



# Course SLO Assessment Report - 4-Column

El Camino College

El Camino: Course SLOs (FA) - Theatre

Course SLOs	Assessment Methods & Standard and Target for Success / Tasks	Results	Action & Follow-Up
<p>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 114 - Fundamentals of Acting - 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 a professional demeanor. (Created By El Camino: Course SLOs (FA) - Theatre)</p> <p><b>Course SLO Assessment Cycle:</b> 2013-14 (Spring 2014)</p> <p><b>Input Date:</b> 12/12/2013</p> <p><b>Course SLO Status:</b> Active</p>	<p><b>Assessment Method Description:</b> 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><b>Rubric</b> 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. Stage performance turning these “wants” into behavior and motivated speech</p> <p>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.</p> <p>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.</p> <p>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.</p> <p><b>Assessment Method:</b> Performance</p>	<p>05/26/2014 - 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>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” of the character through an active and believable performance of the material provided.</p> <p><b>Standard Met? :</b> Yes</p> <p><b>Semester and Year Assessment Conducted:</b> 2013-14 (Spring 2014)</p> <p><b>Faculty Assessment Leader:</b> Ron Scarlata</p>	<p>05/10/2016 - 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.</p> <p><b>Action Category:</b> Curriculum Changes</p> <hr/> <p>09/04/2014 - 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. Recently I have been distributing forms to the students who are viewing the scene performances and critiques which enables students to record the character objectives and to actively participate in the evaluation of scenes they are viewing. I have found that this process keeps all students actively involved throughout the process so they continue to learn even when they are not performing.</p> <p><b>Action Category:</b> Teaching Strategies</p> <hr/>

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	<p><b>Standard and Target for Success:</b>  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>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 184 - Stagecraft - SLO #1 Safe Tool Usage - Upon successful completion of this course students will be able to discuss and employ safe scene shop tool usage. (Created By El Camino: Course SLOs (FA) - Theatre)</p> <p><b>Course SLO Assessment Cycle:</b>  2013-14 (Spring 2014)</p> <p><b>Input Date:</b>  12/12/2013</p> <p><b>Course SLO Status:</b>  Active</p>	<p><b>Assessment Method Description:</b>  Statement  This project was used in order to assess student’s ability to identify and safely use tools in the Campus Theater Scene Shop. Students were given a list of tools and asked to identify each tool by name and category. Students were then assessed on their ability to use the tool appropriately. The project was conducted in the campus theater scene shop fall 2014.  Rubric  Traits  1. Identification of Tool and Its Category</p> <p>Does Not Meet Expectation  Student shows little or no ability to identify individual tools and their categories.  Meets Expectation to identify individual tools and their categories  Student exhibits some evidence of the ability to identify individual tools and their categories.  Exceeds Expectation  Student demonstrates considerable evidence of the ability identify individual tools and their categories.</p> <p>2. Tool Usage</p> <p>Does Not Meet Expectation  Student shows little or no ability to use scene shop tools in an appropriate and safe manner for the purposes of constructing stage scenery.  Meets Expectation  Student exhibits some evidence of the ability to use scene shop tools in an appropriate and safe manner for the purposes of constructing stage scenery.  Exceeds Expectation  Student demonstrates considerable evidence of the ability to use scene shop tools in an</p>	<p>03/12/2014 - 1. Identification of Tool and Its Category</p> <p>Does Not Meet Expectation: 10% of students  Meets Expectation: 25% of students  Exceeds Expectation: 65% of students</p> <p>2. Tool Usage  Does Not Meet Expectation: 5% of students  Meets Expectation: 35% of students  Exceeds Expectation: 60% of students</p> <p>Observed Patterns and Findings from Data</p> <p>Identification of Tool and Its Category (students met expectation)  Most students were able to successfully identify the various tools. Students were asked to identify a tool as it appeared on a worksheet and then to identify the tool and its location in the scene shop. Some students exhibited a small amount of confusion in locating where the tools were stored due to their unfamiliarity with scene shop practices. This SLO was completed early on in the semester so as students become more familiar with the scene shop and the location of tools they will have less problems finding and identifying the various scene shop tools. Some students had difficulty in identifying the real tool as opposed to the tool on the worksheet. For the most part students were able to identify tools and explain their function.  