</p>	<p>Does not meet expectation 10% Meets expectation 75% Exceeds expectation 15%</p> <p>2a. New knowledge and perceptions about the state of the world during the Vietnam War era contrasted with our world today, after seeing the play.</p> <p>Does not meet expectation 25% Meets expectation 50% Exceeds expectation 25%</p> <p>2b. New knowledge and perceptions about the gender experiences of women during the Vietnam War era contrasted with our world today, after seeing the play Does not meet expectation 20% Meets expectation 40% Exceeds expectation 40%</p> <p>2c. New knowledge and perceptions about the use of language and slang during the Vietnam War contrasted with our world today, after seeing the play</p> <p>Does not meet expectation 25% Meets expectation 65% Exceeds expectation 10%</p> <p>2d. New knowledge and perceptions about the people who served in the Vietnam War after seeing the play.</p> <p>Does not meet expectation 25% Meets expectation 50% Exceeds expectation 25%</p> <p>3. Statement of opinion about the usefulness and limitations of art in educating and illuminating about a historical topic.</p> <p>Does not meet expectation 10%</p>	<p>arguably not a direct reflection of the time in which it was written. However, it still depicts a different time in history, the aftermath of which the students are living in, often without awareness of what came before. Because of the nature of the assignment, which was to compare knowledge and perceptions before and after seeing the play, I did not spend a lot of time discussing the historical context before they saw the play. Usually I use visual aids and lecture to give students a context for certain aspects of plays that are affected by historical events of the time and/or cultural mores. As we progress through the timeline of dramatic (03/01/2017)</p> <p>Action Category: Teaching Strategies</p>

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	Answers are inadequate in terms of brevity and/or depth of thought Meets Expectation	Meets expectation 65% Exceeds expectation 25%	
	Adequate thought given to answers Exceeds Expectation	Observed Patterns and Findings from Data	
	Extremely thoughtful and thorough answers	Perceptions of the Vietnam War and its personnel prior to seeing the play In keeping with the spirit of the question, there was no preparation for these questions. Not surprisingly, students did not know a lot about the history of the Vietnam War. A very small number knew a lot about the war. Almost all of them were aware that the war was controversial, and most of them knew that communism was an issue. Optimistically, they were also almost all aware generally of when it happened, and did not confuse it with other wars or other historical combatants.	
	2a. New knowledge and perceptions about the state of the world during the Vietnam War era contrasted with our world today, after seeing the play.		
	Does Not Meet Expectation Answer does not reference the play and/or is inadequate in terms of brevity and/or depth of thought Meets Expectation	New knowledge and perceptions of the era This is a tough question for students, as they don't seem to have been taught a basic mastery of American history. Perhaps for that reason, their answers focused on more on the micro than the macro – differences in how people communicated, and dating norms, for instance.	
	Adequate answers including references to the play Exceeds Expectation	New knowledge and perceptions of the gender experiences of women in the war Almost universal were perceptions that the women of the time faced huge inequities in terms of ability to advance professionally, as well as victimization by sexual assault that went unpunished. The respondents were split as to whether this situation was different from today, with most opining that the world today is incrementally better for women, noting that women now serve in combat alongside men.	
	Extremely thoughtful and thorough answers using references from the play		
	2b. New knowledge and perceptions about the gender experiences of women during the Vietnam War era contrasted with our world today, after seeing the play		
	Does Not Meet Expectation Answer does not reference the play and/or is inadequate in terms of brevity and/or depth of thought	New knowledge and perceptions of the language of the era This was the weakest section overall, which doesn't surprise me, as I don't perceive that students have had much literary analysis in their prior education. The most common observations were about racial slurs being commonly used.	

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	<p>Meets Expectation Adequate answers including references to the play</p> <p>Exceeds Expectation Extremely thoughtful and thorough answers using references from the play</p>	<p>New knowledge and perceptions of the personnel who served in the war These answers seemed to reflect a great empathy for the soldiers and nurses who served in the war, and I think really resonated for the students, who are the same age as many of the characters. Some of them also are veterans or know contemporaries who are currently in the military.</p>	
	<p>2c. New knowledge and perceptions about the use of language and slang during the Vietnam War contrasted with our world today, after seeing the play</p>	<p>Statement of opinion about the usefulness and limitations of art in educating and illuminating about a historical topic. An almost universal observation was that dramatizing historical events creates more empathy and makes the past 'come alive'. Another almost universal observation was that the dramatization of historical events can lead to increased bias and subjectivity on the part of the creators, and thus art is not a trustworthy source for facts.</p>	
	<p>Does Not Meet Expectation Answer does not reference the play and/or is inadequate in terms of brevity and/or depth of thought</p>	<p>(11/01/2016)</p>	
	<p>Meets Expectation Adequate answers including references to the play</p> <p>Exceeds Expectation Extremely thoughtful and thorough answers using references from the play</p>	<p>Faculty Assessment Leader: C. Almos Faculty Contributing to Assessment: W.Georges</p>	
	<p>2d. New knowledge and perceptions about the people who served in the Vietnam War after seeing the play.</p>		
	<p>Does Not Meet Expectation Answer does not reference the play and/or is inadequate in terms of brevity and/or depth of thought</p>		
	<p>Meets Expectation Adequate answers including references to the play</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	Exceeds Expectation Extremely thoughtful and thorough answers using references from the play		
	3. Statement of opinion about the usefulness and limitations of art in educating and illuminating about a historical topic.		
	Does Not Meet Expectation Answer does not reference the play and/or is inadequate in terms of brevity and/or depth of thought		
	Meets Expectation Adequate thought given to answer		
	Exceeds Expectation Extremely thoughtful and thorough answer		

ECC: THEA 113:Introduction to Acting

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<p>SLO #1 Monologues and Short Scenes - Upon successful completion of this course students will demonstrate the beginning elements of the acting through monologues and short scenes while applying basic professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014)</p> <p>Input Date: 12/12/2013</p>	<p>Project - In this project students will rehearse and perform short contemporary scenes in class. They will be assessed through the evaluation of their preparation (including written character analysis), adjustments made in response to instructor critiques and student feedback during rehearsals, and quality of their energy and collaboration with scene partners in performance.</p> <p>RUBRIC</p> <p>Traits</p> <p>1. Brief written analysis of character's "given circumstances" which affect character behavior and motivation</p> <p>Does not meet expectation: Student does not submit written work or submits answers not based on the "given circumstances" of the character within the scene.</p> <p>Meets expectation: Student submits work that exhibits basic understanding of the "given circumstances" and motivation of the character within scene.</p> <p>Exceeds expectation: Student submits written work which exhibits above average interest, Curiosity and creativity in understanding and applying character's "given circumstances".</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Written character analysis: Does not meet expectations: 42% of students Meets expectations: 40% of students Exceeds expectations: 18% of students</p> <p>2. Adjustments made in response to instructor critiques and student feedback during rehearsals: Does not meet expectations: 10% of students Meets expectations: 57% of students Exceeds expectations: 33% of students</p> <p>3. Performance that demonstrates student's understanding of "given circumstances" and character motivation as exhibited by physical and vocal energy, concentration and connection to scene partner(s):</p> <p>Does not meet expectations: 10% of students Meets expectations: 52% of students Exceeds expectations: 38% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>Written: For this section of the assessment students were asked to submit a character questionnaire after reading and analyzing contemporary scene. They were asked to consider and circumstances of the scene and how those circumstances affect the character. A significant portion of students either did not submit written work on time, or submitted work that was barely literate. Most students had a basic understanding of how to understand and articulate how the character is influenced by the circumstances of the play.</p>	<p>Action:</p> <p>Teaching Strategies: I observed that the students' understanding of the impact of "given circumstances" grew over the rehearsal period. While their interest in the written analysis was minimal, their understanding grew throughout the process. Observing rehearsals and participating in group discussions had a beneficial impact on their own scene work. Actors create their performance not only from individual research, memorization and intellectual exploration of the "given circumstances", but from their connection to and collaboration with the other actors. I will continue to utilize exercises in class that emphasize connection and "reaching out" energetically and vocally. I intend to add more class conversations about the craft of acting. In order to show the students some examples of professional Theater productions, a Media Cart for Music 6 would be greatly appreciated!</p> <p>Comments:</p> <p>Many of the students in this particular class had difficulty with focus and commitment. Good work habits were lacking. While not all of the students with</p>

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	<p>2. Adjustments made in response to instructor critiques and student feedback during rehearsals Does not meet expectation: Student does not demonstrate incorporation of feedback or criticism given in order to improve scene work either due to lack of understanding or disinterest. Minimal improvement in work over rehearsal period Meets expectation: Student demonstrates incorporation of feedback or criticism, improving the quality of scene work and life of the character during rehearsal process Exceeds expectation: Student demonstrates exceptional evidence of understanding and incorporation of feedback, vastly improving the quality and life of the scene during the rehearsal process</p> <p>3. Performance that demonstrates student's understanding of "given circumstances" and character motivation as exhibited by physical and vocal energy, concentration and connection to scene partner(s). Does not meet expectation: Student does not evidence concentrated or committed work. Has not memorized work, vocal and physical work is not motivated. There is little connection to "given circumstances" or to scene partner. Meets expectation: Student demonstrates a basic understanding of and ability to fulfill character within the "given circumstances".</p>	<p>Rehearsal Adjustments/Process: Students were asked to consider and implement adjustments based on critique of instructor and constructive suggestions from students. Most students understood and implemented these suggestions, with a portion demonstrating a deep understanding of character. There were a very few who resisted any criticism and who did not make adjustments to their work.</p> <p>Performance: Students were asked to demonstrate understanding of impact of "given circumstances" on character with performance exhibiting by physical and vocal energy, concentration and connection to scene partner(s). After several in-class rehearsals with notes, and rehearsals outside of class, most students were able to focus their work and bring vocal and physical commitment and strong evidence of good collaboration with scene partners. A small number remained unfocused and uncommitted, while a few exceeded expectations with performances of above average work. (11/27/2014) Faculty Assessment Leader: L. Thompson</p>	<p>"learning disabilities" disclosed their situations to me, my observations lead me to believe there was a significant number of students with learning problems. I have also noted over time that reading writing and general English vocabulary needs remedial work. This was particularly true this semester. It seems to me that basic language and reading skills and a "public speaking" class would be helpful prior to taking an acting class. I would also recommend for the good of all students, and for the safety, security and effectiveness of the classroom environment, that it is imperative that instructors receive pertinent information about any potential difficulty due to learning or behavioral problems. (10/06/2016) Action Category: Teaching Strategies Follow-Up: Instructors for this class added more conversations about the craft of acting. Also a media cart was purchased for music 6. (10/20/2015)</p>

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	<p>Work is physically and vocally committed and concentrated. Good connection to scene partner(s)</p> <p>Exceeds expectation: Student's work demonstrates strong evidence of deep understanding of "given circumstances" and character motivation. Physical and vocal work is committed and consistent. Connection to scene partner(s) is strong.</p> <p>Standard and Target for Success:</p> <p>STANDARD AND TARGET FOR SUCCESS</p> <p>Brief written analysis of character's "given circumstances"</p> <p>Standard of expectation: 60% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>Adjustments made in rehearsal in response to instructor criticism and student feedback</p> <p>Standard of expectation: 80% of students in this class will achieve "meets expectations" or "exceeds expectations level</p> <p>Performance that demonstrates understanding of "given circumstances", physical and vocal energy and connection to scene partner(s)</p> <p>Standard of expectation: 85% of students in this class will achieve "meets expectations" or "exceeds expectations"</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #2 Elements of Acting - Upon successful completion of this course students will be able to analyze and critique elements of acting at a beginner's level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/12/2013</p>	<p>Presentation/Skill Demonstration - In this project students will rehearse and perform short contemporary scenes from the four plays read and analyzed in class. They will be assessed through the evaluation of their preparation: a typed copy of their scene broken down into beats, intentions, and subject objectives, and adjustments made in response to the instructors coaching/critiques and student feedback during class rehearsal and actual performance of the scene demonstrating the playing of the intentions, character development through physical and vocal skills and the movement to move interaction between scene partners.</p> <p>Standard and Target for Success: 1. Written intentions Standard of expectation: 75% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>2. Adjustments made in response to instructors coaching/critiques and student feedback during class rehearsals Standard of expectation: 85% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>3. Performance that demonstrates an understanding of the playing of intentions the physical and vocal work and collaborative movement to movement interaction between scene partners.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Written Breakdown of Characters Intentions Does not meet expectations: 20% of students Meets expectations: 50% of students Exceeds expectations: 30% of students</p> <p>2. Adjustments made in rehearsal to instructors coaching/critiques and student feedback during class rehearsal. Does not meet expectations: 15% of students Meets expectations: 30% of students Exceeds expectations: 35% of students</p> <p>3. Performance a demonstrates the playing of intentions, physical and vocal skill and movement to movement interaction between partners Does not meet expectations: 20% of students Meets expectations: 55% of students Exceeds expectations: 25% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. For this assessment, students were required to submit a written/typed copy of their characters intentions. Based on the analysis of the play and the circumstances of the scene, students needed to find acceptable choices by which to guide their character. A significant number of students procrastinated, resulting in a disconnect with their character and a roadblock in their process. Many students wanted to be given the answers as opposed to solving the problem, figuring out on their own. They didn't want to go to the process, basically to do the work. Only one student did not submit the work at all and a few submitted work that was poor or weak, exhibit a limited effort. The majority of students demonstrated a basic knowledge and understanding of the intention. There were several however who exhibited an exceptional understanding of the concepts and intentions. Students required to</p>	<p>Action: Teaching strategies: I observed that, while intellectually the concept of an intention was not difficult to comprehend, it was the actualization of playing the intention and performance that proved the overriding challenge. Though their focus in finding the intentions was weak, their understanding grew throughout the process. I was in observing the fellow students work through the same obstacles as they had in participating in group discussions that had the strongest impact in quality of their scene work. They grew in trust as a collective. Walls were broken and wrists were taken. It is apparent not only in their comments, which became more articulate insightful, but in their scenes, which became more natural and personal. I intend to do more acting exercises based on intentions that I have them breakdown eight line scenes in preparation of the scene work. I, also, intend to offer stronger movement and vocal exercises to help them become more flexible. (05/04/2017)</p> <p>Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Standard of expectation: 85% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>Rubric</p> <p>1. Does Not Meet</p> <p>Expectation: Student does not submit work or submits weak and superficial choices not based on character background and circumstances of the scene.</p> <p>Meets Expectation:</p> <p>Student submits work that exhibits a basic understanding of character, motivation and subtext in relation to the circumstances of the scene.</p> <p>Exceeds Expectation:</p> <p>Student submits work that exhibits an in-depth and creative understanding of character’s intentions solidly based on circumstances of the play.</p> <p>2. Adjustments made to the instructors coaching/critiques and student feedback during class rehearsal.</p> <p>Does Not Meet</p> <p>Expectation: Student does not demonstrate incorporation of critiques/coaching or feedback in order to improve scene work either due to a lack of understanding or lack of effort or interest. Minimal or no improvement and work over class rehearsal.</p> <p>Meets Expectation:</p> <p>Student demonstrates incorporation of coaching/critiques and feedback, improving the quality of scene work and the life of the character during the rehearsal process.</p>	<p>demonstrate the playing of their intentions in performance with strong physical and vocal skills and honest movement to movement interaction between scene partners. After a little over a month of rehearsal, most students were able to focus their work brain being physical and vocal commitment and truthfulness to their movement with their partners. A small number remained unfocused and uncommitted, while several exceeded expectations with performances of exceptional depth.</p> <p>(04/27/2016)</p> <p>Faculty Assessment Leader: Dee Marie Nieto</p>	

