

PROGRAM ASSESSMENT REPORT
East Central University

Program Name: Communication & Performance Studies

College/School Name: CLASS

Academic Year Assessed: AY 20-21

Assessment Report Requirements:

1. **Program Goals, Student Learning Outcomes (SLO), and Criteria:** At *minimum*, your Program Assessment Plan should have 2 overarching goals and 3 major outcomes derived from the goals that assess the core of your program. Each SLO must have at least 2 criteria and each criterion must have at least one instrument.
2. **Assessment Across Program:** Your SLOs and criteria must assess a majority of your students each year and assess from early in the program to the end.
 - Assessing through the program gives you the ability to identify weak points for improvement.
3. **Instruments:** Attach ALL Instruments listed in your assessment plan in the APPENDIX at the end of the Plan/Report.
4. **Instruments Using Direct/Indirect Measures:** Your Program Assessment Plan should include both direct and indirect measures of learning, with direct measures in the majority.
5. **Validation through External Instruments:** *If possible*, use an external instrument as a direct measure (e.g., ETS/MFT, ACAT, NCLEX, OSAT) to validate your local direct measures.
 - *The Office of Institutional Effectiveness pays for external testing.*
6. **Analysis of Data by Faculty:** All faculty integral to the Program will meet to discuss and analyze the data at the end of the academic year to determine what the collected data says about the program's performance during the current year and how that new knowledge will translate into proposed actions/changes in the coming year(s).
7. **Completion of Template:** *You are required to complete all sections of this report template.* Follow the directions as written. Contact the Assessment Coordinator before modifying the template to match the specific elements of your program assessment plan.
8. **File Name:** Use the following format to name this file before uploading:
 - Program Name Degree Level Asmt Report AY XXXX-XX
 - e.g., Art BFA Asmt Report AY 2020-21
 - e.g., Ed Leadership MEd Asmt Report AY 2020-2021
9. **Upload to Teams:** Complete your plan/report using the template and upload it to your Team channel. Email your Vice President and the Assessment Coordinator to let them know you have finished. *IF you make further changes to your report in Teams, notify your Vice President and the Assessment Coordinator via email.*

See Glossary of Terms for further explanation:

UGRP_ECU Unit Assessment Team >> General channel >> Files.

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Assessment Plan, Data, and Analysis

Mission Statements & Goals

EAST CENTRAL UNIVERSITY MISSION STATEMENT:

We educate and empower students to understand and transform our world.

PROGRAM GOAL(S):

The goals of the Performing Arts Department are as follows:

- 1) The Department aims to produce graduates who are knowledgeable and skillful in the areas of music history, theory, composition, and performance.
- 2) The Department aims to produce graduates who are well-prepared and ready to embark upon a career in the field of music or theatre, or enter a graduate program and further their education in music.

ASSESSMENT ACROSS THE PROGRAM STATEMENT:

Provide a short narrative describing how you assess across your program – noting the points where you assess early-, mid-, and end-program.

Students are assessed from freshman and sophomore level (survey & sophomore proficiency) to senior level (senior recital, OSAT, PPAT portfolio).

EXTERNAL INSTRUMENT AVAILABILITY FOR PROGRAM:

If YES, provide name of instrument and whether instrument is currently used for assessment.

If NO, state No.

Yes

Opted to drop the external exam because it covered many more subareas than our program covers and students did not take the exam seriously. We did not receive useful information from it.

STUDENT LEARNING OUTCOME 1: Students will demonstrate skills in areas of composition, and analysis with music theory

Criterion 1.1: Embedded Assessment: Final Exam

Areas of content include: In the study of chord progressions, music analysis from the common practice period, active listening to melodies and rhythms in order to transcribe what they hear, and use their "inner ear" to correctly sing a variety of melodies. In the study of harmony, students become familiar with secondary chords, modulations, mode-mixture, Neopolitan and augmented sixth chords, and 20th century compositional techniques. Ear training explores intervals, diatonic triads, all complexities of rhythm, harmonic movement and work extensively on sight singing using solfege.

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Population/Course: MUS 3113 Advanced Harmony
Five students

Instrument/Measurement (copy/paste instrument in Appendix):

Standard: The class average of all student scores on the exam will be higher than 70%.