Tool Usage (students met expectation)  All students must be able to safely and correctly use scene shop tools. After performing several demonstrations students are then asked to use a scene shop tool to complete a task. This class tends to draw students from two distinct backgrounds. Some students are very familiar with tools and have worked with them before and they immediately exceed our expectation and are able to correctly use tools. Other students have never used or rarely used any kind of scene shop tool. We notice with some students there can be a little</p>	<p>09/01/2016 - Program/College  The college needs to continue to provide tools for the students to be able to complete this class. As tools age and break the college will need to continue to replace various scene shop tools. As new tools become available to technology it would be appropriate at the college provide these new tools for our students.</p> <p><b>Action Category:</b>  Program/College Support</p>

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	<p>appropriate and safe manner for the purposes of constructing stage scenery.</p> <p><b>Assessment Method:</b> Project</p> <p><b>Standard and Target for Success:</b> Standard and Target for Success Identification of Tool and Its Category Standard of expectation: 85% of students will achieve “meets expectations” or “exceeds expectations” level Tool Usage Standard of expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level</p>	<p>apprehension especially when using power tools. The instructor and the scene shop staff are very aware that some students seem to be incapable of safely using tools. When we identify students who are unable to safely use tools the instructor or the staff will use the tool with the student or for the student so they can complete the project. Students are not penalized if they are unable to safely use a tool.</p> <p><b>Standard Met? :</b> Yes</p> <p><b>Semester and Year Assessment Conducted:</b> 2013-14 (Spring 2014)</p> <p><b>Faculty Assessment Leader:</b> William Georges</p>	
<p>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 188 - Fundamentals of Stage Makeup - SLO #1 Makeup and Makeup Tools - Upon successful completion of this course students will be able to identify and distinguish the various types of theatrical makeup and makeup tools. (Created By El Camino: Course SLOs (FA) - Theatre)</p> <p><b>Course SLO Assessment Cycle:</b> 2013-14 (Spring 2014)</p> <p><b>Input Date:</b> 12/12/2013</p> <p><b>Course SLO Status:</b> Active</p>	<p><b>Assessment Method Description:</b> Assessment Method Description: Various projects are used to assess students’ ability to use different types of makeup with certain tools as well as using the tools correctly to create certain effects. There is no single project that assesses the student’s ability to use, apply, blend and set makeup using appropriate tools.</p> <p>PROJECT 1 The Beauty Makeup: Rubric Traits Does not meet Expectation: student shows little or no ability to select the appropriate colors, mix or apply using the proper tools to create a corrective or beauty makeup. Meets Expectation: Student exhibits some evidence of the ability to select the appropriate colors and products and uses them in the correct order. Exceeds expectation: Student demonstrates considerable evidence of the ability to select the appropriate colors mixes them correctly, applies them in a proper fashion using the correct tools creating a stunning beauty makeup.</p> <p>Traits: 1 proper use of tools 2 correct use of makeup product for each assignment. 3 student ability to create hard and soft edges using brushes and sponges. 4 Creating texture 3 projects test students’ knowledge of creating texture: Beard stubble, old age texture and bruising and scrapes tests students ability to use the appropriate sponge ( in</p>	<p>05/02/2014 - PROJECT 1 The Beauty Makeup: Does Not Meet Expectation: 10% of students Meets Expectation: 25% of students Exceeds Expectation: 65% of students</p> <p>PROJECT 2 Fantasy Makeups: Does Not Meet Expectation: 5% of students Meets Expectation: 35% of students Exceeds Expectation: 60% of students The majority of students understood the concept of using specific sponges and brushes to create a variety of textures, hard and soft edges, bruising and scrapes. They were able to discern the difference between cream and water base makeups to create a variety of looks. On the 1st day of class the tools and products are demonstrated and discussed. With each look or assignment that is demonstrated the instructor discusses the correct sponges, brushes and makeup products to use and the best way to use them in order to create the assignment.