Course SLOs	Assessment Method Description	Results	Actions
	Exceeds Expectations: Student demonstrates an exceptional understanding and incorporation of coaching/critiques and feedback, greatly improving the quality of life of the scene during class rehearsal process.		
SLO #3 Staging Terminology - Upon successful completion of this course students will know and apply basic theatre staging terminology. Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/12/2013	<p>Portfolio - In this project students, first, will learn the definitions of the various areas in stage terminology and, second, will demonstrate in their scene work the application of those terms, such as stage directions, turns, body positions, etc.</p> <p>Standard and Target for Success: Standard of expectation for written exam: 75% of students will achieve "meets expectations" or "exceeds expectations" level.</p> <p>Standard of expectation for application of stage terminology to actual scene work: 80% of students will achieve "meets expectations" or "exceeds expectations" level.</p> <p>RUBRIC</p> <p>Traits</p> <p>WRITTEN EXAM in which students demonstrate a clear understanding of the various aspects of stage terminology through multiple choice, fill-in, and true and false questions, as well as through drawings.</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met? : Standard Met DATA</p> <p>WRITTEN EXAM: Student exhibits a clear knowledge and understanding of the different components of stage terminology and demonstrates an ability to articulate them.</p> <p>Does Not Meet Expectation: 15% Meets Expectation: 50% Exceeds Expectation: 35%</p> <p>APPLICATION OF STAGE TERMINOLOGY TO SCENE WORK: Student demonstrates an ability to actualize what the student has mentally learned. In other words, a student can not only define what "an open position" is, but can stand in "an open position" on stage. A student, therefore, demonstrates an ability to apply stage terminology to actual scene work with confidence and clarity.</p> <p>Does Not Meet Expectation: 10% Meets Expectation: 55% Exceeds Expectation: 35%</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>Written Exam: Students were given two packets of the different elements which comprise stage terminology.</p>	<p>Action: Every class is different. What may work for one class of students, may not work for another. In terms of Stage Terminology, the print out material was extremely advantageous. It was thorough, specific, easy to understand with diagrams and drawings. Many students have difficulty in writing notes, so this obviates any excuse not to study.</p> <p>The tour of the Campus Theatre was a wonderful aid for the students to visualize and clearly understand what each component of a theatre stage is. Nothing was left unanswered.</p> <p>A little more time would be nice to practice stage directions, but the issue is there is only so much time in the semester to cover everything as it is. Maybe a better solution would be to incorporate stage directions in other exercises. I must say, however, that overall the students did quite well.</p> <p>(03/14/2017) Action Category: Teaching</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	Does Not Meet Expectation Student shows little or no ability to define or articulate stage terminology definitions or to delineate examples in a drawing. For example, draw a chair down stage left.	About two weeks later an entire class period was devoted solely to delineate and thoroughly explain every aspect of this subject as covered in their hand outs. Diagrams and drawings were shown, along with individual students demonstrating body positions and stage turns. On a separate day, the class was taken to the Campus Theatre where the students were able to experience being on a real stage. They were shown the various elements	Strategies
	Meets Expectation Student exhibits a basic knowledge of the terms and gives some evidence in executing that knowledge in a drawing.	which make up a stage, such as the back curtain, the border curtain, the apron and so forth. They were able to examine in person what they had just been reading about, but now they had an actual experience.	
	Exceeds Expectation Student demonstrates a strong ability not only in defining all aspects of stage terminology, but also in delineating that knowledge through drawings.	To further help the student understand stage terminology, on a separate day each student was given different stage directions or body positions or turns to demonstrate in class. Students were given an exam on stage terminology. The students who did poorly never studied or studied at the last minute. Most students, however, did have an adequate understanding of stage terms.	
	APPLICATION OF STAGE TERMINOLOGY TO SCENE WORK is the true test as to whether a student is simply regurgitating information or is able to physically demonstrate in performance, for example, stage directions.	Application Of Stage Terminology To Scene Work: Since students were repeatedly asked to demonstrate different aspects of stage terminology throughout the semester, it had a positive affect on their absorbing the information and their ability to execute stage directions. Even one of their warm-ups dealt with the four basic stage directions: stage left and right and up and down stage. What impressed me was how well most of the students were able to follow stage directions. They had a definite knowledge of the terms - obviously some more than others, but for students who had never acted before, they did quite well in the practical application of the terms to the performance of their scenes.	
	Does Not Meet Expectation Student demonstrates little or no ability in executing stage terminology in scene work and less than average ability in following stage directions.	(11/23/2016)	
	Meets Expectation Student gives some evidence in applying stage terminology to	Faculty Assessment Leader: D. Niteo	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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scene work and demonstrates an ability in following stage directions.

Exceeds Expectation

Student demonstrates a very strong ability in applying stage terminology to scene work and exhibits an exceptional ability to follow stage directions.

ECC: THEA 175abcd:Student Performance Production Workshop

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Text and Staging - Upon successful completion of this course students will be able to memorize the text and staging for a dramatic or comedic realized theater production.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2017-18 (Fall 2017)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - Statement</p> <p>The project was used for the purposes of assessing the students' ability to memorize the text and the blocking of a one-act theatre production. At the conclusion of the first phase of rehearsal, students will be required to do a run-through of their dialogue to assess their level of success in the learning the dialogue that they are required to master. At the conclusion of the staging section of the rehearsal period students will be asked to do a run-through of the entire play with both their dialogue and blocking in order to assess their mastery of this aspect of the production.</p> <p>Rubric</p> <p>Traits</p> <p>1. Memorization of Text</p> <p>Does Not Meet Expectation</p> <p>Student shows little or no ability to accurately recite and display ownership of their lines.</p> <p>Meets Expectation</p> <p>Student shows some ability to accurately recite and display ownership of their lines.</p> <p>Exceeds Expectation</p> <p>Student displays considerable evidence of the ability to recite and display ownership of their lines.</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>Data</p> <p>1. Memorization of Text</p> <p>Does Not Meet Expectation: 5% of students Meets Expectation: 85% of students Exceeds Expectation: 5% of students</p> <p>2. Mastery of Staging</p> <p>Does Not Meet Expectations: 10% of students Meets Expectations: 85% of students Exceeds Expectations: 5% of students</p> <p>Observed Patterns and Findings of Data</p> <p>Memorization of Text (students exceeded expectation)</p> <p>For this part of the assessment students were asked to do a run-through of the play to assess their success at learning all of their dialogue. Almost all of the students have succeeded in going through the play without their books in hand. Some at difficulty reciting their lines word for word and they needed additional review. Students have been asked to record and write out their lines. They have also been asked to run their lines with fellow company members. "Line notes," were given by the stage manager and will continue to be given to further aid line accuracy.</p> <p>Mastery of Staging</p> <p>Most students were able to successfully execute their staging. The run through has revealed certain sections of the play that students are having difficulty performing so that sufficient review can be scheduled.</p> <p>(10/03/2014)</p>	<p>Action: The college of fine arts department needs to be active in publicity and recruitment for the theatre program so that students with strong acting abilities and interests are encouraged to participate in our theatre productions. (10/01/2016)</p> <p>Action Category: Program/College Support</p> <hr/> <p>Action: Teaching Strategies</p> <p>Because block for the stage requires constant readjustment, it is important to set the blocking at the conclusion of each teaching session. It is also crucial for the blocking to be written down by both the actors themselves and the stage manager.</p> <p>(02/16/2016)</p> <p>Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
		Faculty Assessment Leader: R. Scarlata	
	<p>2. Mastery of Staging Does Not Meet Expectation Student shows little or no ability to execute the staging of the play in a compelling way.</p> <p>Meets Expectation Student shows some evidence of the ability to execute the staging of the play in a compelling way.</p> <p>Exceeds Expectation Student displays considerable evidence of the ability to execute the staging of the play in a compelling way.</p> <p>Standard and Target for Success: Standard and Target for Success</p> <p>Memorization of Text Standard of expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level.</p> <p>Mastery of Staging Standard of expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level.</p>		
SLO #2 Beginning Action Skills - Upon successful completion of this course students will be able to demonstrate and apply beginning acting skills for a	Performance - This project was used for the purposes of assessing the students’ ability to bring truth to the dramatic or comedic theatrical	Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met? : Standard Met Data	Action: Truthful Rendering of Dialogue and Physical Life of the Character Teaching Strategies

Course SLOs	Assessment Method Description	Results	Actions
<p>realized dramatic or comedic theater production while applying a basic professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>production while creating a three-dimensional character. This project was also used to assess the actor's technical ability to achieve effective stage projection and articulation and use his body in a communicative manner.</p> <p>Standard and Target for Success: Standard and Target for Success Truthful Rendering of Dialogue and Vocals. Standard of expectation: 80% of students will achieve "meets expectations" or "exceeds expectations" level</p> <p>Technical Skill in Sharing Voice and Body Standard of expectation: 85% of students will achieve "meets expectations" or "exceeds expectations" level</p> <p>Rubric Traits 1. Truthful Rendering of dialogue and physical Life of the character.</p> <p>Does Not Meet Expectation Student shows little or no ability to render truthful performances of the dialogue and physical life of the character.</p> <p>Meets Expectation Student exhibits some evidence of the ability to render truthful performances of the dialogue and physical life of the character.</p>	<p>1. Truthful Rendering of Dialogue and Physical Life of the Character.</p> <p>Does Not Meet Expectation: 20% of students Meets Expectation: 75% of students Exceeds Expectation: 5% of students</p> <p>2. Technical Skill in Sharing Voice and Body</p> <p>Does Not Meet Expectation: 15% of students Meets Expectation: 75% of students Exceeds Expectation: 10% of students</p> <p>Observed Patterns and Findings from Data Truthful Rendering of Dialogue and Physical Life of the Character (students met expectation) For this part of the assessment students were asked to perform a role from a professionally written script and bring truth and a sense of a full life history to the character. After an extensive rehearsal period where the actor would undergo a variety of rehearsal exercises and assignments, most students were able to find truth and a sense of a back story to their characters. A minority of actors give in to the temptation to "perform" the piece rather than presenting a three-dimensional character.</p> <p>Technical Skill in Sharing Voice and Body (students met expectation) Most students were able to successfully perform a role from a script in an effective manner and able to share their performances with their audiences. (10/20/2016) Faculty Assessment Leader: R.Scarlata</p>	<p>It is crucial that the director/teacher explore the characters and the script in detail with his performers and use a variety of tactics and exercises to assist the actor in fully embracing the humanity of the character.</p> <p>Technical Skill in Sharing Voice and Body Teaching Strategies It is important that teacher/directors carefully stage all scenes and record all blocking so actors use the most communicative body positions. In addition, performers need to be taught the importance of projection and articulation. Daily vocal and physical warm-ups and exercises are recommended. (05/01/2018) Action Category: Teaching Strategies</p> <hr/> <p>Action: Program/College The college and the Fine Arts Dept. needs to offer several production workshop classes each semester to teach students effective approaches to performing unique and challenging material. (04/01/2018) Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	Exceeds Expectation Student demonstrates considerable evidence of the ability to render truthful performances of the dialogue and physical life of the character.		
	2. Technical Skill in Sharing Voice and Body		
	Does Not Meet Expectation Student shows little or no ability to share his voice and body with the audience.		
	Meets Expectation Student exhibits some evidence of the ability to share his voice and body with the audience		
	Exceeds Expectation Student demonstrates considerable evidence of the ability to share his voice and body with the audience.		

SLO #3 Theatrical Character - Upon successful completion of this course students will be able to create and dramatize a theatrical character at a beginning level for a dramatic or comedic realized theater production while applying a basic professional demeanor.

Course SLO Status: Active

Course SLO Assessment Cycle: 2017-18 (Fall 2017)