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	83-95	88	100%	5
2019-2020	81.5-97	91.14	100%	7
2018-2019	76.3-96.6	83	100%	11
2017-2018	ND	ND	ND	ND
2016-2017	ND	ND	ND	ND

NOTE: Reworked assessment procedures in AY 17-18

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	Overall mean slightly reduced from last year.
3. Discuss possible reasons why the unit performed as it did this year.	Continuing strong emphasis on music theory
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	Staying relatively constant
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions/changes needed.

Criterion 1.2: OSAT: Subarea 3 Music Theory

Population/Course: EDUC 4964 Student Teaching

Instrument/Measurement (copy/paste instrument in Appendix):

Standard: The average of all ECU student subscores on OSAT subarea 3 will be higher than the state average on subarea 3.

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	ND	261	100%	2

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2019-2020	253-288	268.5	83%	6
2018-2019	241-300	273.8	80%	10
2017-2018	ND	ND	ND	ND
2016-2017	ND	ND	ND	ND

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	Although the n was small, ECU had a 100% pass rate
3. Discuss possible reasons why the unit performed as it did this year.	Strong emphasis on music theory
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	Percent pass rate has been increasing even as n gets smaller
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions/changes needed.

STUDENT LEARNING OUTCOME 2: Historical Development: Students will demonstrate knowledge of the historical development of music through the study of various literatures.

Criterion 2.1: Students will demonstrate skills identifying music from various historical eras, composers, and genres.

Population/Course: MUS 3643 History of Music since Bach

Instrument/Measurement (copy/paste instrument in Appendix):

Standard: The class average of all student scores on the exam will be higher than 70%

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	46-100	77.125%	87.5%	8
2019-2020	80-100	87	100%	10
2018-2019	40-98	72.69	61%	13
2017-2018	ND	ND	ND	ND
2016-2017	ND	ND	ND	ND

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
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1. Was your standard met or not met for the year?	Met
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	Due to emphasis in the area throughout the curriculum, pass rates and mean have improved since AY 18-19
3. Discuss possible reasons why the unit performed as it did this year.	Due to emphasis in the area throughout the curriculum
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	AY 19-20 is likely an outlier due to the course being taught during the pandemic. Overall trends show positive improvement.
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions or changes are needed.

Criterion 2.2: Students will demonstrate the ability to identify composers and historical period.

Population/Course: EDUC 4964 Student Teaching

Instrument/Measurement (copy/paste instrument in Appendix): OSAT: Subarea 4 Music History and Culture

Standard: The average of all ECU student subscores on OSAT subarea 4 will be higher than the state average on subarea 4.

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	215-218	216.5	75%	4
2019-2020	169-300	223.6	83.3%	6
2018-2019	169-300	221.2	80%	10
2017-2018	ND	ND	ND	ND
2016-2017	ND	ND	ND	ND

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met by vocal, not met for instrumental.
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	The vocal state average is 195, and ECU students scored higher at a mean of 218. The instrumental state average is 241, and ECU students scored lower at a mean of 215.
3. Discuss possible reasons why the unit performed as it did this year.	Small n may contribute to a lower percent pass rate.
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	Percent pass rate staying relatively stable with room for improvement

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5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions/changes needed.
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STUDENT LEARNING OUTCOME 3: Music Performance Skills: Students will develop skills of competency in musical performance, through prepared performance and sight reading

Criterion 3.1: Students will demonstrate skills in performing music at an acceptable level for a college sophomore

Population/Course: MUS X 2222; fourth semester (X represents vocal or specific instrument)

Instrument/Measurement (copy/paste instrument in Appendix): Sophomore Proficiency assessment form

Standard: The class average of all student scores on this rubric will be higher than 7 out of 20 scale points. (Note: Using same rubric for Soph Proficiency and Sr Recital so 10/20 on this rubric is accepted as a superior score for a sophomore.

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	9	9	100%	1
2019-2020	7-9	8	100%	3
2018-2019	7-9	8	100%	2
2017-2018	ND	ND	ND	ND
2016-2017	ND	ND	ND	ND

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	Student scored 9 out of 10 for this standard.
3. Discuss possible reasons why the unit performed as it did this year.	Record-keeping needs to improve in this area; there were more students but data was only collected for 1
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	Applied performance continues to be strongly emphasized
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	Keep better records.