</p> <p><b>Standard Met? :</b> Yes</p> <p><b>Semester and Year Assessment Conducted:</b> 2013-14 (Spring 2014)</p> <p><b>Faculty Assessment Leader:</b> Christine Stahl</p> <p><b>Reviewer's Comments:</b> For the next SLO assessment this instructor does the Theater Department faculty would like to see more reflection on interpreting the data. Ms. Stahl is a part-time faculty member and this is her first SLO assessment. Keeping this in mind I think it was well done and certainly moving</p>	<p>02/01/2017 - I think for future classes I will create a quiz to determine which students need more help in discerning the proper tools and types of makeup.</p> <p><b>Action Category:</b> Teaching Strategies</p>

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	<p>this case a “Stipple” sponge which they are trained to cut and trim in order to create the illusion of a beard stubble, age texture, bruises and scrapes. If the sponge is not cut and rounded and the makeup is not deposited on the face correctly they will have squares of makeup on their face.</p> <p>5 to blend colors appropriately to create a natural undertone for different types of skin tones for a 5 o’clock shadow.</p> <p>6 Creating bruising requires the stipple sponge be cut and trimmed to deposit a variety of colors in a specific order.</p> <p>7 old age assignment requires the stipple sponge to be cut and trimmed to deposit highlight and shadow colors to the skin to create texture. Students should know what colors are deposited and in what order to create the desired effect. I expect 80% of the class to meet expectation or exceed expectation.</p> <p>Does not meet Expectation: Student shows little or no ability to use correct tools (stipple sponge) to create assigned task, or (student does not have correct brushes)</p> <p>Meets Expectation: Student exhibits some ability to use proper tools (stipple sponge), correctly cut and trimmed to create texture and has developed an eye for blending their colors appropriately.</p> <p>Exceeds Expectation: Student demonstrates considerable evidence of the ability to discern which tools/sponges used and properly prepared (cut/trimmed) to create a variety of effects from aging and beard stubble to special effects.</p> <p><b>Assessment Method:</b> Project</p> <p><b>Standard and Target for Success:</b> Standard of Expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level</p>	<p>towards proficiency.</p>	
<p>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 192 - Setup of Intelligent Lighting Fixtures - SLO #1 Digital Multiplexing Protocols - Upon successful completion of this course students will be able to diagram and translate digital multiplexing protocols. (Created By El Camino: Course SLOs (FA) - Theatre)</p> <p><b>Course SLO Assessment Cycle:</b> 2013-14 (Spring 2014)</p>	<p><b>Assessment Method Description:</b> Statement</p> <p>This project was used in order to assess student’s ability to identify, translate, and diagram the digital multiplexing standard used in the entertainment industry. Students were asked to identify various types of protocols used starting with analog and ending with DMX 512. Students were then asked to perform several equations that showed their knowledge of how to translate</p>	<p>04/04/2014 - Data</p> <p>1. Identify the Various Multiplexing Protocols Does Not Meet Expectation: 12% of students Meets Expectation: 43% of students Exceeds Expectation: 45% of students</p> <p>2. Translate DMX 512 Packets Does Not Meet Expectation: 23% of students Meets Expectation: 48% of students</p>	<p>09/01/2016 - Curriculum changes Possibly add a few hours of math review</p> <p><b>Action Category:</b> Curriculum Changes</p>

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<b>Input Date:</b> 12/12/2013  <b>Course SLO Status:</b> Active	<p>the DMX 512 packets. Finally students were asked to create a diagram showing a working DMX 512 network.</p> <p>Rubric Traits</p> <p>1. Identify the Various Multiplexing Protocols</p> <p>Does Not Meet Expectation Student shows little or no ability to identify and recognize the various digital multiplexing protocols</p> <p>Meets Expectations Student shows some ability to identify and recognize the various digital multiplexing protocols.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability identify recognize the various digital multiplexing protocols.</p> <p>2. Translate DMX 512 Packets</p> <p>Does Not Meet Expectation Student shows little or no ability to translate the package rate for DMX 512.