Input Date: 12/12/2013

ECC: THEA 185:Introduction to Stage Lighting

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Types of Stage Lighting Instruments - Upon successful completion of this course students will be able to distinguish and categorize the various types of stage lighting instruments.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014)</p> <p>Input Date: 12/12/2013</p>	<p>Exam/Test/Quiz - STATEMENT</p> <p>For the purposes of this assessment students were given various types of theatrical fixtures to identify. Students were asked to identify hard edge fixtures or ellipsoidal reflectors lights and give the varying degree spreads for the focal options with the plano-convex lenses. The students were also asked to identify soft edge lights, Fresnel spotlights, parabolic aluminized reflectors and broad type wash lights by their use. On a written test the students were asked to identify various type of fixtures and their parts. Students were also asked to identify ellipsoidal reflector spotlight as they related to the light plot by identifying them on fixture key.</p> <p>Rubric</p> <p>Traits</p> <p>1. Identification of (hard edge) ellipsoidal reflector spotlights and their parts as well as degree spreads as related to a lighting key for the light plot.</p> <p>Does not meet expectation: Students were not able to correctly identify at least 29% of the questions related to the identification of elliptical reflector spotlights and their degree spreads. Students were not able to identify 29% of the fixtures as related to the lighting key for the light plot.</p> <p>Meets expectation Students were able to correctly identify at least</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Identification of (hard edge) ellipsoidal reflector spotlights and their parts as well as degree spreads as related to a lighting key for the light plot.</p> <p>Does not meet expectations: 22% of students</p> <p>Meets expectations: 61% of students</p> <p>Exceeds expectations: 17% of students</p> <p>2. Identification of (soft edge) and their associated parts: Fresnel spotlights, parabolic aluminized reflector fixtures, and broad wash lights.</p> <p>Does not meet expectations: 8% of students</p> <p>Meets expectations: 42% of students</p> <p>Exceeds expectations: 50% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Identification of (hard edge) ellipsoidal reflector spotlights and their parts as well as degree spreads as related to a lighting key for the light plot.</p> <p>Identifying hard edged, elliptical reflector spotlight is more complex due to the nature of their multiple parts and degree spreads. Students were asked to identify the different markings on multiple types of elliptical reflector spotlights to distinguish their beam spread. During the class students worked with these fixtures for light hangs. These light hangs were to serve for the theater departments One Act program. Students were then asked on a written test to identify which color code was attributed to each of the degree spreads. The instructor found the students seem to confuse the color code for the individual fixtures. This assessment was completed on week eight of the semester. As the students continue to work with the</p>	<p>Action: Teaching Strategies:</p> <p>After this assessment was completed the instructor noticed the lighting carts had the color code for all of the fixtures posted. The instructor believed it may be a good solution to post the color code in the classroom and then remove it before the assessment so that the students have an idea from the beginning of the semester what the different color codes are.</p> <p>(10/05/2015)</p> <p>Action Category: Teaching Strategies</p> <p>Follow-Up: Instructor for this course created a list of color codes and charts to assist the students with the light hangs.</p> <p>(10/20/2015)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>30% - 79% of the questions related to the identification of elliptical reflector spotlights and their degree spreads. Students were able to identify 30% - 79% of the fixtures as related to the lighting key for the light plot.</p> <p>Exceeds expectation: Students were able to correctly identify at least 80% - 100% of the questions related to the identification of elliptical reflector spotlights and their degree spreads. Students were able to identify 80% - 100% of the fixtures as related to the lighting key for the light plot.</p> <p>2. Identification of (soft edge) and their associated parts: Fresnel spotlights, parabolic aluminized reflector fixtures, and broad wash lights.</p> <p>Does not meet expectation: Students were not able to correctly identify at least 29% of the questions related to the identification of (soft edge) and their associated parts: Fresnel spotlights, parabolic aluminized reflector fixtures, and broad wash lights.</p> <p>Meets expectation Students were able to correctly identify at least 30% - 79% of the questions related to the identification of (soft edge) and their associated parts: Fresnel spotlights, parabolic aluminized reflector fixtures, and broad wash lights.</p> <p>Exceeds expectation: Students were able to correctly identify at least</p>	<p>fixtures it became apparent that they had an easier time identifying the different ellipsoid reflector spotlights according to their color code. Students were also asked to identify fixtures on a light key for a light plot. Again as the semester continued students had an easier time working with and identifying the appropriate fixtures.</p> <p>2. Identification of (soft edge) and their associated parts: Fresnel spotlights, parabolic aluminized reflector fixtures, and broad wash lights.</p> <p>Soft edge fixtures tend to be less complex and students had an easier time recognizing the different types of fixtures. These fixtures look very different from each other so the students had an easier time with the identification process. For instance Fresnel spotlights are categorized by the diameter of their lens. Students have an easy time identifying the difference between a 6 inch, 10 inch, and a 12 inch lens. Broad wash light fixtures have a totally separate type of construction and are therefore very easily identified. I found that students also seem to from the beginning of class identify with the look of a fresnel . This is the oldest of theatrical fixtures and students seem to have seen them in all kinds of media.</p> <p>(10/23/2014)</p> <p>Faculty Assessment Leader: William Georges</p>	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>80% - 100% of the questions related to the identification of (soft edge) and their associated parts: Fresnel spotlights, parabolic aluminized reflector fixtures, and broad wash lights.</p> <p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS</p> <p>1. Identification of (hard edge) ellipsoidal reflector spotlights and their parts as well as degree spreads as related to a lighting key for the light plot. Standard of expectation: 70% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>2. Identification of (soft edge) and their associated parts: Fresnel spotlights, parabolic aluminized reflector fixtures, and broad wash lights. Standard of expectation: 70% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p>		
<p>SLO #2 Theatrical Lighting Instruments - Upon successful completion of this course students will be able to assess and apply safe theater practices to hang and focus a theatrical lighting instrument.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/12/2013</p>	<p>Project - Statement</p> <p>For the purposes of assessing this SLO students were assigned the task to safely hang theatrical lighting fixtures including ellipsoidal reflector fixtures, Frenell fixtures, parabolic aluminized reflector fixtures, various types of automated fixtures, scrollbars, and a variety of LED fixtures. Students also participated</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>Data</p> <p>1. Student's ability to safely hang various types of theatrical fixtures for a production in the Campus Theater</p> <p>Does not meet expectations: 10% of students</p> <p>Meets expectations: 75% of students</p> <p>Exceeds expectations: 15% of students</p>	<p>Action: The instructor for this class believes it would be of service to the class to have a more varied inventory of LED tight fixtures. These fixtures are becoming much more popular and although we have some LED tight fixtures they are 10 years old and new fixtures should be purchased. (05/27/2016)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>and were assessed while focusing these assorted types of lighting fixtures.</p> <p>Rubric</p> <p>Traits</p> <p>1. Student's ability to safely hang various types of theatrical fixtures for a production in the Campus Theater.</p> <p>Does not meet expectation: Students showed little or no ability to safely hang theatrical fixtures.</p> <p>Meets expectation: Students showed some the ability to be able to safely hang theatrical fixtures.</p> <p>Exceeds expectation: Students showed an ability to safely hang theatrical fixtures and to lead other students in hanging and confirming the various theatrical positions</p> <p>2. Student's ability to safely focus various types of theatrical fixtures for production the Campus Theater</p> <p>Does Not Meet Expectations Student shows little or no ability to focus various types of theatrical fixtures.</p> <p>Meets Expectations Student shows some ability to focus a theatrical fixtures</p> <p>Exceeds Expectations Students of the ability to focus theatrical lighting fixtures and to lead small groups of other students in the focusing of the escalating fixtures.</p>	<p>2. Student's ability to safely focus various types of theatrical fixtures for production the Campus Theater</p> <p>Does not meet expectations: 20% of students</p> <p>Meets expectations: 70% of students</p> <p>Exceeds expectations: 10% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Student's ability to safely hang various types of theatrical fixtures for a production in the Campus Theater.</p> <p>The purposes of this SLO assessment students from the theater 185 Introduction to Stage Lighting class were assigned task to hang and focus the stage lighting package for the theater departments One Act production as well as assist with the transformation of the lighting plot for the theater departments production of Lysistrata. Theater students were given a quiz with information on it regarding how to read a light plot. On that quiz students were asked to identify specific types of lighting fixtures from a light plot and a key. Students were able to in the most part successfully accomplished the task of hanging lighting fixtures. Before the assessment was initiated the instructor for the class and Center for the Arts theater technician covered various methods for safely hanging theatrical lighting fixtures. The students were then broken up into groups and team leaders were assigned by the theater instructor. These team leaders had previous experience or were appraised as more adept for the task. The team leaders then work with the individual students on their assigned lighting positions in the instructor and the center for the arts staff member confirmed that all of the fixtures were safely hung according to the lighting plot. Some students had never handled a adjustable wrench and it took them a little more time to acquire this particular skill. Most students seem to grasp the concept of different types of fixtures that looked similar but were differentiated by a color code. All in all the students were able to hang lighting fixtures with supervision of the lighting instructor, Center for the Arts theater technician and the students supervisors. One of the goals in this project is to identify students in the class were able to take leadership roles as</p>	<p>Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS</p> <p>1. Student's ability to safely hang various types of theatrical fixtures for a production in the Campus Theater.</p> <p>Standard of expectation: 75% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>2. Student's ability to safely focus various types of theatrical fixtures for production the Campus Theater</p> <p>Standard of expectation: 60% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p>	<p>crew leaders. Throughout the semester different students and eventually all students are placed in charge of a small crew for the purposes of hanging lighting fixtures.</p> <p>2. Student's ability to safely focus various types of theatrical fixtures for production the Campus Theater.</p> <p>Students were also assigned the task to focus front of house theatrical fixtures. Focusing is a much more difficult skill and the instructor for this course found that many students were unable, with the time given, to focus lighting fixtures to the standards needed for a theatrical production.</p> <p>Students were given the opportunity to focus in the lighting lab but our theatrical productions need expertly focused lighting units. Focusing is a skill that can take hundreds of hours to refine. Because of this reason our theatrical productions typically rely on our center for the arts crew for focusing of our theatrical productions. Students from the stage lighting class could possibly focus productions if many more days were allotted. This is simply not practical because of the usage of the campus theater. The instructor for this class finds that having the students hang fixtures for theatrical productions is definitely feasible but for the focus of the theatrical productions is still preferable to use the center for the arts crew. With this there were three students from the stage lighting class that had previous experience and were able to hone their craft and did help in the focusing of these theatrical productions.</p> <p>(11/20/2015)</p> <p>Faculty Assessment Leader: William Georges</p>	
<p>SLO #3 Lighting Designs for a Scene - Upon successful completion of this course students will be able to analyze a play script for the purposes of producing a lighting design for a scene.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>Laboratory Project/Report - This assessment is a capstone project for the lighting design class. Students are given a play script to read. For this semester's project the script chosen was William Shakespeare's a Midsummer night's dream. Students then break up into groups of three or four and analyze the play script. The students then create a visual concept as a group. The students</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Demonstrate the ability to break down a play into its elements for the purposes of creating lighting design.</p> <p>Does not meet expectations: 15% of students Meets expectations: 60% of students Exceeds expectations: 25% of students</p> <p>2. Work collaboratively in a group to create a lighting design concept and present it to the class.</p>	<p>Action:</p> <p>For the lighting lab to continue to be viable learning environment some of the fixtures need to be repaired professionally. Features that are not working correctly have been identified by the instructor. The instructor recommends that these fixtures be sent out and repaired.</p> <p>(03/01/2018)</p>

Course SLOs	Assessment Method Description	Results	Actions
	<p>present their visual concept of the play as a PowerPoint or similar type of demonstration that includes artwork. The students then take one of the scenes and in the lighting lab realize the lighting design elements.</p> <p>Standard and Target for Success: 1. Demonstrate the ability to break down a play into its elements for the purposes of creating lighting design.</p> <p>Standard of expectation: 75% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>2. Work collaboratively in a group to create a lighting design concept and present it to the class.</p> <p>Standard of expectation: 75% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>3. Realizing several scenes from a selected play in the lighting lab.</p> <p>Standard of expectation: 75% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>Rubric</p> <p>Traits</p> <p>1. Demonstrate the ability to break down a play into its elements for the purposes of creating a lighting design.</p> <p>Does not meet expectation: Students were not able to demonstrate the ability to break down a play into its elements for the purposes of creating lighting design.</p>	<p>Does not meet expectations: 5% of students</p> <p>Meets expectations: 25% of students</p> <p>Exceeds expectations: 70% of students</p> <p>3. Realizing several scenes from a selected play in the lighting lab.</p> <p>Does not meet expectations: 10% of students</p> <p>Meets expectations: 30% of students</p> <p>Exceeds expectations: 60% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Demonstrate the ability to break down a play into its elements for the purposes of creating lighting design. Student’s ability to complete this part of the assessment varies on their reading and writing ability. Students who have also completed the Theater 103 and Theater 104 classes tend to have an easier time analyzing plays. The instructor for this course gives the students criteria for analyzing plays and there is a short lecture related to this. The nature of the material can also be difficult for some students simply because of the language. The instructor recommends for students that have a hard time reading Elizabethan drama to view one of the many film diversions of a Midsummer night’s dream. Also students who exceed expectation tend to be our performance majors who’ve also taken one of our advanced acting classes in Shakespeare.</p> <p>2. Students were able to work collaboratively in a group to create a lighting design concept and present it to the class.</p> <p>One of the advantages of presenting this is a capstone project is that by this time students in the class have begun to know each other well in tend to gravitate towards small groups easily. Working collaboratively is a key to the success with theatrical production. Students tend to have an easy time working together. Instructors noticed that there is a definite give-and-take as the students bring their strengths to the group. One strategy that the instructor has is one of the members of each group he selects. This member tends to have advanced technical skills which will help in the realization of the project.</p> <p>3. Realizing several scenes from a selected play in</p>	<p>Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Meets expectation: Students were able to demonstrate the ability to break down a play into its elements for the purposes of creating lighting design.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate the ability to break down a play into its elements for the purposes of creating lighting design.</p> <p>2. Work collaboratively in a group to create a lighting design concept and present it to the class.</p> <p>Does not meet expectation: Students were not able to work collaboratively in a group to create a lighting design concept and present it to the class.</p> <p>Meets expectation: Students were able to work collaboratively in a group to create a lighting design concept and present it to the class.</p> <p>Exceeds expectation: Students exceeded in the ability to work collaboratively in a group to create a lighting design concept and present it to the class.</p> <p>3. Realizing several scenes from a selected play in the lighting lab.</p> <p>Does not meet expectation: Students were not able to demonstrate the ability to realize several scenes from a selected play in the lighting lab.</p> <p>Meets expectation: Students were able to realize several scenes from a selected play in the lighting lab.</p>	<p>the lighting lab.</p> <p>For this part of the assessment the students are asked to create a cue list and a light key that represents each of the individual lighting moments for the play. One member of the group is assigned as a programmer for the lighting board. This member is selected by the instructor because of their more advanced technical abilities. The instructor finds that for this portion of the assessment students are able to use their strengths to be able to achieve a successful project. Students with a better understanding of acting and script analysis tend to share their concepts with metaphors. Students with more advanced technical abilities tend to be able to grasp how the individual fixtures are able to be used to successfully realize the design.</p> <p>(11/24/2016)</p> <p>Faculty Assessment Leader: Georges</p>	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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Exceeds expectation: Students exceeded in the ability to realize several scenes from a selected play in the lighting lab.

ECC: THEA 189:Costuming for the Stage

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Safe Costume Shop Tool Usage - Upon successful completion of this course students will be able to discuss and employ safe costume shop tool usage.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014)</p> <p>Input Date: 12/12/2013</p>	<p>Project - This project was used in order to assess students' ability to identify and safely use tools in the Campus Theater Costume Shop. Students were given a Vocabulary List of tools and procedures that we discussed in class. Then they completed a written quiz as well as a practical sewing project. The students were then assessed on their ability to use the tools appropriately. This was done in the Fall 2014 semester in the Costume Shop, room TH154.</p> <p>Traits</p> <p>Identification of tools and their properties</p> <p>Does Not Meet Expectations</p> <p>Students show very limited ability to identify standard tools and their properties.</p> <p>Meets Expectation</p> <p>Students show ability to identify standard tools and their qualifying properties.</p> <p>Exceeds Expectation</p> <p>Students show strong ability to identify standard tools and their exact properties.</p> <p>Tool Usage</p> <p>Does Not Meet Expectations</p> <p>Students show very limited ability to put to use standard tools for their appropriate purposes.</p> <p>Meets Expectation</p> <p>Students show ability to use standard tools for their functional</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>Twenty One Students were assessed</p> <p>Identification of Tools and their Properties</p> <p>Does Not Meet Expectations: 10% did not meet expectations</p> <p>Meets Expectation: 50% met expectations</p> <p>Exceeds Expectation: 40% exceeded expectations</p> <p>Tool Usage</p> <p>Does Not Meet Expectations: 10% did not meet expectations</p> <p>Meets Expectation: 50% met expectations</p> <p>Exceeds Expectation: 40% exceeded expectations</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>Identification of Tools and their Properties</p> <p>The students start the first class being very excited and eager to start learning to sew. As they realize that proper construction techniques and the many steps involved are not as easy to master (well) as they expected, they tend to migrate into a couple of different categories. Those that are able to formulate 3D plans in their heads do better at comprehending the Vocabulary lists. Practical usage helps the others wrap their minds around the procedures. The balance between starting in on usage of machines, needles and tools, and the requisite lecture explanations is the point that the Instructor needs to assess with each particular class.</p> <p>Tool Usage</p> <p>Most every tool in a Costume Shop has an aspect of being either pointed, sharp or hot. I try to start the semester with everyone working in pairs, to mitigate confusion and error. Also the physical project they complete first, and for this assessment, is small and fairly contained. While not really feasible to require the less focused students to remain on hand stitching projects, I do try and steer the proceeding</p>	<p>Action: Because of the nature of the method of costume construction, the college needs to insure that there are enough sewing machines for each student to have access to a machine to be able to develop skills. At present there are twelve machines; this is approximately 60% of needed number. Also the Repairs and Maintenance Budgets need to be maintained, as the learning curve does indicate that some students will not handle the sewing machines properly and thus the equipment may have excessive wear and tear. (10/06/2017)</p> <p>Action Category:</p> <p>Program/College Support</p>