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Criterion 3.2: Students will demonstrate skills in performing music at a level appropriate for a college senior

Population/Course: MUS X 3332; fourth semester (X represents vocal or specific instrument)

Instrument/Measurement (copy/paste instrument in Appendix): Senior Recital assessment form

Standard: The class average of all student scores on this rubric will be higher than 15 out of 20 scale points.

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	17-19	18	100%	2
2019-2020	18-19	18.5	100%	8
2018-2019	Conditional Pass-Pass	Pass	100%	8
2017-2018	ND			
2016-2017	ND			

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	Students scored 17, 19 out of 20
3. Discuss possible reasons why the unit performed as it did this year.	Record-keeping needs to improve in this area also
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	Applied performance continues to be strongly emphasized
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions/changes needed.

STUDENT LEARNING OUTCOME 4: Learning Theories and Pedagogy: Students will demonstrate knowledge of current learning theories and pedagogical techniques in music through class study and practical application

Criterion 4.1: Students will evaluate their satisfaction with their program's preparation with regard to theories and pedagogical techniques

Population/Course: MUS X 3332; fourth semester (X represents vocal or specific instrument)

Instrument/Measurement (copy/paste instrument in Appendix): Program Satisfaction Survey

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Standard: The average of aggregated responses should be 3.5 or above

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	1-5	3.8	80%	48
2019-2020	1-5	4.125	100%	28
2018-2019	1-5	4.2	100%	39
2017-2018	ND	ND	ND	ND
2016-2017	ND	ND	ND	ND

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	The only score below a 3.5 was in Pedagogy/teaching methodology
3. Discuss possible reasons why the unit performed as it did this year.	Strong scores are in performing skills and Music Theory: Analysis
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	Overall mean is lower this year, n much higher
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions/changes needed.

Criterion 4.2: Students will demonstrate the ability to apply pedagogical knowledge to any given teaching scenario.

Population/Course: EDUC 4964 Student Teaching

Instrument/Measurement (copy/paste instrument in Appendix): OSAT: Subareas 1 & 2 Listening Skills; Instrumental/Vocal Performance and Musical Methodology

Standard: The average of all ECU student subscores on OSAT subareas 1&2 will be higher than the state average on subareas 1&2.

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	249-265	258.25	75%	4
2019-2020	229-290	259.66	83.33%	6
2018-2019	209-300	259.05	80%	10

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2017-2018	ND	ND	ND	ND
2016-2017	ND	ND	ND	ND

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	75% of ECU students scored higher than the state average.
3. Discuss possible reasons why the unit performed as it did this year.	Lower n
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	Percent pass rate staying relatively stable
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions/changes needed.

STUDENT LEARNING OUTCOME 5: Theatre and Music Theatre Concentration students will possess a quality and understanding of the concepts/procedures used in theater and dance productions

Criterion 5.1: Seniors in Theatre and Music Theatre complete senior projects demonstrating proficiency in one or more areas within the major, including: acting, directing, scene design, lighting design, costume design, playwrighting, choreography, etc.

Population/Course: COMM 4963 Senior Theatre Concentration and Music Theatre Concentration Majors

Instrument/Measurement (copy/paste instrument in Appendix):

- 10.1.1 - Musical Theatre Major Senior Project - Recital
- 10.1.1 - Theatre Major Senior Project - Acting
- 10.1.1 - Theatre Major Senior Project - Choreography
- 10.1.1 - Theatre Major Senior Project - Directing
- 10.1.1 - Theatre Major Senior Project - Lighting Design
- 10.1.1 - Theatre Major Senior Project - Make-up Design
- 10.1.1 - Theatre Major Senior Project - Stage Managing

Standard: Students completing the senior project will score 49 or above out of 70 (i.e., 70%).

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	70	70	100%	1
2019-2020	P-B	ND	100%	3
2018-2019	48.5-65.85	55.52	83.3%	6
2017-2018	6-10	8.95	97.9%	7
2016-2017	ND	ND	100%	4

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NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met.
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	My unit performed extremely well, in comparison to the standard.
3. Discuss possible reasons why the unit performed as it did this year.	There was only one student who completed a senior project during the '20-'21 school year, and the student performed extremely well due to their dedication and work ethic.
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	The data seems to be trending up with time, which I believe is due to an increase in mentorship and expertise.
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	This unit needs to continue in its current rigor to meet the standard.