</p> <p>Meets Expectation Student exhibits some evidence of the ability to translate the package rate for DMX 512.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to translate the package rate for DMX 512</p> <p>3. Diagram a DMX 512 Network</p> <p>Does Not Meet Expectation Student shows little or no ability to create a working diagram of a DMX 512 network.</p> <p>Meets Expectation Student exhibits some evidence of the ability to create a working diagram of a DMX 512 network.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability create a working diagram of a DMX 512 network.</p> <p><b>Assessment Method:</b> Exam/Test/Quiz <b>Standard and Target for Success:</b> Standard and Target for Success Identify the Various Multiplexing Protocols Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds</p>	<p>Exceeds Expectation: 60% of students</p> <p>2. Diagram a DMX 512 Network Does Not Meet Expectation: 12% of students Meets Expectation: 45% of students Exceeds Expectation: 43% of students</p> <p>Observed Patterns and Findings from Data</p> <p>Identify the Various Multiplexing Protocols (students met expectation) Most students had no problem identifying the various types of DMX protocols. The instructor found that many students retained this knowledge from the previous introduction to lighting course. The small percentage of the students who did not meet or exceed expectation explained that they had forgotten or had been confused with the nature of this aspect of the assessment. This part of the assessment was used to test students knowledge from previous courses in the certificate program.</p> <p>Translate DMX 512 Packets (students met expectation) This section of the assessment provided to be the greatest challenge for many of our students. The equations used to translate packets speed and information were given to the students and then they were asked to perform the equations. The instructor found that some students claim they suffer from math anxiety. Although this is simple math the instructor noticed that some students simply shut down when asked to do some form of math. The instructor worked with the students showing them several examples but some still were unable to successfully complete this portion of the assessment.</p> <p>Diagram a DMX 512 Network (students met expectation) Students were mostly successful with this part of the assessment. Students built on the knowledge from previous courses in the certificate program related to the number of control channels and DMX addresses needed to complete a diagram and calculate start numbers. The instructor had provided the students with detailed information in the form of handouts for all of the various types of intelligent lighting fixtures and devices used to complete this assessment. The Instructor found that students had a fairly firm grasp of what was needed to complete the project. Students that did not meet expectations seem to still have problems with identifying the various ways that start numbers and addresses were allocated for a network.</p> <p><b>Standard Met? :</b> Yes</p> <p><b>Semester and Year Assessment Conducted:</b></p>	<p>09/01/2016 - Action plan Teaching Strategies I believe it would assist the students in the certificate program to have one or two classes dedicated to reviewing simple math. This would assist the students when they were needed to use math for the various projects.</p> <p><b>Action Category:</b> Teaching Strategies</p>

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	<p>expectations” level            Translate DMX 512 Packets            Standard of expectation: 75% of students will achieve “meets expectations” or “exceeds expectations” level            create a diagram free            Diagram a DMX 512 Network            Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level</p>	<p>2013-14 (Spring 2014)  <b>Faculty Assessment Leader:</b>            William Georges</p>	
<p>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 193 - Programming and Lighting Design with Intelligent Lighting Systems - SLO #1            Intelligent Lighting Programming - Upon successful completion of this course students will be able to identify and compare different types of intelligent lighting programming platforms.            (Created By El Camino: Course SLOs (FA) - Theatre)  <b>Course SLO Assessment Cycle:</b>            2013-14 (Spring 2014)  <b>Input Date:</b>            12/12/2013  <b>Course SLO Status:</b>            Active</p>	<p><b>Assessment Method Description:</b>            This project was used in order to assess student’s ability to identify, and compare different types of programming platforms used in the entertainment lighting industry. Students were asked to program various types of intelligent lighting fixtures using different platforms. This project was done in the lighting lab and students were assessed on their ability to create similar effects on different light boards.            