Course SLOs	Assessment Method Description	Results	Actions
	<p>properties of use in a safe manner. Exceeds Expectation Students show strong ability to employ standard tools to take advantage of their properties safely.</p> <p>Standard and Target for Success: Identification of tools and their properties Standard of expectation: 85% of students will achieve "Meets Expectations" or better level. Tool Usage Standard of expectation: 85% of students will achieve "Meets Expectations" or better level.</p>	<p>construction to smaller or more complicated patterns, as each student seems capable. I ask that each student show me for approval the next step in construction as they get to it throughout the semester, to head off any injury or backtracking. There is a large First Aid kit at the ready, as well. Pin pricks cannot be 100% avoided in any Costume Shop.</p> <p>(12/12/2014) Faculty Assessment Leader: K. Wilkinson</p>	
<p>SLO #2 Costume Design - Upon successful completion of this course students will be able to analyze and critique a costume design for a theatrical production. Course SLO Status: Active Course SLO Assessment Cycle: 2015-16 (Fall 2015) Input Date: 12/12/2013</p>	<p>Exam/Test/Quiz - This project was used in order to assess students' ability to disseminate the aspects of a successful costume design. Students were given a script to breakdown; then they drew, colored and chose fabric/materials for a production of that play. This display was organized and presented to the other class members for feedback. The procedures and criteria were discussed in class. The students were then assessed on their application of these parameters. This was done in the Fall 2015 semester in classroom MU207. Rubric Traits Does Not Meet Expectations Students show very limited ability to analyze the design elements Meets Expectation</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015) Standard Met? : Standard Met Comprehension of the Elements of a Design Does Not Meet Expectations: 10% did not meet expectations Meets Expectation: 40% met expectations Exceeds Expectation: 50% exceeded expectations</p> <p>Expression of the Reasoning behind a Costume Design Does Not Meet Expectations: 10% did not meet expectations Meets Expectation: 60% met expectations Exceeds Expectation: 30% exceeded expectations OBSERVED PATTERNS AND FINDINGS FROM DATA Comprehension of the Elements of a Design Many students start the semester thinking they already understand what is involved in Costuming. Often at that point they have not even taken into account the color palate, much less other details. As I ask them to break down the elements (silhouette, color, period, unity, emphasis), most students begin to develop a keener eye for</p>	<p>Action: Program/College The expansion of the Center for the Arts offerings, and general support of other performances on campus would give the students more opportunities to see the fundamental principles we are teaching applied and in action! (01/01/2017) Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Students show ability to identify and analyze the design elements Exceeds Expectation Students show strong ability to identify and analyze all the design elements Understands Design Aspects Does Not Meet Expectations Students show very limited ability to formulate a balanced understanding of the needs of the design. Meets Expectation Students show ability to use understanding in balancing the needs and qualities of a costume design. Exceeds Expectation Students show strong ability to employ costume design factors to produce a realized costume plan and assessment.</p> <p>Standard and Target for Success: Standard and Target for Success Analyze a Costume Design Standard of expectation: 85% of students will achieve "Meets Expectations" or better level. Analyze and Critique a Costume Design Standard of expectation: 85% of students will achieve "Meets Expectations" or better level.</p>	<p>everything that goes on onstage: prop design, sets, lighting coloration. Most do not fully recognize accurate historic details in one semester's study. This is certainly understandable for students that are really taking the class as a requirement for the degree, not out of a longing to be a Costumer. It is nice that they begin to look at the wider world with a more discerning eye, though! Expression of the Reasoning behind a Costume Design I find the present student mindset is much more content with mash-ups of details and periods than my professors would tolerate when I was an undergraduate. But that is not to say it is good or bad. Culture and modes flow much faster these days. I am just having to do more explanation of true, clear use of the elements to be sure the students understand what it is they are building on - to get to these new configurations. Only ten percent of the class has any real interest in continuing application to the costume, or even design field. My emphasis must be on design as a total awareness in the world around them. (11/27/2015) Faculty Assessment Leader: Kim Wilkinson</p>	
SLO #3 Theatrical Pants - Upon successful completion of this course students will be able to calculate, measure, and create a pair of theatrical pants.	Laboratory Project/Report - This project was used in order to assess students' ability to a complete a wearable pair of pants, applying the use of straightforward sewing	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met? : Standard Met DATA Thirteen Students were assessed.</p>	Action: There may be a need to build into the structure of the class some sort of Supplies Fee, as I am finding that the students are having more difficulty in

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>techniques, applicable in every Costume Shop. The successful garment would be modeled on the student upon completion, proving its viability in terms of structural integrity and proper fitting dimensions. Students were given options on fabric, style and silhouette. The procedures and criteria were discussed in class. The students were then assessed on their application of these parameters. This was done in the Fall 2016 semester in the Costume Shop, room TH154.</p> <p>Standard and Target for Success:</p> <p>Calculate and Measure to work with a Pattern</p> <p>Standard of expectation: 85% of students will achieve "Meets Expectations" or better level.</p> <p>Create and complete a pair of Pants</p> <p>Standard of expectation: 85% of students will achieve "Meets Expectations" or better level.</p> <p>Rubric</p> <p>Traits</p> <p>Understands the ways to measure and calculate information needed for using a pattern, in the construction of pants.</p> <p>Does Not Meet Expectations</p> <p>Students show very limited ability to comprehend measurements and three dimensional thinking of patterns.</p> <p>Meets Expectation</p> <p>Students show ability to think through measuring and pattern</p>	<p>Comprehension of Measurements and Patterns</p> <p>Does Not Meet Expectations: 15% did not meet expectations</p> <p>Meets Expectation: 40% met expectations</p> <p>Exceeds Expectation: 45% exceeded expectations</p> <p>Ability to Use the Sewing Machines properly to complete a garment</p> <p>Does Not Meet Expectations: 15% did not meet expectations</p> <p>Meets Expectation: 50% met expectations</p> <p>Exceeds Expectation: 35% exceeded expectations</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>Comprehension of Measurements and Patterns</p> <p>Many of the students start the semester with no knowledge of needle and thread, much less the use of a sewing machine and the process of garment construction. The project is geared to each student creating a style of pants that they will keep for themselves, with the idea of inspiring them to want it to look the best possible.</p> <p>Use of the tape measure and sizing information seems to be reasonably comprehensible.</p> <p>Often when the students look at the paper pattern for the first time, they have to make a large leap forward in comprehension in seeing the garment as component parts. These sections of fabric are to be organized and connected in ways that can cover, yet move with the body. This three dimensional exercise is harder.</p> <p>For some reason, this semester the class had a larger number of students whose critical thinking skills did not seem strong. For these students, the use of pattern pieces never rose above a rote following of written steps. Even the use of their own fabrics did not initiate a desire to overcome the gap in comprehension and involvement. I believe what they did take away was the idea that sewing is harder than they thought.</p> <p>Ability to Use the Sewing Machines properly to complete a</p>	<p>purchasing the fabric and sewing notions needed to complete projects assigned in class in a timely manner. If there were a way to guarantee those funds were garnered from the students at the beginning of the process, then the instructor could enable the supplies to be in the classroom when and as needed. This would help move everyone smoothly through accomplishing as much sewing as possible. Time at the machine is key. Literal practice time is what hones and accelerates their skills.</p> <p>Because of the nature of costume construction, the college needs to insure that there are enough sewing machines for each student to have access to a machine to be able to develop skills. Also the Repairs and Maintenance Budgets need to be maintained, as the learning curve does indicate that some students will not handle the sewing machines properly and thus the equipment may have excessive wear and tear.</p> <p>(03/01/2017)</p> <p>Action Category:</p> <p>Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>calculation.</p> <p>Exceeds Expectation</p> <p>Students show strong ability to calculate measurements in the use of developing a pattern.</p> <p>Understands and masters stitching on a Sewing Machine to complete the garment properly.</p> <p>Does Not Meet Expectations</p> <p>Students show very limited ability to understand the steps involved or use the sewing machine effectively.</p> <p>Meets Expectation</p> <p>Students show ability to use the sewing machine and can do various stitches to complete the pants.</p> <p>Exceeds Expectation</p> <p>Students show strong ability to employ all functions of the standard sewing machine properly in completing a well-made pair of pants.</p>	<p>garment</p> <p>The power tool that a sewing machine is requires faithful regard to the steps and placements inherent to the design of the machine. These points are not onerous – but they are specific. If you have not threaded all of the take up levers properly, the machine will not make a stitch properly. If you do not keep an eye on the fabric placement, your seam allowances will be off -and the seams will make the garment too small, or not hold both layers together.</p> <p>The people learning to work the machines usually are scared for the first minute; then realize that it is rather fun and not likely to injure them. This was mostly the pattern of the process this time as well.</p> <p>There was an issue of some students not bringing fabric to class on the days announced and posted; they were assigned to assist other students during the class time. While this was helpful, it did not illicit as much concentration from the students who were not working on their own pants, and they did get as much sewing time.</p> <p>(11/30/2016)</p> <p>Faculty Assessment Leader: K. Wilkinson</p>	

ECC: THEA 197abcd:Technical Theatre Production

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Safe Theater Practices - Upon successful completion of this course, students will be able to demonstrate and apply safe technical theater practices in the areas of theatrical rigging, properties, lighting, sound, costuming, makeup, and stagecraft.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - STATEMENT</p> <p>This assessment was conducted during the production run of the theater departments One Acts. The Theater Department presents 4 productions a year and each of the productions technical theatrical crewing requirements are provided by our Theater Department students. Students are assigned to various crews by the Theater Departments technical director. These crews include the lighting crew, sound crew, stage crew, property crew, and costume/makeup crew. For the purposes of this assessment students were observed during the technical rehearsals and theatrical production run.</p> <p>Rubric</p> <p>Traits</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectations: 0% of students</p> <p>Meets expectations: 20% of students</p> <p>Exceeds expectations: 80% of students</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Does not meet expectations: 5% of students</p> <p>Meets expectations: 25% of students</p> <p>Exceeds expectations: 70% of students</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Does not meet expectations: 10% of students</p> <p>Meets expectations: 30% of students</p> <p>Exceeds expectations: 60% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Our theater crews typically perform above expectation due</p>	<p>Action: For this class to maintain its integrity the institution needs to continue to support the theater production program. In the performing arts there is only so much that can be learned in the classroom. Performance is a very important part of the educational process in all theater departments. During production students work in a community in a very focused manner to produce a production that is then viewed by an audience of other students and community members. Theater production, producing theatrical plays, is an extremely important part of undergraduate theater training programs. Without scenery, lighting, and costumes it would be very difficult for us to continue training students and technical theater.</p> <p>(10/01/2015)</p> <p>Action Category:</p> <p>Program/College Support</p> <p>Follow-Up: The theater Department in the fine arts division have continue to support the theater program production program. This year the theater Department has offered the stagecraft and lighting class to gather in the fall semester 2015 to help support the department productions. (10/20/2015)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>the areas of stage lighting and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p>	<p>to the nature of their duties. The lighting and sound crew for the one acts comprised of theater students who were working as designers and theater students who are working as operators for the lighting. A professional sound designer was brought in and a student sound operator was assigned to assist the designer with implementing the sound design. The instructor noticed students who were working as lighting designers for the most part had successful designs for their productions. The students spent many hours in rehearsals and with the instructor preparing for the design process. The student light and sound operators also trained extensively with the instructor. Due to the nature of theatrical production a high level of performance is expected of the students. The theater students on this crew performed at a very high level.</p>	
	<p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p>	<p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>The stage and property crew for the one act production also performed at a very high level. The students are responsible for setting up the individual sets and properties for the 4 plays that were part of the One Acts. A student was assigned as a deck crew chief for this production. The student assigned as the deck crew chief was given leadership responsibility and coordinated with the instructor for the section. For the most part the students on the stage crew performed their duties to a high level. There was also a student assigned as the prop crew lead. The student had responsibility for setting all of the properties for the productions both onstage and off stage. Both the student deck crew chief and student prop crew chief were chosen for their leadership ability. The instructor uses this technique to give students the opportunity to build leadership skills. Students who are assigned in leadership roles have worked on several crews before they are given this opportunity. The Instructor believes that this is a wonderful opportunity for students to build skills in a theater community.</p>	
	<p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve</p>	<p>(10/24/2014)</p> <p>Faculty Assessment Leader: William Georges</p>	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>“meets expectations” or “exceeds expectations” level</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p>		
<p>SLO #2 Queuing Sequences - Upon successful completion of this course, students will be able to generate and organize at a basic level the queuing sequences for the various crew assignments in a live theater production.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - This assessment was conducted during the production run of the theater departments Lysistrata. This production used a variety of theatrical techniques including the addition of many songs. Students are assigned to various crews by the Theater Departments technical director. These crews include the lighting crew, sound crew, stage crew, property crew, and costume/makeup crew. For the purposes of this assessment students were observed during the technical rehearsals and theatrical</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectations: 0% of students Meets expectations: 40% of students Exceeds expectations: 60% of students</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p>	<p>Action:</p> <p>For this class to maintain its integrity the institution needs to continue to support the theater production program. In the performing arts there is only so much that can be learned in the classroom. Performance is a very important part of the educational process in all theater departments. During production students work in a community in a very focused manner to produce a production that is then viewed by an audience of other students and community members. Theater</p>

Course SLOs	Assessment Method Description	Results	Actions
	<p>production run.</p> <p>Traits</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Does not meet expectation: Students were not able to</p> <p>Standard and Target for Success:</p> <p>STANDARD AND TARGET FOR SUCCESS</p> <p>1. Demonstrating and applying safe theater practices in the</p>	<p>Does not meet expectations: 5% of students</p> <p>Meets expectations: 35% of students</p> <p>Exceeds expectations: 60% of students</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Does not meet expectations: 10% of students</p> <p>Meets expectations: 30% of students</p> <p>Exceeds expectations: 60% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production of Lysistrata.</p> <p>Our theater crews typically perform above expectation due to the nature of their duties. The lighting and sound crew for the one acts comprised of theater students who were working as designers and theater students who are working as operators for the lighting. A professional sound designer was brought in and a student sound operator was assigned to assist the designer with implementing the sound design. The instructor noticed students who were working as lighting designers for the most part had successful designs for their productions. The students spent many hours in rehearsals and with the instructor preparing for the design process. The student light and sound operators also trained extensively with the instructor. Due to the nature of theatrical production a high level of performance is expected of the students. The theater students on this crew performed at a very high level.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production Lysistrata.</p> <p>The stage and property crew for the one act production also performed at a very high level. The students are responsible</p>	<p>production, producing theatrical plays, is an extremely important part of undergraduate theater training programs. Without scenery, lighting, and costumes it would be very difficult for us to continue training students and technical theater.</p> <p>(02/02/2017)</p> <p>Action Category:</p> <p>Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p>	<p>for setting up the individual sets and properties for the 4 plays that were part of the One Acts. A student was assigned as a deck crew chief for this production. The student assigned as the deck crew chief was given leadership responsibility and coordinated with the instructor for the section. For the most part the students on the stage crew performed their duties to a high level. There was also a student assigned as the prop crew lead. The student had responsibility for setting all of the properties for the productions both onstage and off stage. Both the student deck crew chief and student prop crew chief were chosen for their leadership ability. The instructor uses this technique to give students the opportunity to build leadership skills. Students who are assigned in leadership roles have worked on several crews before they are given this opportunity. The Instructor believes that this is a wonderful opportunity for students to build skills in a theater community.</p> <p>(11/20/2015)</p> <p>Faculty Assessment Leader: William Georges</p>	
<p>SLO #3 Responsibilities of Technical Crew Members - Upon successful completion of this course, students will be able to demonstrate and execute at a basic level how to safely perform the duties and responsibilities of a technical crew member for a live theater production while applying a professional demeanor.</p>	<p>Performance - This assessment was conducted during the production run of the theater departments of a Piece of My Heart. The Theater Department presents 4 productions a year and each of the productions technical theatrical crewing requirements are provided by our Theater Department students. Students are assigned to various</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectations: 5% of students</p> <p>Meets expectations: 20% of students</p>	<p>Action: For this class to maintain its integrity the institution needs to continue to support the theater production program. In the performing arts there is only so much that can be learned in the classroom. Performance is a very important part of the educational process in all theater departments. During production</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>crews by the Theater Departments technical director. These crews include the lighting crew, sound crew, stage crew, property crew, and costume/makeup crew. For the purposes of this assessment students were observed during the technical rehearsals and theatrical production run.</p> <p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their duties and responsibilities for the production. Standard of expectation: 90% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties and responsibilities of the stage crew and property crew for the production. Standard of expectation: 90% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>Rubric Traits</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their</p>	<p>Exceeds expectations: 85% of students</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production. Does not meet expectations: 5% of students Meets expectations: 35% of students Exceeds expectations: 60% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production. Our theater crews typically perform above expectation due to the nature of their duties. The lighting and sound crew for the A Piece of My Heart comprised of theater students who were trained in the areas of lighting programming and cue execution. The students work with a professional lighting designer who was assigned by the production manager to design the lighting for the production. Also, professional sound designer was brought in and a student sound operator was assigned to assist the designer with implementing the sound design. The student light and sound operators also trained extensively with the instructor. Due to the nature of theatrical production a high level of performance is expected of the students. The theater students on this crew performed at a very high level.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production. The stage and property crew for A Piece of My Heart also performed at a very high level. The students are responsible for setting up the individual sets and properties for the Production. A student was assigned as a deck crew chief/fly</p>	<p>students work in a community in a very focused manner to produce a production that is then viewed by an audience of other students and community members. Theater production, producing theatrical plays, is an extremely important part of undergraduate theater training programs. Without scenery, lighting, and costumes it would be very difficult for us to continue training students and technical theater. (03/02/2017)</p> <p>Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>duties and responsibilities for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties and responsibilities of the stage crew and property crew for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p>	<p>crew chief for this production. The student assigned as the deck crew chief/fly crew chief was given leadership responsibility and coordinated with the instructor for the section to assure that all of the responsibilities perform safely while applying a professional demeanor. The training program at El Camino stresses the need for students on the crew to always maintain a level of professionalism. This is an important aspect of how we train students to work so that they can take their skills into the professional theater. There was also a student assigned as the prop crew lead. The student had responsibility for setting all of the properties for the productions both onstage and off stage. Both the student deck crew chief and student prop crew chief were chosen for their leadership ability and their ability to work collaboratively with the other students. The instructor uses this technique to give students the opportunity to build leadership skills. Students who are assigned in leadership roles have worked on several crews before they are given this opportunity. The Instructor believes that this is a wonderful opportunity for students to build skills in a theater community.</p> <p>(10/28/2016)</p> <p>Faculty Assessment Leader: W. Georges</p>	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.