Criterion 5.2: Theatre, Music Theatre and Speech Teacher Certification students will demonstrate a thorough knowledge of theatre history through Theatre History examinations.

Population/Course: COMM 3353

Instrument/Measurement (copy/paste instrument in Appendix): Exams given in COMM 3353, COMM 3363, and COMM 3503 – percentage correct

Standard: 70% of students will score 70% or higher on theatre history exams

Data Table: [For instructions see *Glossary of Terms Pgm Asmt* in Teams.]

Academic Year	Range of Scores	Mean of Scores	Percent Pass Rate	n
2020-2021	80-100	90	100%	3
2019-2020	0-100	60%	60%	5
2018-2019	58-96	85.58	100%	7
2017-2018	40-100	88.53	100%	11
2016-2017	ND	ND	90.9%	11

NOTE: [Reworked assessment procedures in AY 17-18]

Analysis Table: A response is required for each question in the table.

Analysis Question	Analysis Response
1. Was your standard met or not met for the year?	Met.
2. Whether met or not met, explain how your unit performed in relation to the standard (relate the data in the table to the standard).	This unit performed extremely well in relation to the standard.

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3. Discuss possible reasons why the unit performed as it did this year.	The main reason that the unit performed as well as it did this year is that, compared to last year, the teaching modality was consistent throughout the entire semester.
4. Look at the 5-year data trends and discuss those. Note if data seem to be increasing/decreasing with time and if so, reasons why.	The 5-year trend is relatively consistent, with a significant dip in the '19-'20 school year, due to the abrupt end of consistent teaching modality because of the onset of the pandemic in Spring 2020.
5. Using your analysis responses, make specific data-driven decisions about your unit. If no actions or changes are needed, state that. Copy/paste the #5 response to Current Actions and/or Changes (end of template)	No actions/changes needed.

Summary Table of Student Learning Outcomes/Criteria/Instruments				
Student Learning Outcomes	Criteria/Instrument (modify table to fit your plan)	Direct/ Indirect Measure	Met	Not Met
SLO1: Students will demonstrate skills in areas of composition, and analysis with music theory	1.1: Embedded Assessment: Final Exam		Met	
	1.2: OSAT: Subarea 3 Music Theory		Met	
SLO2: Historical Development: Students will demonstrate knowledge of the historical development of music through the study of various literatures	2.1: Students will demonstrate skills identifying music from various historical eras, composers, and genres		Met	
	2.2: Students will demonstrate the ability to identify composers and historical period			Not Met
SLO3: Music Performance Skills: Students will develop skills of competency in musical performance, through prepared performance and sight reading	3.1: Students will demonstrate skills in performing music at an acceptable level for a college sophomore		Met	
	3.2: Students will demonstrate skills in performing music at a level appropriate for a college senior		Met	
SLO4: Learning Theories and Pedagogy: Students will demonstrate knowledge of current learning theories and pedagogical techniques in music through class study and practical application	4.1: Students will evaluate their satisfaction with their program's preparation with regard to theories and pedagogical techniques		Met	
	4.2: Students will demonstrate the ability to apply pedagogical knowledge to any given teaching scenario.		Met	
SLO5: Theatre and Music Theatre Concentration students will possess a quality and understanding of the concepts/procedures used in theater and dance productions	5.1: Seniors in Theatre and Music Theatre complete senior projects demonstrating proficiency in one or more areas within the major, including: acting, directing, scene design, lighting design, costume design, playwrighting, choreography, etc		Met	
	5.2: Theatre, Music Theatre and Speech Teacher Certification students will demonstrate a thorough		Met	

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	knowledge of theatre history through Theatre History examinations			
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Student Information for this Academic Year	
Total, <i>unduplicated</i> number of students assessed this academic year	67
Program census for Fall	20
Program census for Spring	15
Total number of Fall Program graduates	3
Total number of Spring/Summer graduates	0
Mean major GPA of Fall graduates	3.09
Mean major GPA of Spring/Summer graduates	0.00

NOTE: With the exception of the unduplicated number assessed (yellow), student information is provided by Office of Institutional Effectiveness and is made available in your Teams folder. For help with determining unduplicated number, contact the Assessment Coordinator.

Faculty Meeting: List meeting date(s) and a roster of those in attendance.

Tuesdays during the academic semester at 4:15pm.