Rubric            Traits            1. Identify the Different Types of Programming Platforms            Does Not Meet Expectation            Student shows little or no ability to identify and recognize the various types of intelligent lighting programming platforms.            Meets Expectations            Student shows some ability to identify and recognize the various types of intelligent lighting programming platforms.            Exceeds Expectation            Student demonstrates considerable evidence of the ability to identify and recognize the various types of intelligent lighting programming platforms.            2. Programming Similar Effects on Different Platforms            Does Not Meet Expectation            Student shows little or no ability to program similar effects on different light boards.            Meets Expectation            Student exhibits some evidence of the ability to program similar effects on different light boards.            Exceeds Expectation            Student demonstrates considerable evidence of the ability program similar effects on different light boards.</p>	<p>05/03/2014 - 1. Identify the Different Types of Programming Platforms            Does Not Meet Expectation: 12% of students            Meets Expectation: 43% of students            Exceeds Expectation: 45% of students            2. Programming Similar Effects on Different Platforms            Does Not Meet Expectation: 15% of students            Meets Expectation: 65% of students            Exceeds Expectation: 20% of students</p> <p>Identify the Different Types of Programming Platforms (students met expectation)            To complete this portion of the assessment students had to identify the different types of programming platforms categorized by their various uses. Students seem to have a easier time identifying consoles associated with live theater. This is not surprising since most of our students come from the theater background. Students seem to have a more difficult time identifying the workings of concert and event lighting platforms. Students who had more experience with events and concerts were able to identify both types of platforms and their operation with more ease.            Programming Similar Effects on Different Platforms (students met expectation)            Students were given three different effects to program on two different types of programming platforms. One platform being a theater platform and the other a live concert event platform. Students who had a greater theater background had an easier time programming the effects on the theater platform. Students who had experience with both concert and theater events had a higher success rate at programming the effects on different platforms. Only 20% of the students exceeded expectation for this assessment. Those students seem to be the ones who identified their career goals and objectives as design or programming. Student who identify their objectives to work as repair technicians had a more difficult time with this portion of the</p>	<p>02/01/2016 - After completing this SLO assessment the instructor came to the conclusion that he focused more on the differences in the programming platforms than the similarities. A new strategy would to be discussing the similarities more than the differences. Students who saw the similarities in the platforms had an easier time with this assessment.</p> <p><b>Action Category:</b>            Teaching Strategies</p>

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	<p><b>Assessment Method:</b> Project</p> <p><b>Standard and Target for Success:</b> Identify the Different Types of Programming Platforms Standard of expectation: 85% of students will achieve “meets expectations” or “exceeds expectations” level Programming Similar Effects on Different Platforms Standard of expectation: 75% of students will achieve “meets expectations” or “exceeds expectations” level create a diagram free</p>	<p>assessment.</p> <p><b>Standard Met? :</b> Yes</p> <p><b>Semester and Year Assessment Conducted:</b> 2013-14 (Spring 2014)</p> <p><b>Faculty Assessment Leader:</b> William Georges</p>	