ECC: THEA 214A:Intermediate Acting

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #1 Monologues and Short Scenes - Upon successful completion of this course students will be able to demonstrate the intermediate elements of acting through monologues and short scenes while applying professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014)</p> <p>Input Date: 12/12/2013</p>	<p>Project - STATEMENT In this intermediate acting project students will rehearse and perform contemporary scenes in class. They will be assessed through the evaluation of their preparation (including written character analysis), adjustments made in response to instructor critiques and student feedback during rehearsals, and quality of their energy and collaboration with scene partners in performance.</p> <p>RUBRIC Traits</p> <p>1. Brief written analysis of character's "given circumstances" which affect character behavior and motivation</p> <p>Does not meet expectation: Student does not submit written work or submits answers not based on the "given circumstances" of the character within the scene.</p> <p>Meets expectation: Student submits work that exhibits basic understanding of the "given circumstances" and motivation of the character within scene.</p> <p>Exceeds expectation: Student submits written work which exhibits above average interest, Curiosity and creativity in understanding and applying character's "given circumstances".</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Spring 2015)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Written character analysis: Does not meet expectations: 40% of students Meets expectations: 40% of students Exceeds expectations: 20% of students</p> <p>2. Adjustments made in response to instructor critiques and student feedback during rehearsals: Does not meet expectations: 10% of students Meets expectations: 60% of students Exceeds expectations: 30% of students</p> <p>3. Performance that demonstrates student's understanding of "given circumstances" and character motivation as exhibited by physical and vocal energy, concentration and connection to scene partner(s):</p> <p>Does not meet expectations: 10% of students Meets expectations: 50% of students Exceeds expectations: 40% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>Written: For this section of the assessment students were asked to submit a character paper after reading and analyzing contemporary scene. They were asked to consider and circumstances of the scene and how those circumstances affect the character. A significant portion of students either did not submit written work on time, or submitted work that was barely literate. Most students had a basic understanding of how to understand and articulate how the character is influenced by the circumstances of the play.</p>	<p>Action: ACTION PLAN</p> <p>Teaching Strategies: Students have clearly benefited from "work-in-progress" open rehearsals where the teacher could give clear feed-back and dialogue with the actors on the specific challenges of the scene. I have also noted improved scene work when I have done a one-on-one conference with each group early in the process. The biggest problem I noted is that students have not scheduled sufficient working rehearsals in an adequate rehearsal studio. I have done everything I can do to make these facilities available to our students. I employed a new process in student critiques of scenes this semester and it seem to have worked. I listed several key elements of scene criticism on the board and asked the full class to sign their name next to one category before the start of the scene and then to focus on that element of performance in their comments. This lead to full class participation in the oral critiques.</p> <p>Comments: Scene work showed marked improvement this semester—lots of growth. However, students need to obtain and read the full script in a timely</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>2. Adjustments made in response to instructor critiques and student feedback during rehearsals Does not meet expectation: Student does not demonstrate incorporation of feedback or criticism given in order to improve scene work either due to lack of understanding or disinterest. Minimal improvement in work over rehearsal period Meets expectation: Student demonstrates incorporation of feedback or criticism, improving the quality of scene work and life of the character during rehearsal process Exceeds expectation: Student demonstrates exceptional evidence of understanding and incorporation of feedback, vastly improving the quality and life of the scene during the rehearsal process</p> <p>3. Performance that demonstrates student's understanding of "given circumstances" and character motivation as exhibited by physical and vocal energy, concentration and connection to scene partner(s). Does not meet expectation: Student does not evidence concentrated or committed work. Has not memorized work, vocal and physical work is not motivated. There is little connection to "given circumstances" or to scene partner. Meets expectation: Student demonstrates a basic understanding of and ability to fulfill character within the "given circumstances". Work is physically and vocally</p>	<p>Rehearsal Adjustments/Process: Students were asked to consider and implement adjustments based on critique of instructor and constructive suggestions from students. Most students understood and implemented these suggestions, with a portion demonstrating a deep understanding of character. There were a very few who resisted any criticism and who did not make adjustments to their work.</p> <p>Performance: Students were asked to demonstrate understanding of impact of "given circumstances" on character with performance exhibiting by physical and vocal energy, concentration and connection to scene partner(s). After several in-class rehearsals with notes, and rehearsals outside of class, most students were able to focus their work and bring vocal and physical commitment and strong evidence of good collaboration with scene partners. A small number remained unfocused and uncommitted, while a few exceeded expectations with performances of above average work. (11/13/2014) Faculty Assessment Leader: R. Scarlata</p>	<p>manner. This is sometimes a problem. (01/22/2015) Action Category: Teaching Strategies Follow-Up: The instructor for this course is retooled their critique forms. The theater Department is still in need of a third adequate rehearsal studio. This is been discussed and Department meetings (10/20/2015)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>committed and concentrated. Good connection to scene partner(s) Exceeds expectation: Student's work demonstrates strong evidence of deep understanding of "given circumstances" and character motivation. Physical and vocal work is committed and consistent. Connection to scene partner(s) is strong.</p> <p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS Brief written analysis of character's "given circumstances" Standard of expectation: 75% of the students in this class will achieve "meets expectations" or "exceeds expectations" level Adjustments made in rehearsal in response to instructor criticism and student feedback Standard of expectation: 85% of students in this class will achieve "meets expectations" or "exceeds expectations level Performance that demonstrates understanding of "given circumstances", physical and vocal energy and connection to scene partner(s) Standard of expectation: 85% of students in this class will achieve "meets expectations" or "exceeds expectations"</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>SLO #2 Observing and Critiquing Elements - Upon successful completion of this course students will be able to observe and critique elements of acting at an intermediate level.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - Statement</p> <p>In this project the student will identify the actor's ability to name and perform a clear objective as he views classmates perform a duet scene for the class. Specifically, in oral and written critiques, the student will identify the objectives of each character in scenes presented by fellow class mates and critique the success of each actor in fully realizing those objectives in performance.</p> <p>Rubric</p> <p>Traits</p> <p>1. Written evaluations where the student clearly identifies the actor's objectives within a scene.</p> <p>Does Not Meet Expectation Student shows little or no ability to articulate the actor's objectives within a scene using active verbs.</p> <p>Meets Expectation Student exhibits some evidence of the ability to articulate the actor's objectives within a scene using active verbs.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to select active verbs that are appropriate to the given circumstances.</p> <p>2. Oral critiques where the student clearly identifies the actor's objectives within a scene.</p> <p>Does Not Meet Expectation Student shows little or no ability to identify the actor's objectives within a scene.</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>1. Written evaluations where the student clearly identifies the actor's objectives.</p> <p>Does Not Meet Expectation: 15% of students Meets Expectation: 60% of students Exceeds Expectation: 25% of students</p> <p>2. Oral critiques where the student identifies the actor's objectives.</p> <p>Does Not Meet Expectation: 20% of students Meets Expectation: 60% of students Exceeds Expectation: 20% of students</p> <p>Observed Patterns and Findings from Data</p> <p>Written evaluations where the student clearly identifies the actor's objectives (students met expectation)</p> <p>For this part of the assessment students were asked to observe a performance of a duet scene and at the conclusion of the performance to fill out a detailed evaluation form where the student identifies the performer's objectives within a performed scene using active verbs. Most students are able to view the scene and pinpoint in writing the performer's objectives using active verbs. Some are not able to identify the actor's objectives or are unable to articulate the objective in active verbs using adjectives or adverbs instead.</p> <p>Oral critiques where the student identifies the actor's objectives.</p> <p>Most students were able to pinpoint the performer's objectives, but some are nervous and inarticulate and not able to identify the actor's objectives. Many use adjectives and adverbs instead of the required active verbs. With assistance from the instructor, many students develop a stronger ability to identify objectives and articulate the objectives in active verbs.</p> <p>(11/20/2015)</p>	<p>Action: I recommend that students be required to pass a basic English writing class before taking this course so they are able to write in complete sentences and understand basic grammar so they can succeed in the writing assignments in this course. I also believe that students need to have a basic mastery of the spoken English language in order to succeed in this class. I recommend that one of the recommended pre-requisites for this course is basic competence in speaking English. (11/17/2017)</p> <p>Action Category: Curriculum Changes</p> <hr/> <p>Action: One of the things I noticed was that as the semester progressed and we read and discuss our text, The Power Of The Actor, students were more successful in identifying objectives. Also, as we orally critiqued the scenes together as a class, students developed a more precise vocabulary and critical ear and the critiques, both written and oral, improved.</p> <p>(03/03/2017)</p> <p>Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Meets Expectation Student exhibits some evidence to identify the actor's objectives within a scene.</p> <p>Exceeds Expectation Student demonstrates considerable evidence to identify the actor's objectives within a scene.</p> <p>Standard and Target for Success: Standard and Target for Success Written evaluations of class scene work where the student identifies the objectives of each actor in class scenes. Standard of expectation: 85% of students will achieve "meets expectations" or "exceeds expectations" level Oral critiques of class scene work where the student identifies the objectives of each actor in class scenes. Standard of expectation: 80% of students will achieve "meets expectations" or "exceeds expectations" level</p>	<p>Faculty Assessment Leader: Ron Scarlata</p>	
<p>SLO #3 Theatre Staging Terminology - Upon successful completion of this course students will know and apply theatre staging terminology. Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/12/2013</p>	<p>Performance - In this project, the student, with a class partner, will prepare, stage/block and present in class acting scenes (comedy and drama) from contemporary playwrights. For this, they will complete a written character analysis, scene analysis and create a floor plan for each scene. They will utilize available furniture and scenic</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met? : Standard Met Data</p> <p>Evaluations where the student clearly follows the directions correctly and confidently.</p> <p>Does Not Meet Expectation: 10% of students Meets Expectation: 60% of students</p>	<p>Action: Something I will employ in the future is a preparatory hands-on demonstration (using a comedy and dramatic scene) of how students can approach and apply character and scenic analysis to staging/blocking a scene. After the initial scene presentation, verbal evaluation and discussion, I worked with students on clarifying</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>units to replicate floor plan for each scene.</p> <p>Standard and Target for Success: Standard and Target for Success Verbal evaluations and group discussion of the students' ability to clearly and confidently apply staging/blocking to each scene within the analytical context of the scene, and the motivation and actions of the characters they are playing.</p> <p>Standard of expectation: 90% of students will achieve "meets expectations" or "exceed expectations" level. Rubric Traits Verbal evaluations where the student clearly applies staging/blocking standards with accuracy and confidence. Does Not Meet Expectation Student shows little or no ability to analyze character and scene, create floor plan and practically apply to scene presentation. Meets Expectation Student exhibits some evidence of the ability to analyze character and scene, create floor plan and practically apply to scene presentation. Exceeds Expectation Student demonstrates considerable evidence of the ability to analyze character and scene, create floor</p>	<p>Exceeds Expectation: 30% of students</p> <p>Observed Patterns and Findings from Data In this project, the student, with a class partner, will prepare, stage/block and present in class acting scenes (comedy and drama) from contemporary playwrights. They will complete a written character analysis, scene analysis and create a floor plan for each scene. They will utilize available furniture and scenic units to replicate floor plan for each scene.</p> <p>For this assessment students were asked to go onstage and present acting scenes utilizing their previous knowledge of theatrical staging and terminology. In advance of this assessment, the instructor reviewed with students, staging terminology and creation of the scenic floor plan within the context of specific needs of scene; based upon character and scene analysis. While most of the students have an understanding of stage terms and their practical application, some students did not clearly apply staging/blocking to one or both scenes. (11/24/2016) Faculty Assessment Leader: R.Scarlata</p>	<p>staging/blocking. In doing so, I noticed a heightened clarity and confidence in the staging/blocking of subsequent scene projects. (03/02/2017) Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>plan and practically apply to scene presentation.</p> <p>Performance - In this project, the student, with a class partner, will prepare, stage/block and present in class acting scenes (comedy and drama) from contemporary playwrights. For this, they will complete a written character analysis, scene analysis and create a floor plan for each scene. They will utilize available furniture and scenic units to replicate floor plan for each scene.</p> <p>Standard and Target for Success: Verbal evaluations and group discussion of the students' ability to clearly and confidently apply staging/blocking to each scene within the analytical context of the scene, and the motivation and actions of the characters they are playing.</p> <p>Standard of expectation: 90% of students will achieve "meets expectations" or "exceed expectations" level. Rubric</p> <p>Traits Verbal evaluations where the student clearly applies staging/blocking standards with accuracy and confidence.</p> <p>Does Not Meet Expectation Student shows little or no ability to analyze character and scene, create</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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floor plan and practically apply to scene presentation.

Meets Expectation

Student exhibits some evidence of the ability to analyze character and scene, create floor plan and practically apply to scene presentation.

Exceeds Expectation

Student demonstrates considerable evidence of the ability to analyze character and scene, create floor plan and practically apply to scene presentation.