Sharing with Stakeholders:

1. Stakeholders for this Program include: [**list** all within and without the ECU community]

Department students and faculty are very active in the Ada area with organizations such as ACT II, Mama T's, and others. Gen Ed offerings are taken by students from across campus and across the nation through online offerings. Faculty have performed and presented in Europe, South America, and in the US in the last 5 years.

2. Current program assessment reports are available on the website of the Office of Institutional Effectiveness:

https://myecu.ecok.edu/ICS/Institutional_Reporting/Assessment_Reporting_and_Outcomes.inz

This link will change Fall 21 since MyECU is being phased out – I will let you know what to change it to.

SUMMARY OF LAST 5 YEARS' ACTIONS/CHANGES/REVIEWS & UPDATES

For instructions see *Glossary of Terms Pgm Asmt* in Teams.

Academic Year	Summary of Actions/Changes from Report
2020-2021	NONE
2019-2020	NONE

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2018-2019	NONE
2017-2018	REWORKED ASSESSMENT MEASURES FOR THE DEPARTMENT
2016-2017	NONE

Academic Year	Summary of Annual Reviews of Dean and/or UAC (Reviews found in Teams folder; UAC <i>does not</i> review annually)	Updates in Response to Reviews
2019-2020	ND	
2018-2019	ND	
2017-2018	Very thorough on analysis (bolded the question being asked, followed by the specific answer for that section). May be beneficial to incorporate a standardized usage of this section.	
2016-2017	Look for ways to scaffold senior project within the curriculum. Nice clear analysis	
2015-2016	Rated 5 out of 5 for all criteria on parts 1-3.	

APPENDIX

Copy/paste screenshots or narrative of blank instruments (rubrics, surveys, data report requests, prepared spread sheets, etc) here.

INSTRUMENT DESCRIPTIONS:

CRITERION 1.1	Final exam for MUS 3113; there are three sections tested—Harmony, Ear training, and Solfege—which are then averaged together for the final score <ul style="list-style-type: none"> • Part-writing in functional tonal harmony • Spelling of chords in various inversions • Roman numeral analysis • Compose short melody in a given key • Identification of chords by ear • Identification of rhythms by ear • Melodic dictation • Harmonic dictation • Sight-singing with solfege syllables
CRITERION 1.2	OSAT: Subarea 3 Music Theory http://www.ceoe.nesinc.com/content/studyguide/ok_sg_obj_201.htm
CRITERION 2.1	Final exam for MUS 3643 History of Music since Bach <ul style="list-style-type: none"> • Identification of composers by era of musical history

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	<ul style="list-style-type: none"> • Identify key pieces and composers of the Classical era • Identify key pieces and composers of the Romantic era • Identify key pieces and composers from the Modern era • Identify important historical events and trends through musical history
CRITERION 2.2	OSAT: Subarea 4 Music History and Culture http://www.ceoe.nesinc.com/Content/StudyGuide/OK_SG_OBJ_201.htm
CRITERION 3.1	Sophomore Proficiency assessment form SEE SNIP BELOW:
CRITERION 3.2	Senior Recital assessment form SEE SNIP BELOW:
CRITERION 4.1	Program Satisfaction Survey https://forms.gle/YPzsVoogaPVT9Xd2A
CRITERION 4.2	OSAT: Subareas 1 & 2 Listening Skills; Instrumental/Vocal Performance and Musical Methodology http://www.ceoe.nesinc.com/Content/StudyGuide/OK_SG_OBJ_201.htm
CRITERION 5.1	Final Project Assessment Form for Theatre Majors Rubric SEE SNIPS BELOW:
CRITERION 5.2	<p>Final exams given in COMM 3353, COMM 3363, and COMM 3503</p> <ul style="list-style-type: none"> - Biographical/oeuvre information from Sophocles, Euripides, Aristophanes, Hrosvitha of Gandersheim, Zeami, Lope de Vega, Shakespeare, Moliere, Aphra Behn - Major theatrical movements (and understanding of their through-line) from Ancient Greek, Ancient Roman, Liturgical Drama, Morality Plays, Spanish/Golden age, Elizabethan, Comedy of Manners - Specialized research on one particular playwright and play from the period of antiquity-1800 C.E. - Biographical/oeuvre information from Ibsen, Wilde, Chekhov, Susan Glaspell, Sophie Treadwell, Brecht, Beckett, August Wilson, and Paula Vogel - Major theatrical movements (and understanding of their through-line) from Realism, Naturalism, Expressionism, Epic Theatre, Existentialism/Absurdism, Dada, Minimalism, Ensemble Dramas, Theatre of Underrepresented Identities - Specialized research on one particular playwright and play from the period of 1800-present - Specialized research on one major theatrical movement from 1800-present.