<p>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 215 - Improvisation - SLO #1</p> <p>Impromptu Improvisational Scenes - Upon successful completion of this course students will have the ability to demonstrate impromptu improvisational scenes while applying a professional demeanor. (Created By El Camino: Course SLOs (FA) - Theatre)</p> <p><b>Course SLO Assessment Cycle:</b> 2013-14 (Spring 2014)</p> <p><b>Input Date:</b> 12/12/2013</p> <p><b>Course SLO Status:</b> Active</p>	<p><b>Assessment Method Description:</b> This project was used for the purposes of assessing the students’ ability to act out basic given circumstances provided by the instructor without preparation. Each student is partnered with a classmate and asked to act out a scenario after the instructor provides the who, where, and what to the students. While the instructor provides the given circumstances, the class members set up a floor plan illustrating the location of the scene.</p> <p><b>Rubric</b> Traits</p> <p>1. Character Objectives</p> <p>Does Not Meet Expectation Student shows little or no ability to follow and commit to the objectives of the character as described by the director in the pre-performance discussion.</p> <p>Meets Expectation Student exhibits some evidence of the ability to follow and commit to the objectives of the character as described by the director in the pre-performance discussion.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to follow and commit to the objectives of the character as described by the director in the pre-performance discussion.</p> <p>2. Stage Technique</p> <p>Does Not Meet Expectation Student shows little or no ability to share his</p>	<p>04/15/2014 - 1. Character Objectives Does Not Meet Expectation: 10% of students Meets Expectation: 80% of students Exceeds Expectation: 10% of students</p> <p>2. Stage Technique Does Not Meet Expectation: 18% of students Meets Expectation: 70% of students Exceeds Expectation: 12% of students Character Objectives (students met expectation) For this part of the assessment students were asked to act out a scenario provided by the instructor and bring the scene to life without rehearsal or preparation of any kind. Most students were able to connect with the character and support the character’s objectives through the tactics they employed during the improvised scene. Some students would lose focus and become self-conscious and not fully commit to the character’s “wants”.</p> <p>Stage Technique (students met expectation) Most students were able to successfully share the improvised 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.</p> <p><b>Standard Met? :</b> Yes</p> <p><b>Semester and Year Assessment Conducted:</b> 2013-14 (Spring 2014)</p> <p><b>Faculty Assessment Leader:</b> Ron Scarlata</p>	<p>05/17/2016 - I recommend that completion of TH. 113 or TH. 114 become a re-requisite for this course. Currently, this only recommended. Students who have had a basic acting class prior to taking improvisation tend to have a great more success in the course.</p> <p><b>Action Category:</b> Curriculum Changes</p> <p>02/17/2016 - One of the things I noticed was the clearer and the more vividly I described the character’s objectives, the better the actors performed. When I used vivid images and language and asked the actor to find connections to the scenario students were far more successful in committing to the character’s objectives. When I was vague, the acting was “vague”.</p> <p>I have recently added a handbook on key terms, including terms related to stage technique and have spent class time demonstrating correct stage technique. In addition, during scene critiques I comment on the technical aspects of the performance so that the students can continue to improve the use of their voices and bodies on stage.</p>

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	<p>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</p> <p><b>Assessment Method:</b> Performance <b>Standard and Target for Success:</b> Character Objectives Standard of expectation: 80% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Stage Technique Standard of expectation: 85% of students will achieve “meets expectations” or “exceeds expectations” level</p>		<p><b>Action Category:</b> Teaching Strategies</p>
<p>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 240 - Fundamentals of Stage Direction - SLO #1 Production Concepts for Scripts - Upon successful completion of this course students will be able to construct and apply a production concept for a play script. (Created By El Camino: Course SLOs (FA) - Theatre)</p> <p><b>Course SLO Assessment Cycle:</b> 2013-14 (Spring 2014)</p> <p><b>Input Date:</b> 12/12/2013</p> <p><b>Course SLO Status:</b> Active</p>	<p><b>Assessment Method Description:</b> These projects were used for the purposes of assessing the students’ ability to stage and block a ten minute play. The first part of this assessment requires the student to create a viable ground plan that will facilitate the staging of the play. The second part of this project was to create a professional-level promptbook recording all blocking and staging. This promptbook includes a “Master Movement Plan” that allows the student director and instructor to visualize how fully the student director has used the stage to bring his script to life.