ECC: THEA 216 :Acting: Auditioning and Cold Reading

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Cold Readings Contrasting Monologues - Upon successful completion of this course students will be able to perform cold readings and contrasting monologues while applying a professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2014-15 (Fall 2014), 2018-19 (Fall 2018)</p> <p>Input Date: 12/12/2013</p> <p>Comments:: FALL-only class</p>	<p>Project - STATEMENT In this acting project students will rehearse and perform two contrasting monologues. They will be assessed through the evaluation of their preparation (including written character analysis), adjustments made in response to instructor critiques and student feedback during rehearsals. In addition, the two contrasting pieces will be evaluated on the basis of the student's success in performing both pieces back-to-back within a mandatory five minute time period with professional-level introductions and transitions.</p> <p>RUBRIC Traits</p> <p>1. Brief written analysis of character's "given circumstances" which affect character behavior and motivation</p> <p>Does not meet expectation: Student does not submit written work or submits answers not based on the "given circumstances" of the character within the scene.</p> <p>Meets expectation: Student submits work that exhibits basic understanding of the "given circumstances" and motivation of the character within scene.</p> <p>Exceeds expectation: Student submits written work which exhibits</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014)</p> <p>Standard Met? : Standard Met DATA</p> <p>1. Written character analysis: Does not meet expectations: 18% of students Meets expectations: 60% of students Exceeds expectations: 22% of students</p> <p>2. Adjustments made in response to instructor critiques and student feedback during rehearsals: Does not meet expectations: 20% of students Meets expectations: 60% of students Exceeds expectations: 20% of students</p> <p>3. Performance that demonstrates student's understanding of "given circumstances" and character motivation as exhibited by physical and vocal energy, concentration and connection to scene partner(s):</p> <p>Does not meet expectations: 10% of students Meets expectations: 52% of students Exceeds expectations: 38% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>Written: For this section of the assessment students were asked to submit a character paper after reading and analyzing each monologue. They were asked to consider and circumstances of the monologue and how those circumstances affect the character. A significant portion of students either did not submit written work on time, or submitted work that was barely literate. Most students had a basic understanding of how to understand and articulate how the character is influenced by the circumstances of the play.</p>	<p>Action: ACTION PLAN</p> <p>Teaching Strategies: I have had a great deal of success in helping students select material and in coaching the actor's so they can achieve a richer performance. Several of the exercises I have employed, especially the "monologue/dialogue" exercise are reaping rewards. Student feed- back to the work-in-progress is appreciated and often helpful. However, I am still struggling to keep student comments short and succinct. Also, I keep striving to gain wider participation in class critiques.</p> <p>Comments: This was a strong class this year! Most students were very committed and professional in their work ethic. A few students gave stronger performances when we worked extensively on their pieces for the first performance. There was evidence that some did not review notes and put enough effort in the preparation for the final "combined monologue final." However, the majority of students exited the course with two viable audition pieces that should be helpful to their academic progress and professional goals.</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>above average interest, Curiosity and creativity in understanding and applying character's "given circumstances".</p> <p>2. Adjustments made in response to instructor critiques and student feedback during rehearsals Does not meet expectation: Student does not demonstrate incorporation of feedback or criticism given in order to improve scene work either due to lack of understanding or disinterest. Minimal improvement in work over rehearsal period Meets expectation: Student demonstrates incorporation of feedback or criticism, improving the quality of scene work and life of the character during rehearsal process Exceeds expectation: Student demonstrates exceptional evidence of understanding and incorporation of feedback, vastly improving the quality and life of the scene during the rehearsal process</p> <p>3. Performance that demonstrates student's understanding of "given circumstances" and character motivation as exhibited by physical and vocal energy, concentration and connection to scene partner(s). Does not meet expectation: Student does not evidence concentrated or committed work. Has not memorized work, vocal and physical work is not motivated. There is little connection to "given circumstances" or to scene partner.</p>	<p>Rehearsal Adjustments/Process: Students were asked to consider and implement adjustments based on critique of instructor and constructive suggestions from students. Most students understood and implemented these suggestions, with a portion demonstrating a deep understanding of character. There were a very few who resisted any criticism and who did not make adjustments to their work.</p> <p>Performance: Students were asked to demonstrate understanding of impact of "given circumstances" on character with performance exhibiting by physical and vocal energy, concentration and connection to their imaginary "receiver". After several in-class rehearsals with notes, and rehearsals outside of class, most students were able to focus their work and bring vocal and physical commitment to their monologues. A small number remained unfocused and uncommitted, while a few exceeded expectations with performances of above average work.</p> <p>(11/13/2014) Faculty Assessment Leader: R. Scarlata</p>	<p>(10/01/2016) Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Meets expectation: Student demonstrates a basic understanding of and ability to fulfill character within the “given circumstances”. Work is physically and vocally committed and concentrated. Good connection to scene partner(s)</p> <p>Exceeds expectation: Student’s work demonstrates strong evidence of deep understanding of “given circumstances” and character motivation. Physical and vocal work is committed and consistent. Connection to scene partner(s) is strong.</p> <p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS Brief written analysis of character’s “given circumstances” Standard of expectation: 70% of the students in this class will achieve “meets expectations” or “exceeds expectations” level Adjustments made in rehearsal in response to instructor criticism and student feedback Standard of expectation: 85% of students in this class will achieve “meets expectations” or “exceeds expectations level Performance that demonstrates understanding of “given circumstances”, physical and vocal energy and connection to scene partner(s) Standard of expectation: 87% of students in this class will achieve “meets expectations” or “exceeds</p>		

Course SLOs	Assessment Method Description	Results	Actions
	expectations”		
SLO #2 Analyzing and Critiquing Cold Readings - Upon successful completion of this course students will be able to analyze and critique cold readings. Course SLO Status: Active Course SLO Assessment Cycle: 2017-18 (Fall 2017) Input Date: 12/12/2013 Comments:: FALL-only class			
SLO #3 Cold Readings and Audition Packets - Upon successful completion of this course students will be able to assemble and prepare cold readings to create an audition piece. Course SLO Status: Active Course SLO Assessment Cycle: 2016-17 (Fall 2016) Input Date: 12/12/2013	Performance - In this project the student will assemble three or more varied audition monologues from published plays that will showcase the actor’s vocal, physical, and emotional range. Standard and Target for Success: Standard and Target for Success Students will assemble a professional-level file comprised of three or more audition monologues showcasing the actor’s skill and range. Standard of expectation: 85% of students will achieve “meets expectations” or “exceeds expectations” level Students will present credible stage performance of these three monologues showcasing the actor’s speech and acting ability. Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level	Semester and Year Assessment Conducted: 2016-17 (Fall 2016) Standard Met? : Standard Met Data 1. Written audition file comprised of three audition monologues both serious and comedic from modern and classical plays. Does Not Meet Expectation: 15% of students Meets Expectation: 75% of students Exceeds Expectation: 10% of students 2. Stage performance turning these “wants” into behavior and motivated speech Does Not Meet Expectation: 20% of students Meets Expectation: 65% of students Exceeds Expectation: 15% of students Observed Patterns and Findings from Data Students will assemble a professional-level file comprised of three or more audition monologues showcasing the actor’s skill and range. For this part of the assessment students were asked to go to libraries and websites in search of three or more audition pieces to showcase their talents. With my assistance and advice, most of the students were able to assemble an	Action: Teaching Strategies Since many of my students have limited knowledge of dramatic literature, I have found it helpful to share my large collection of monologues anthologies with them to assist them in selecting material. I also recommend that they visit the Samuel French Bookstore in Hollywood to familiarize them with the large number of published resources available for purchase. In addition, I ask the actor’s to “audition” their selections for the class to receive our reactions to the material. It is very helpful to hear the actor read the piece aloud to see if the piece truly fits the actor’s unique personality and vulnerabilities. (03/11/2017) Action Category: Teaching Strategies

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Rubric</p> <p>Traits</p> <p>1. The student's audition file contains three monologues showcasing the actor's ability to handle serious and comical material from contemporary and classical plays.</p> <p>Does Not Meet Expectation</p> <p>Student's file does not contain three or more monologues or the material does not demonstrate the specified range in vocal or emotional challenge and/or historical period.</p> <p>Meets Expectation</p> <p>Student's file contains three or more monologues from different genres and periods.</p> <p>Exceeds Expectation</p> <p>The student's audition file contains three challenging and impressive monologues showcasing the actor's ability to handle serious and comical material from contemporary and classical plays.</p> <p>2. Students will present credible stage performance showing the student's ability to master the material in the file.</p> <p>Does Not Meet Expectation</p> <p>Student shows little or no ability to bring the character's "wants" to life in performance as evidenced through motivated use of his voice and body.</p> <p>Meets Expectation</p> <p>Student exhibits some evidence of the ability to bring the character's</p>	<p>effective collection of material to use university and regional theater auditions. Some students were not able to locate materials that was a good showcase for their personal qualities or unable to develop a file with sufficient range and challenge.</p> <p>Stage performance turning "wants" into behavior and motivated speech (students met expectation)</p> <p>Most students were able to successfully bring the monologues to life using motivated behavior and motivated interpretation of the dialogue. Some student's recite the material and are not consistently able to activate the objectives or "wants" of the character through an active and believable performance of the material provided.</p> <p>(11/17/2016)</p> <p>Faculty Assessment Leader: R.Scarlata</p>	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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“wants” to life in performance as evidenced through motivated use of his voice and body.
 Exceeds Expectation
 Student demonstrates considerable evidence of the ability to bring the character’s “wants” to life in performance as evidenced through motivated use of his voice and body.

ECC: THEA 217:Acting Shakespeare

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Performing Shakespearean Scenes - Upon successful completion of this course students will be able to perform Shakespearean scenes while applying professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - This project was used for the purposes of assessing the students' ability to select and analyze a scene from A Midsummer's Night Dream and then break it down into beats. The student then selects a partner and rehearse and performs the scene in class utilizing body movement, gestures and vocal techniques appropriate for this the style of acting.</p> <p>Rubric Traits</p> <p>1. Written Script Analysis Does Not Meet Expectation Student shows little or no ability to break the scene into beats and identify the poetic devices Shakespeare is using. Meets Expectation Student exhibits some evidence of the ability to break the scene into beats and identify the poetic devices Shakespeare is using. Exceeds Expectation Student demonstrates considerable evidence of the ability to break the scene into beats and identify the poetic devices Shakespeare is using.</p> <p>2. Stage Technique Does Not Meet Expectation Student shows little or no ability to share his voice and body with the audience. Meets Expectation Student exhibits some evidence of</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met Data</p> <p>1. Written scene analysis identifying the character's "wants" Does Not Meet Expectation: 25% of students Meets Expectation: 65% of students Exceeds Expectation: 10% of students</p> <p>2. Stage performance turning these "wants" into behavior and motivated speech Does Not Meet Expectation: 20% of students Meets Expectation: 65% of students Exceeds Expectation: 15% of students</p> <p>Observed Patterns and Findings from Data</p> <p>Written scene analysis identifying the character's "wants" (students met expectation) For this part of the assessment students were asked to read and study the script that was assigned to them and then to select active verbs that would identify the driving force that was motivating all speech and action in the scene. After several lectures and demonstrations, most students were able to identify appropriate active verbs that would assist them in bringing the scene to life. Some students were unable to distinguish verbs from adjectives or adverbs or made illogical choices of verbs.</p> <p>Stage performance turning "wants" into behavior and motivated speech (students met expectation) Most students were able to successfully bring the scene to life using motivated behavior and motivated interpretation of the dialogue. Some student's recite the scene and are not consistently able to activate the objectives or "wants"</p>	<p>Action: One of the things I noticed was the more sample scenes we analyzed together as a class, the better the students understood the process of selecting active verbs. Also, as the semester progressed and students heard many scene critiques, the more adept they became in identifying active verbs. Also, students were exposed to professional performances of Shakespearean scenes and monologues via DVD recordings, which clearly helped them understand the material. In addition, we memorized and worked on a large packet of "Class Speeches" to learn to actively attack the unique challenges of Shakespeare's verse drama.</p> <p>(03/02/2017)</p> <p>Action Category: Teaching Strategies</p>

Course SLOs	Assessment Method Description	Results	Actions
	<p>the ability to share his voice and body with the audience Exceeds Expectation Student demonstrates considerable evidence of the ability to share his voice and body with the audience.</p> <p>Standard and Target for Success: Written script analysis Standard of expectation: 75% of students will achieve “meets expectations” or “exceeds expectations” level Stage Technique Standard of expectation: 70% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Related Documents: TH. 217, Shakespeare, SLO ASSESSMENT - FALL, 2014 (5).docx</p>	<p>of the character through an active and believable performance of the material provided. (10/13/2016) Faculty Assessment Leader: R.Scarlata</p> <p>Semester and Year Assessment Conducted: 2013-14 (Spring 2014) Standard Met? : Standard Met 1. Written Script Analysis Does Not Meet Expectation: 10% of students Meets Expectation: 75% of students Exceeds Expectation: 15% of students</p> <p>2. Stage Technique Does Not Meet Expectation: 18% of students Meets Expectation: 70% of students Exceeds Expectation: 12% of students Written Script Analysis (students met expectation) For this part of the assessment students were asked to break their scene into beats, identify the poetic devices, and determine if the scene was written in verse or prose. If the scene was written in verse, the student would be asked to scan the scene to determine the verse structure. For the most part students were successful in their written analysis. Our textbook, “Acting Shakespeare” by Robert Cohen, covers this material in a very detailed and approachable manner and we read and discussed each chapter extensively. In addition, Cohen provides a multitude of practical exercises that made all of this theory and academic terminology very practical and enjoyable.</p> <p>Stage Technique (students met expectation) Most students were able to successfully share the Shakespearean scene with the audience. Some lacked the vocal projection and diction essential to sharing the dialogue. Some were unable to stay “open” through most of the scene thus cutting themselves off from the audience. However, most of the actors had sufficient mastery of stage technique to share their faces and bodies with the audience. Our daily warm-up and vocal exercises, including breathing and diction exercises, clearly helped. Also,</p>	<p>Action: The Robert Cohen approach seems to work quite well and I would like to retain this wonderful text and approach to teaching this material. Perhaps in the future I can add a unit where the class notates a common Shakespearean text together for added practice and growth in this area. Although there is a pre-requisite for this course and students should have a basic mastery of stage technique, perhaps a short review of basic vocabulary and techniques could be integrated early in the semester. (05/01/2015) Action Category: Teaching Strategies Follow-Up: .Instructor for this course added a section on the basic mastery of stage technique. Instructor also created and implemented new vocabulary techniques that were integrated early on in the semester. (10/27/2015)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
		during “work-in-progress” performances I would point out specific lapses in diction and assist with staging.	
		(04/14/2014)	
		Faculty Assessment Leader: Ron Scarlata	
	<p>Performance - In this project the student will identify the basic “wants” of his character using active verbs. He will be assessed both through the evaluation of his “prep.” sheet where he labels the basic objectives or “wants” of the character in writing using active verbs and through the teacher’s oral critique of his performance focusing on the actor’s ability to turn his written choices into human behavior and motivated speech.</p> <p>Standard and Target for Success: Standard and Target for Success Written scene analysis identifying the character’s “wants” Standard of expectation: 75% of students will achieve “meets expectations” or “exceeds expectations” level Stage performance turning these “wants” into behavior and motivated speech Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Rubric Traits 1. Written scene analysis identifying the character’s “wants”</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	Does Not Meet Expectation Student shows little or no ability to select active verbs appropriate to the circumstances.		
	Meets Expectation Student exhibits some evidence of the ability to select appropriate verbs although he may occasionally use an adjective or adverb as he struggles to select active verbs.		
	Exceeds Expectation Student demonstrates considerable evidence of the ability to select active verbs that are appropriate to the given circumstances.		
	2. Stage performance turning these “wants” into behavior and motivated speech		
	Does Not Meet Expectation Student shows little or no ability to bring the character’s “wants” to life in performance as evidenced through motivated use of his voice and body.		
	Meets Expectation Student exhibits some evidence of the ability to bring the character’s “wants” to life in performance as evidenced through motivated use of his voice and body.		
	Exceeds Expectation Student demonstrates considerable evidence of the ability to bring the character’s “wants” to life in performance as evidenced through motivated use of his voice and body.		