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CRITERION 3.1:

Sophomore Proficiency Assessment Form

All categories should be rated between 0 (lowest) to 20 (highest). 7 or above is considered proficient at the sophomore level.

Performance

Overall Performance:

|

Musicality & Expression:

Stylistic Interpretation:

Articulation:

Tone/Intonation/Voicing:

Ensemble Playing:

Technical Proficiency:

Scales

Accuracy:

Evenness:

Tone/Musicality/Intonation:

PROGRAM ASSESSMENT REPORT

East Central University

CRITERION 3.2

Senior Recital Assessment Form

All categories should be rated between 0 (lowest) to 20 (highest). 15 or above is considered "proficient".

Name of Student: _____ ID Number of Student: _____

Date: _____

	Judge 1	Judge 2	Judge 3
Musicality & Expression:			
Stylistic Interpretation:			
Articulation:			
Tone/Intonation/Voicing:			
Technical Proficiency:			
Ensemble Playing (with piano or other players):			
Overall Performance:			
Recommendation: (circle one)	Pass / Fail	Pass / Fail	Pass / Fail

Signatures of Judges:

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Communication – Theatre Major Senior Project
Lighting Design Evaluation

Candidate's Name:			
Supervisor/Evaluator Signature:			
Date:			
Directions:	Please check the level, which most closely represents the candidate's comprehension/ability/performance within the specific trait (<i>identified candidate outcomes</i>) and assign a corresponding numerical value in the range indicated		
Total Points Available: 70	TOTAL POINTS ACQUIRED		
NOTE:			

Rating Scale:			
Level 3	9-10 Points	Target	Greatest level of comprehension/ability/performance- <u><i>Target</i></u>
Level 2	6-8 Points	Acceptable	General understanding/average level of comprehension/ability/performance- <u><i>Acceptable</i></u>
Level 1	1-5 Points	Unacceptable	Exhibited minimal understanding in regard to comprehension/ability/performance - <u><i>Unacceptable</i></u>

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Trait	Technical Skill – Functionality	Technical Skill – Actor-Friendly	Technical Skill – Budget/Cost Effectiveness*	Technical Skill – Design Plans (eval later)	Comments
TARGET Level 3 (9-10)	The design worked well for the show(s) for which it was designed. Visibility was good in all stage areas and audience (black box only) All lighting special effects worked extremely well. Designer was inventive in fitting the needs of the script	Actors appeared comfortable in the light and were able to execute stage business without difficulty. Actors were not caught in shadows or dark areas for extended periods. Actors were in no danger during the course of the play due to the set choices	Designer did an excellent job of realizing lighting design given instrument and circuit restrictions Designer showed ingenuity in adapting lights to the needs of the play Designer obviously put in additional work in properly focusing instruments, gobos and making gel choices.	Design plans rendered in a professional manner with drafted or computer-rendered ground plans of lighting instruments Focus areas and circuits were clearly marked and unambiguous in a clearly defined pattern.	
ACCEPTABLE Level 2 (6-8)	The design was workable for the show(s) for which it was designed. Visibility was passing in all stage areas used. All lighting special effects worked adequately. Designer was able to use traditional effects well.	Actors were able to navigate the lit areas, but never looked at home in them. Actors were aware of and able to adjust easily to hot spots. Actors were in no major danger during the course of the play due to the lighting choices.	Designer did an adequate job of realizing lighting design given instrument and circuit restrictions. Designer adapted lights to fit the needs of the play Designer put in minimal work properly focusing instruments, using gobos and making gel choices.	Design plans are consistent with "ECU director" practices. Hand-drawn with approximate placement and circuit no Focus plan and color plan generalized.	
UNACCEPTABLE Level 1 (1-5)	<i>Unacceptable/Unsatisfactory</i> Lighting choices did not meet the visibility and other rudimentary needs called for in the script. Lights cues negatively effected the flow of show.	<i>Unacceptable/Unsatisfactory</i> Actors had difficulty negotiating the light Actors could not avoid shadows Actors were in danger of major injury due to lighting choices such as the timing of blackouts	<i>Unacceptable/Unsatisfactory</i> Designer used lights not suitable to the desired effect. Designer allowed scripted lighting needs to go unresolved Designer appeared to put no effort proper focus or positioning of lights.	<i>Unacceptable/Unsatisfactory</i> No plans Plans are sketchy, out of proportion. No clear organization of circuit numbers by area or direction of focus or gel-color.	
TOTAL					

* budget is as established for mainstage productions, \$0 for student productions.