</p> <p>Rubric Traits 1. Creating a Viable Ground Plan</p> <p>Does Not Meet Expectation Student shows little or no ability to create a viable ground plan that follows the guidelines that are established by the instructor.</p> <p>Meets Expectation Student exhibits some evidence of the ability to create a viable ground plan that follows the guidelines that are established by the instructor.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to create a viable ground plan that</p>	<p>04/24/2014 - Data 1. Creating a Viable Ground Plan Does Not Meet Expectation: 10% of students Meets Expectation: 70% of students Exceeds Expectation: 20% of students</p> <p>2. Prompt Book &amp; Master Movement Plan Does Not Meet Expectation: 12% of students Meets Expectation: 70% of students Exceeds Expectation: 18% of students</p> <p>Creating a Viable Ground Plan (students met expectation) Most students were able to create a viable ground plan that followed the guidelines that were established by the instructor. Most of the ground plans not only “looked” like the environment suggested by the author, but, more importantly, they were excellent playing spaces to bring the play alive through movement and picturization. Some students had difficulty with working in scale, thus some drawings were not fully accurate, but still were a clear indication of the placement of walls, doors, windows and furniture.</p> <p>Prompt Book &amp; Master Movement Plan (students met expectation) Most students were able to create a strong documentation of their production by creating a professional caliber prompt book and master movement plan. Some of the students did not consistently record</p>	<p>09/01/2017 - I recommend that due to the advanced level of this course, the pre-requisite for this course should include an audition/interview with the instructor.</p> <p><b>Action Category:</b> Curriculum Changes</p> <p>05/17/2016 - Teaching Strategies One of the things I noticed was that the hand-out I distributed on ground plan guidelines was very clear and helpful. In the future I would like the class to create an improvised ground plan together out of the found items in the classroom as an exercise. This would be a dynamic way of visualizing these concepts in a very practical and fun manner. I have copied and distributed one of the best examples of the prompt book and master movement plan that a former student created. This example was a great supplement to the other hand-out I have distributed and seemed to clarify the correct format.</p>



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	<p>follows the guidelines that are established by the instructor.</p> <p>2. Prompt Book &amp; Master Movement Plan</p> <p>Does Not Meet Expectation Student shows little or no ability to create a professional caliber prompt book and master movement plan following the guidelines established by the instructor.</p> <p>Meets Expectation Student exhibits some evidence of the ability to create a professional caliber prompt book and master movement plan following the guidelines established by the instructor.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to create a professional caliber prompt book and master movement plan following the guidelines established by the instructor.</p> <p><b>Assessment Method:</b> Project <b>Standard and Target for Success:</b> Creating a Viable Ground Plan Standard of expectation: 85% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Prompt Book &amp; Master Movement Plan Standard of expectation: 84% of students will achieve “meets expectations” or “exceeds expectations” level</p>	<p>the blocking in the manner outlined by the instructor. Almost all of the master movement plans were well done and helpful. A few were too messy and cluttered to be of assistance.</p> <p><b>Standard Met? :</b> Yes <b>Semester and Year Assessment Conducted:</b> 2013-14 (Spring 2014) <b>Faculty Assessment Leader:</b> Ron Scarlata</p>	<p><b>Action Category:</b> Teaching Strategies</p>
<p>El Camino: Course SLOs (FA) - Theatre - ECC: THEA 274abcd - Musical Theatre Production - SLO #1 Music and Choreography - Upon successful completion of this course students will be able to memorize the music and choreography for a realized musical theater production. (Created By El Camino: Course SLOs (FA) - Theatre)</p> <p><b>Course SLO Assessment Cycle:</b> 2013-14 (Spring 2014)</p> <p><b>Input Date:</b> 12/12/2013</p> <p><b>Course SLO Status:</b> Active</p>	<p><b>Assessment Method Description:</b> This project was used for the purposes of assessing the students’ ability to memorize both the music and choreography of a musical theater production. At the conclusion of the first phase of rehearsal, when students are taught the vocal score, students will be required to perform a “sing-through” of the full score to assess their level of success in learning the music and lyrics that they are required to master. At the conclusion of the choreography &amp; staging section of the rehearsal period, students will be asked to perform all musical numbers they perform in, to assess their mastery of this aspect of the production.