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #2 Critiquing Shakespearean Scenes - Upon successful completion of this course students will be able to analyze and critique Shakespearean scenes.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - In this project the student will identify the basic “wants” of his character using active verbs. He will be assessed both through the evaluation of his “prep.” sheet where he labels the basic objectives or “wants” of the character in writing using active verbs and through the teacher’s oral critique of his performance focusing on the actor’s ability to turn his written choices into human behavior and motivated speech. In addition, the student will identify the poetic devices that Shakespeare uses in his plays in order to fully activate his language in a successful performance. Students also learn to paraphrase Shakespeare’s text and convert the original plays into modern language for a fuller understanding of this classic material written over 400 years ago</p> <p>Standard and Target for Success: Standard and Target for Success Written scene analysis identifying the character’s “wants” Standard of expectation: 75% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Paraphrasing Shakespeare’s scenes and monologues Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met Data</p> <ol style="list-style-type: none"> 1. Written scene analysis identifying the character’s “wants” Does Not Meet Expectation: 25% of students Meets Expectation: 65% of students Exceeds Expectation: 10% of students 2. Paraphrasing Shakespeare’s scenes and monologues Does Not Meet Expectation: 15% of students Meets Expectation: 65% of students Exceeds Expectation: 20% of students <p>Observed Patterns and Findings from Data</p> <p>Written scene analysis identifying the character’s “wants” (students met expectation) For this part of the assessment students were asked to read and study the script that was assigned to them and then to select active verbs that would identify the driving force that was motivating all speech and action in the scene. After several lectures and demonstrations, most students were able to identify appropriate active verbs that would assist them in bringing the scene to life. Some students were unable to distinguish verbs from adjectives or adverbs or made illogical choices of verbs. In addition, most of the students were able to identify the poetic devices that Shakespeare utilized in his plays.</p> <p>Paraphrasing Shakespeare’s scenes and monologues Most students were able to successfully paraphrase the original text into their own modern idiom complete with personal colloquial expressions. Some students would “cheat” by using professional paraphrases from such</p>	<p>Action: One of the things I noticed was the more sample scenes we analyzed together as a class, the better the students understood the process of selecting active verbs. Also, as the semester progressed and students heard many scene critiques, the more adept they became in identifying active verbs. As we worked on short cuttings from Shakespearean monologues, I would ask the students to identify his use of poetic devices and assist them in embracing these devices through their physical and vocal work. In addition, we would start the work on each project by requiring each student to explain the context of the scene and to paraphrase each line. (04/05/2018)</p> <p>Action Category: Teaching Strategies</p> <hr/> <p>Action: I recommend that students be required to pass a basic English writing class before taking this course so they are able to write in complete sentences and understand basic grammar so they can succeed in the writing assignments in this course. I also believe that students need to have a basic mastery of the spoken English language in order to succeed in this class. I recommend that one of the recommended pre-requisites for this course is basic competence in</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Rubric Traits</p> <p>1. Written scene analysis identifying the character's "wants"</p> <p>Does Not Meet Expectation Student shows little or no ability to select active verbs appropriate to the circumstances.</p> <p>Meets Expectation Student exhibits some evidence of the ability to select appropriate verbs although he may occasionally use an adjective or adverb as he struggles to select active verbs.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to select active verbs that are appropriate to the given circumstances.</p> <p>2. Paraphrasing Shakespeare's scenes and monologues</p> <p>Does Not Meet Expectation Student shows little or no ability to accurately "translate" Shakespeare's language into the modern and personal idiom.</p> <p>Meets Expectation Student exhibits some evidence of the ability to accurately "translate" Shakespeare's language into the modern and personal idiom.</p> <p>Exceeds Expectation Student demonstrates considerable</p>	<p>sources as "No Fear Shakespeare". I warned students to do their own work so they could own the translation and would deduct points from anyone to plagiarized the translation. Over-all, paraphrasing is crucial to an actor's ability to truly make this classical text personal and clear. (12/15/2016)</p> <p>Faculty Assessment Leader: R.Scarlata</p>	<p>speaking English. (03/02/2017)</p> <p>Action Category: Curriculum Changes</p>

Course SLOs	Assessment Method Description	Results	Actions
	evidence of the ability to accurately “translate” Shakespeare’s language into the modern and personal idiom.		
<p>SLO #3 Shakespearean Monologues for Auditions - Upon successful completion of this course, students will be able to select and prepare a Shakespearean monologue for the purposes of an audition.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - In this project the student will select and edit a Shakespearean monologue appropriate for a classical audition. In addition, the student will be able to paraphrase, scan, and analyze the speech and clearly identify the character’s objectives before performing it for the class.</p> <p>Standard and Target for Success: Standard and Target for Success Written script analysis identifying the poetic devices used by the author and scanning the text to determine its meter. Standard of expectation: 75% of students will achieve “meets expectations” or “exceeds expectations” level Paraphrasing the text to challenge the actor to understand and “own” each line and idea. Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level Rubric Traits 1. Written script analysis identifying the poetic devices used by the author and scanning the text to determine its meter. Does Not Meet Expectation Student shows little or no ability to</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met Data</p> <p>1. Written script analysis identifying the poetic devices used by the author and scanning the text to determine its meter.</p> <p>Does Not Meet Expectation: 25% of students Meets Expectation: 65% of students Exceeds Expectation: 10% of students</p> <p>2. Paraphrasing the text to challenge the actor to understand and “own” each line and idea. Does Not Meet Expectation: 20% of students Meets Expectation: 65% of students Exceeds Expectation: 15% of students</p> <p>Observed Patterns and Findings from Data Written script analysis identifying the poetic devices used by the author and scanning the text to determine its meter. For this part of the assessment students were asked to turn in a copy of the original text circling and identifying each poetic device used by Shakespeare. In addition, they were asked to scan each verse line using the scanning symbols we learned in class to determine the meter. Students were able to identify most of the poetic devices but struggled with scansion. Paraphrasing the text to challenge the actor to understand and “own” each line and idea. Most students were able to successfully paraphrase the text, but some would skip over difficult phrases and ideas. Some were more successful than others in making the “translation” personal and modern. Some seemed stuffy and academic, not personal.</p>	<p>Action: One of the things I noticed was the more sample scenes we analyzed together as a class, the better the students understood the process of identifying and “playing” the poetic devices. Also, as the semester progressed and students heard many scene critiques, the more adept they became in identifying the devices and scanning the text. As students presented “work-in-progress” presentations to the class, I would assist them in embracing these devices through their physical and vocal work.</p> <p>(05/03/2018) Action Category: Curriculum Changes</p> <p>Action: One of the things I noticed was the more sample scenes we analyzed together as a class, the better the students understood the process of identifying and “playing” the poetic devices. Also, as the semester progressed and students heard many scene critiques, the more adept they became in identifying the devices and scanning the text. As students presented “work-in-progress” presentations to the class, I would assist them in embracing these devices through their physical and</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>analyze the text identifying the poetic devices and to scan the text to determine its meter. Meets Expectation Student exhibits some evidence of the ability to analyze the text identifying the poetic devices and to scan the text to determine its meter. Exceeds Expectation Student demonstrates considerable evidence of the ability to analyze the text identifying the poetic devices and to scan the text to determine its meter.</p> <p>2. Paraphrasing the text to challenge the actor to understand and “own” each line and idea. Does Not Meet Expectation Student shows little or no ability to accurately paraphrase the text and to make the language personal and contemporary. Meets Expectation Student shows some ability to accurately paraphrase the text and to make the language personal and contemporary. Exceeds Expectation Student demonstrates considerable evidence of the ability to accurately paraphrase the text and to make the language personal and contemporary.</p>	<p>(11/22/2016) Faculty Assessment Leader: R.Scarlata</p>	<p>vocal work.</p> <p>(03/02/2017) Action Category: Teaching Strategies</p>

ECC: THEA 270abcd:Beginning Theatre Production

Course SLOs	Assessment Method Description	Results	Actions
SLO #1 Memorizing Text and Staging - Upon successful completion of this course, students will be able to memorize the text and staging for a dramatic or comedic realized theater production. Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Fall 2014) Input Date: 12/12/2013	Performance - Statement The project was used for the purposes of assessing the students' ability to memorize the text and the blocking of a comedic theatre production. At the conclusion of the first phase of rehearsal, students will be required to do a run-through of their dialogue to assess their level of success in the learning the dialogue that they are required to master. At the conclusion of the staging section of the rehearsal period students will be asked to do a run-through of the entire play with both their dialogue and blocking in order to assess their mastery of this aspect of the production. Rubric Traits 1. Memorization of Text Does Not Meet Expectation Student shows little or no ability to accurately recite and display ownership of their lines. Meets Expectation Student shows some ability to accurately recite and display ownership of their lines. Exceeds Expectation Student displays considerable evidence of the ability to recite and display ownership of their lines.	Semester and Year Assessment Conducted: 2014-15 (Fall 2014) Standard Met? : Standard Met Data 1. Memorization of Text Does Not Meet Expectation: 5% of students Meets Expectation: 85% of students Exceeds Expectation: 5% of students 2. Mastery of Staging Does Not Meet Expectations: 5% of students Meets Expectations: 85% of students Exceeds Expectations: 5% of students Observed Patterns and Findings of Data Memorization of Text (students exceeded expectation) For this part of the assessment students were asked to do a run-through of the play to assess their success at learning all of their dialogue. Almost all of the students have succeeded in going through the play without their books in hand. Some at difficulty reciting their lines word for word and they needed additional review. Students have been asked to record and write out their lines. They have also been asked to run their lines with fellow company members. "Line notes," were given by the stage manager and will continue to be given to further aid line accuracy. Mastery of Staging Most students were able to successfully execute their staging. The run through has revealed certain sections of the play that students are having difficulty performing so that sufficient review can be scheduled. (10/23/2014)	Action: Memorization of Text Teaching strategies It is critical that students learn their lines word for word. There should be several reviews before the assessment so that students can identify sections of the text they are having difficulty remembering. A specific off-book date should be given at the first rehearsal so that expectations are clearly defined. Mastery of Staging Teaching Strategies Because block for the stage requires constant readjustment, it is important to set the blocking at the conclusion of each teaching session. It is also crucial for the blocking to be written down by both the actors themselves and the stage manager. (03/01/2016) Action Category: Program/College Support Action: Program/ College The college of fine arts department needs to be active in publicity and recruitment for the theatre program so that students with strong acting abilities and interests are encouraged to participate in our theatre productions. (02/05/2016) Action Category:

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>2. Mastery of Staging Does Not Meet Expectation Student shows little or no ability to execute the staging of the play in a compelling way.</p> <p>Meets Expectation Student shows some evidence of the ability to execute the staging of the play in a compelling way.</p> <p>Exceeds Expectation Student displays considerable evidence of the ability to execute the staging of the play in a compelling way.</p> <p>Standard and Target for Success: Standard and Target for Success Memorization of Text Standard of expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level. Mastery of Staging Standard of expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level.</p>	<p>Faculty Assessment Leader: M. Talbott</p>	<p>Program/College Support</p>
<p>SLO #2 Intermediate Acting Skills - Upon successful completion of this course, students will be able to demonstrate and apply intermediate acting skills for a realized dramatic or comedic theater production while</p>	<p>Performance - Statement This project was used for the purposes of assessing the students’ ability to, within the parameters of the production style, create, develop and perform a fully realized</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015) Standard Met? : Standard Met Data</p> <p>1. Mastery of physical characterization</p>	<p>Action: Program/College The college and the Fine Arts Dept. needs to assist in supporting and publicizing the theater program so that students with strong performing talents and</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
<p>applying a professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/12/2013</p>	<p>character; physically and vocally. At the conclusion of the first phase of rehearsal, when students are given stage directions, students will be required to perform a full rehearsal run-through of the production to assess their level of success in sustaining the physical and vocal aspects of their characters. At the conclusion of the staging section of the rehearsal period, students will be asked to perform a final “dress” rehearsal, to assess their mastery of this aspect of the production.</p> <p>Rubric</p> <p>Traits</p> <p>1. Mastery of physical characterization</p> <p>Does Not Meet Expectation</p> <p>Student shows little or no ability to accurately sustain physical characterization throughout performance.</p> <p>Meets Expectation</p> <p>Student exhibits some evidence of the ability to accurately sustain physical characterization throughout performance.</p> <p>Exceeds Expectation</p> <p>Student demonstrates considerable evidence of the ability to accurately sustain physical characterization throughout performance.</p> <p>2. Mastery of vocal characterization</p> <p>Does Not Meet Expectation</p> <p>Student shows little or no ability to sustain his vocal characterization throughout the performance.</p> <p>Meets Expectation</p>	<p>Does Not Meet Expectation: 5% of students</p> <p>Meets Expectation: 80% of students</p> <p>Exceeds Expectation: 15% of students</p> <p>2. Mastery of vocal characterization</p> <p>Does Not Meet Expectation: 5% of students</p> <p>Meets Expectation: 80% of students</p> <p>Exceeds Expectation: 15% of students</p> <p>Observed Patterns and Findings from Data</p> <p>Mastery of physical characterization (students met expectation)</p> <p>For this part of the assessment students were asked to perform a run-through of the full production staging to assess their success at sustaining the physical aspects of their assigned character. Most students succeeded in sustaining their physical characterization. Some had difficulty in sustaining their physical characterization and needed additional coaching/feedback from the production director. Students have been asked to record rehearsal notes/feedback, so they should be able to “clean up” many of the physical inconsistencies through more homework.</p> <p>Mastery of vocal characterization (students met expectation)</p> <p>For this part of the assessment students were asked to perform a run-through of the full production staging to assess their success at sustaining the vocal aspects of their assigned character. Most students succeeded in sustaining their vocal characterization. Some had difficulty in sustaining their vocal characterization and needed additional coaching/feedback from the production director. Students have been asked to record rehearsal notes/feedback, so they should be able to “clean up” many of the vocal inconsistencies through more homework.</p> <p>(11/15/2016)</p> <p>Faculty Assessment Leader: Jerry Prell</p>	<p>interests are encouraged to participate in our theater productions.</p> <p>(12/09/2016)</p> <p>Action Category: Program/College Support</p> <hr/> <p>Action: Teaching Strategies</p> <p>It is crucial that each character’s vocal demeanor is clearly defined. There should be several reviews before the assessment so students are given enough opportunity to gain confidence in sustaining the character’s vocal aspects. Also, a specific date for the “run-through” assessment needs to be announced early on so performers are clear about the date of the assessment.</p> <p>(12/02/2016)</p> <p>Action Category: Teaching Strategies</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Student exhibits s</p> <p>Standard and Target for Success:</p> <p>Standard and Target for Success</p> <p>Mastery of physical characterization</p> <p>Standard of expectation: 95% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Mastery of vocal characterization</p> <p>Standard of expectation: 95% of students will achieve “meets expectations” or “exceeds expectations” level</p>		
<p>SLO #3 Dramatizing a Theatrical Character - Upon successful completion of this course, students will be able to create and dramatize a theatrical character at an intermediate level for a dramatic or comedic realized theater production while applying a professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - This assessment was completed during the theater Department production of A Piece of My Heart. Students who audition for and were cast in the production created dramatic characters. Students were assessed for their ability to create a believable character in a theater production that was presented to a live audience.</p> <p>Standard and Target for Success:</p> <p>Standard and Target for Success</p> <p>Written scene analysis identifying the historical and psychological aspects of nurses and soldiers stationed in Vietnam during the US conflict.</p> <p>Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Creating a dramatized theatrical character at an intermediate level for the production of A Piece of My</p>	<p>Semester and Year Assessment Conducted: 2016-17 (Fall 2016)</p> <p>Standard Met? : Standard Met</p> <p>Data</p> <p>1. Written scene analysis identifying the historical and psychological aspects of nurses and soldiers stationed in Vietnam during the US conflict.</p> <p>Does Not Meet Expectation: 10% of students</p> <p>Meets Expectation: 50% of students</p> <p>Exceeds Expectation: 40% of students</p> <p>2. Creating a dramatized theatrical character at an intermediate level for the production of A Piece of My Heart.</p> <p>Does Not Meet Expectation: 20% of students</p> <p>Meets Expectation: 65% of students</p> <p>Exceeds Expectation: 15% of students</p> <p>Observed Patterns and Findings from Data</p> <p>Written scene analysis identifying the historical and psychological aspects of nurses and soldiers stationed in Vietnam during the US conflict.</p> <p>For this part of the assessment students were asked to read</p>	<p>Action: The college needs to continue to support the theater Department production program. Theater production is an extremely important aspect of our training program.</p> <p>(03/02/2017)</p> <p>Action Category:</p> <p>Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	Heart. Standard of expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level	and study the script For a Piece of My Heart and then to select active verbs that would identify the driving force that was motivating all speech and action in the scene. Then students were asked to put this in a historical context. The female characters in this production were drawn from historical information. The female cast members were asked to do biographies for these real-life characters. And then to incorporate those biographies into their performance. The male cast members for this production were each given a historical character and were asked to do a biography for their assigned character. After several lectures and demonstrations, most students were able to identify appropriate active verbs that would assist them in bringing the scene to life.	
	Rubric Traits 1. Written scene analysis identifying the historical and psychological aspects of nurses and soldiers stationed in Vietnam during the US conflict.		
	Does Not Meet Expectation Student shows little or no ability to analyze and identify historical and psychological aspects of nurses and soldiers stationed in Vietnam during the US conflict.	Creating a dramatized theatrical character at an intermediate level for the production of A Piece of My Heart.	
	Meets Expectation Student exhibits some evidence of the ability to analyze and identify historical and psychological aspects of nurses and soldiers stationed in Vietnam during the US conflict.	Most students were able to successfully bring the play to life using motivated behavior and motivated interpretation of the dialogue. Some student’s recite the scene and are not consistently able to activate the objectives or “wants” of the character through an active and believable performance of the material provided. (11/10/2016)	
	Exceeds Expectation Student demonstrates considerable evidence of the ability to analyze and identify historical and psychological aspects of nurses and soldiers stationed in Vietnam during the US conflict.	Faculty Assessment Leader: W. Georges	
	2. Creating a dramatized theatrical character at an		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	intermediate level for the production of A Piece of My Heart. Does Not Meet Expectation Student shows little or no ability to create a dramatized theatrical character at an intermediate level for the production of A Piece of My Heart.		
	Meets Expectation Student exhibits some evidence of the ability to create a dramatized theatrical character at an intermediate level for the production of A Piece of My Heart.		
	Exceeds Expectation Student demonstrates considerable evidence of the ability to create a dramatized theatrical character at an intermediate level for the production of A Piece of My Heart.		

ECC: THEA 297ab:Advanced Technical Theatre Production

Course SLOs	Assessment Method Description	Results	Actions
<p>SLO #1 Safe Technical Practices - Upon successful completion of this course students will demonstrate and apply safe technical theater practices in the areas of stage management, theatrical rigging, properties, lighting, sound, costuming, makeup, and stagecraft.</p> <p>Course SLO Status: Active Course SLO Assessment Cycle: 2014-15 (Fall 2014) Input Date: 12/12/2013</p>	<p>Performance - STATEMENT This assessment was conducted during the production run of the theater departments One Acts. The Theater Department presents 4 productions a year and each of the productions technical theatrical crewing requirements are provided by our Theater Department students. Students are assigned to various crews by the Theater Departments technical director. These crews include the lighting crew, sound crew, stage crew, property crew, and costume/makeup crew. For the purposes of this assessment students were observed during the technical rehearsals and theatrical production run.</p> <p>Rubric Traits</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in</p>	<p>Semester and Year Assessment Conducted: 2014-15 (Fall 2014) Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectations: 0% of students Meets expectations: 20% of students Exceeds expectations: 80% of students</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Does not meet expectations: 5% of students Meets expectations: 25% of students Exceeds expectations: 70% of students</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Does not meet expectations: 10% of students Meets expectations: 30% of students Exceeds expectations: 60% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p>	<p>Action: For this class to maintain its integrity the institution needs to continue to support the theater production program. In the performing arts there is only so much that can be learned in the classroom. Performance is a very important part of the educational process in all theater departments. During production students work in a community in a very focused manner to produce a production that is then viewed by an audience of other students and community members. Theater production, producing theatrical plays, is an extremely important part of undergraduate theater training programs. Without scenery, lighting, and costumes it would be very difficult for us to continue training students and technical theater. (10/01/2015)</p> <p>Action Category: Program/College Support</p> <p>Follow-Up: The theater Department in the fine arts division have continue to support the theater program production program. This year the theater Department has offered the stagecraft and lighting class to gather in the fall semester 2015 to help support the department productions. (10/27/2015)</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>the areas of stage lighting and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p>	<p>Our theater crews typically perform above expectation due to the nature of their duties. The lighting and sound crew for the one acts comprised of theater students who were working as designers and theater students who are working as operators for the lighting. A professional sound designer was brought in and a student sound operator was assigned to assist the designer with implementing the sound design. The instructor noticed students who were working as lighting designers for the most part had successful designs for their productions. The students spent many hours in rehearsals and with the instructor preparing for the design process. The student light and sound operators also trained extensively with the instructor. Due to the nature of theatrical production a high level of performance is expected of the students. The theater students on this crew performed at a very high level.</p>	
	<p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p>	<p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>The stage and property crew for the one act production also performed at a very high level. The students are responsible for setting up the individual sets and properties for the 4 plays that were part of the One Acts. A student was assigned as a deck crew chief for this production. The student assigned as the deck crew chief was given leadership responsibility and coordinated with the instructor for the section. For the most part the students on the stage crew performed their duties to a high level. There was also a student assigned as the prop crew lead. The student had responsibility for setting all of the properties for the productions both onstage and off stage. Both the student deck crew chief and student prop crew chief were chosen for their leadership ability. The instructor uses this technique to give students the opportunity to build leadership skills. Students who are assigned in leadership roles have worked on several crews before they are given this opportunity. The Instructor believes that this is a wonderful opportunity for students to build skills in a</p>	
	<p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p>		

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Standard of expectation: 90% of the</p>	<p>theater community. (10/17/2014)</p> <p>Faculty Assessment Leader: William Georges</p>	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p>		
<p>SLO #2 Queuing Sequences - Upon successful completion of this course students will generate and organize at a intermediate level the queuing sequences for the various crew assignments including stage management in a live theater production.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2015-16 (Fall 2015)</p> <p>Input Date: 12/12/2013</p>	<p>Performance - This assessment was conducted during the production run of the theater departments Lysistrata. This production used a variety of theatrical techniques including the addition of many songs. Students are assigned to various crews by the Theater Departments technical director. These crews include the lighting crew, sound crew, stage crew, property crew, and costume/makeup crew. For the purposes of this assessment students were observed during the</p>	<p>Semester and Year Assessment Conducted: 2015-16 (Fall 2015)</p> <p>Standard Met? : Standard Met</p> <p>DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectations: 0% of students Meets expectations: 40% of students Exceeds expectations: 60% of students</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property</p>	<p>Action: For this class to maintain its integrity the institution needs to continue to support the theater production program. In the performing arts there is only so much that can be learned in the classroom. Performance is a very important part of the educational process in all theater departments. During production students work in a community in a very focused manner to produce a production that is then viewed by an audience of other students and community members. Theater</p>

Course SLOs	Assessment Method Description	Results	Actions
	<p>technical rehearsals and theatrical production run.</p> <p>Traits</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Does not meet expectation: Students were not able to</p> <p>Standard and Target for Success:</p> <p>STANDARD AND TARGET FOR SUCCESS</p> <p>1. Demonstrating and</p>	<p>crew for the production.</p> <p>Does not meet expectations: 5% of students</p> <p>Meets expectations: 35% of students</p> <p>Exceeds expectations: 60% of students</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Does not meet expectations: 10% of students</p> <p>Meets expectations: 30% of students</p> <p>Exceeds expectations: 60% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production of Lysistrata.</p> <p>Our theater crews typically perform above expectation due to the nature of their duties. The lighting and sound crew for the one acts comprised of theater students who were working as designers and theater students who are working as operators for the lighting. A professional sound designer was brought in and a student sound operator was assigned to assist the designer with implementing the sound design. The instructor noticed students who were working as lighting designers for the most part had successful designs for their productions. The students spent many hours in rehearsals and with the instructor preparing for the design process. The student light and sound operators also trained extensively with the instructor. Due to the nature of theatrical production a high level of performance is expected of the students. The theater students on this crew performed at a very high level.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production Lysistrata.</p> <p>The stage and property crew for the one act production also performed at a very high level. The students are responsible</p>	<p>production, producing theatrical plays, is an extremely important part of undergraduate theater training programs. Without scenery, lighting, and costumes it would be very difficult for us to continue training students and technical theater. (02/17/2017)</p> <p>Action Category:</p> <p>Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p> <p>3. Demonstrating and applying safe theater practices in the areas of the makeup and wardrobe crew while fulfilling the duties of the makeup and wardrobe crew for the production.</p> <p>Standard of expectation: 90% of the students in this class will achieve “meets expectations” or “exceeds expectations” level</p>	<p>for setting up the individual sets and properties for the 4 plays that were part of the One Acts. A student was assigned as a deck crew chief for this production. The student assigned as the deck crew chief was given leadership responsibility and coordinated with the instructor for the section. For the most part the students on the stage crew performed their duties to a high level. There was also a student assigned as the prop crew lead. The student had responsibility for setting all of the properties for the productions both onstage and off stage. Both the student deck crew chief and student prop crew chief were chosen for their leadership ability. The instructor uses this technique to give students the opportunity to build leadership skills. Students who are assigned in leadership roles have worked on several crews before they are given this opportunity. The Instructor believes that this is a wonderful opportunity for students to build skills in a theater community.</p> <p>(11/20/2015)</p> <p>Faculty Assessment Leader: William Georges</p>	

SLO #3 Duties and Responsibilities of Crew Members - Upon successful completion of this course students will demonstrate and execute at an intermediate level how to safely perform the duties and responsibilities of a technical crew member including stage management for a live theater production while

Performance - This assessment was conducted during the production run of the theater departments of a Piece of My Heart. The Theater Department presents 4 productions a year and each of the productions technical theatrical crewing requirements are provided by our Theater Department students.

Semester and Year Assessment Conducted: 2016-17 (Fall 2016)

Standard Met? : Standard Met

DATA

1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production.

Does not meet expectations: 5% of students

Action: For this class to maintain its integrity the institution needs to continue to support the theater production program. In the performing arts there is only so much that can be learned in the classroom. Performance is a very important part of the educational process in all theater

Course SLOs	Assessment Method Description	Results	Actions
<p>applying a professional demeanor.</p> <p>Course SLO Status: Active</p> <p>Course SLO Assessment Cycle: 2016-17 (Fall 2016)</p> <p>Input Date: 12/12/2013</p>	<p>Students are assigned to various crews by the Theater Departments technical director. These crews include the lighting crew, sound crew, stage crew, property crew, and costume/makeup crew. For the purposes of this assessment students were observed during the technical rehearsals and theatrical production run.</p> <p>Standard and Target for Success: STANDARD AND TARGET FOR SUCCESS</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their duties and responsibilities for the production. Standard of expectation: 90% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties and responsibilities of the stage crew and property crew for the production. Standard of expectation: 90% of the students in this class will achieve "meets expectations" or "exceeds expectations" level</p> <p>Rubric Traits</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound</p>	<p>Meets expectations: 20% of students Exceeds expectations: 85% of students</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production. Does not meet expectations: 5% of students Meets expectations: 35% of students Exceeds expectations: 60% of students</p> <p>OBSERVED PATTERNS AND FINDINGS FROM DATA</p> <p>1. Demonstrating and applying safe theater practices in the areas of the lighting crew and sound crew and successfully executing their queuing sequences for the production. Our theater crews typically perform above expectation due to the nature of their duties. The lighting and sound crew for the A Piece of My Heart comprised of theater students who were trained in the areas of lighting programming and cue execution. The students work with a professional lighting designer who was assigned by the production manager to design the lighting for the production. Also, professional sound designer was brought in and a student sound operator was assigned to assist the designer with implementing the sound design. The student light and sound operators also trained extensively with the instructor. Due to the nature of theatrical production a high level of performance is expected of the students. The theater students on this crew performed at a very high level.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties of the stage crew and property crew for the production. The stage and property crew for A Piece of My Heart also performed at a very high level. The students are responsible for setting up the individual sets and properties for the</p>	<p>departments. During production students work in a community in a very focused manner to produce a production that is then viewed by an audience of other students and community members. Theater production, producing theatrical plays, is an extremely important part of undergraduate theater training programs. Without scenery, lighting, and costumes it would be very difficult for us to continue training students and technical theater.</p> <p>(03/02/2017)</p> <p>Action Category: Program/College Support</p>

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
	<p>crew and successfully executing their duties and responsibilities for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage lighting and sound crew.</p> <p>2. Demonstrating and applying safe theater practices in the areas of the stage crew and property crew while fulfilling the duties and responsibilities of the stage crew and property crew for the production.</p> <p>Does not meet expectation: Students were not able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.</p> <p>Meets expectation: Students were able to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound</p>	<p>Production. A student was assigned as a deck crew chief/fly crew chief for this production. The student assigned as the deck crew chief/fly crew chief was given leadership responsibility and coordinated with the instructor for the section to assure that all of the responsibilities perform safely while applying a professional demeanor. The training program at El Camino stresses the need for students on the crew to always maintain a level of professionalism. This is an important aspect of how we train students to work so that they can take their skills into the professional theater. There was also a student assigned as the prop crew lead. The student had responsibility for setting all of the properties for the productions both onstage and off stage. Both the student deck crew chief and student prop crew chief were chosen for their leadership ability and their ability to work collaboratively with the other students. The instructor uses this technique to give students the opportunity to build leadership skills. Students who are assigned in leadership roles have worked on several crews before they are given this opportunity. The Instructor believes that this is a wonderful opportunity for students to build skills in a theater community.</p> <p>(10/28/2016)</p> <p>Faculty Assessment Leader: W. Georges</p>	

<i>Course SLOs</i>	<i>Assessment Method Description</i>	<i>Results</i>	<i>Actions</i>
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crew.
Exceeds expectation: Students exceeded in the ability to demonstrate and apply safe theater practices and successfully execute their queuing sequences in the areas of stage crew and sound crew.