</p> <p>Rubric</p>	<p>05/03/2014 - Data</p> <p>1. Memorization of Musical Score</p> <p>Does Not Meet Expectation: 10% of students Meets Expectation: 85% of students Exceeds Expectation: 5% of students</p> <p>2. Mastery of Choreography &amp; Musical Staging</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</p> <p>Memorization of Musical Score (students met</p>	<p>09/01/2016 - Program/College The college and the Fine Arts Dept. needs to assist in supporting and publicizing the musical theater program so that students with strong musical talents and interests are encouraged to participate in our musical theater productions.</p> <p>Program/College The college and the Fine Arts Dept. needs to assist in supporting and publicizing the musical theater program so that students with strong musical talents and interests are encouraged to participate in our musical theater</p>

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	<p>Traits</p> <p>1. Memorization of Musical Score</p> <p>Does Not Meet Expectation Student shows little or no ability to accurately sing the full score demonstrating full “ownership” of all lyrics and musical notes and mastery of the musicianship that has been taught.</p> <p>Meets Expectation Student exhibits some evidence of the ability to accurately sing the full score demonstrating full “ownership” of all lyrics and musical notes and mastery of the musicianship that has been taught.</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to accurately sing the full score demonstrating full “ownership” of all lyrics and musical notes and mastery of the musicianship that has been taught.</p> <p>2. Mastery of Choreography &amp; Musical Staging</p> <p>Does Not Meet Expectation Student shows little or no ability to share his voice and body with the audience.</p> <p>Meets Expectation Student exhibits some evidence of the ability to share his voice and body with the audience</p> <p>Exceeds Expectation Student demonstrates considerable evidence of the ability to share his voice and body with the audience.</p> <p><b>Assessment Method:</b> Performance</p> <p><b>Standard and Target for Success:</b> Memorization of Musical Score Standard of expectation: 90% of students will achieve “meets expectations” or “exceeds expectations” level</p> <p>Mastery of Choreography &amp; Musical Staging Standard of expectation: 85% of students will achieve “meets expectations” or “exceeds expectations” level</p>	<p>expectation)</p> <p>For this part of the assessment students were asked to “sing-through” the full musical score to assess their success at learning all of the music and lyrics that have been taught and assigned. Most students have succeeded in singing through the score without the vocal books in hand. Some had clearly not learned the exact lyrics and music and needed additional review with the staff or on their own. Students have been asked to record the rehearsals, so they should be able to “clean up” many of the musical errors through more homework or review with other members of the company.</p> <p>Mastery of Choreography &amp; Musical Staging (students met expectation) Most students were able to successfully perform the choreography and staging that has been taught. This session reveals students that are having difficulty with certain numbers so that sufficient adjustments and reviews can be scheduled.</p> <p><b>Standard Met? :</b> Yes</p> <p><b>Semester and Year Assessment Conducted:</b> 2013-14 (Spring 2014)</p> <p><b>Faculty Assessment Leader:</b> Ron Scarlata</p>	<p>productions.</p> <p><b>Action Category:</b> Program/College Support</p> <hr/> <p>09/01/2016 - Teaching Strategies It is crucial that each number is clearly taught and parts are clearly assigned. There should be several reviews before the assessment so students are given enough opportunity to gain confidence with the material. Also, a specific date for the “sing-through” assessment needs to be announced early on so performers are clear about the date of the assessment.</p> <p>Mastery of Choreography &amp; Musical Staging Teaching Strategies Since choreography and staging requires constant adjustment as the numbers are being taught, it is crucial that at the conclusion of each teaching session there is a “pattern set” during which each number is set so there is no confusion about the exact choreography that has been taught.</p> <p><b>Action Category:</b> Teaching Strategies</p> <hr/>