Trait	Appropriate to Genre and Space	Aesthetic Aspects	Overall Impression of Design and Concept	Comments
TARGET Level 3	The lighting design is appropriate and ideal for the genre of the play (drama, comedy, musical, etc.) The lighting design prepares audience expectations well for the mood and genre of	The lights are pleasing to the eye and unified with costumes and sets or appropriately jarring if required by the script. The lights incorporate appropriate use of shape, focus, intensity	The design contributes greatly to the story and audience enjoyment The realization of the design appears professional in quality The design creates a world for	

Scene Design Senior Project - Rubric

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Trait	Technical Skill – Blocking	Technical Skill – Casting/Coaching	Technical Skill – Pacing/Shaping the Action	Technical Skill – Director’s Prompt Book (eval later)	Comments
TARGET Level 3 (9-10)	The actors used all areas of the stage effectively The actors used different levels effectively to create interesting stage pictures The physical and spatial relationships between actors was interesting, often compelling, and helped to tell the story Movement appeared natural, organic, and unforced	Actors appeared to be well cast in their roles Actors appeared disciplined and effective in portraying their roles Actors carried out stage business smoothly and effectively Actors seemed focused within the world of the play	Show ran smoothly without uncomfortable pauses, slow or uninteresting action, or rushing Show seemed to build effectively according to genre (ex. To a climax in climactic plays, pointing up scene juxtaposition in episodic plays, etc.) Set and light changes enhanced the flow of the play	Book clearly illustrates blocking plan, sound and light cues Includes research into the play, critiques, reviews, set and costume ideas Book is neat, well-organized and easy to comprehend	
ACCEPTABLE Level 2 (6-8)	Actors used all of the stage, but some areas sparingly Blocking was adequate to maintain visual interest, but not compelling Movement was occasionally forced or involved unnatural movement by the actors, such as upstaging or walking backward to get into position	Actors are efficient in the portrayal of their characters, but there is some apparent weakness in casting choices. Actors occasionally appear lost on stage Actors exhibit some nervous mannerisms Actor might occasionally upstage themselves or fail to project during key moments	Show ran somewhat smoothly, but with some seemingly slow sections Show fell just short of realizing all the conventions of the genre Set and light changes occasionally interrupted show flow	Book is sometimes confusing, but contains the necessary elements Research is sketchy and minimal Book organization is clear, but presentation is lacking	
UNACCEPTABLE Level 1 (1-5)	<i>Unacceptable/Unsatisfactory</i> Show involved little or no substantial movement. Actors remained in a single position for long periods of time. Action appeared forced and unconvincing	<i>Unacceptable/Unsatisfactory</i> Casting choices are ludicrous, distracting, or stretch credibility. Actors exhibit distracting mannerisms throughout the show	<i>Unacceptable/Unsatisfactory</i> Show was plagued by under-realized moments and lack of appropriate pacing Set and/or light changes were jolting, distracting, or brought the show to a halt frequently	<i>Unacceptable/Unsatisfactory</i> Book contains very little apart from the script and cryptic blocking notes. Book is unorganized	
TOTAL					

Trait	Interpretation/Concept	Aesthetic Aspects	Overall Impression of Performance	Comments
	The performance appeared to	Sets, costumes and properties	The director has told the	

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Trait	Technical Skill – Vocal Expression	Technical Skill – Body Expression	Technical Skill – Facial Expression	Technical Skill – Use of Properties and Costumes	Comments
TARGET Level 3 (9-10)	Projected well at all times Superior diction/articulation Vocal quality appropriate to the character Created vocal mannerisms specific to the character (rhythm, intonation, inflection, changes tempo, vocal variety)	Moved gracefully and easily about the stage Gestured fully Total body commitment to action Avoided personal or nervous mannerisms (unless character appropriate) Created a specific physical presence for the character	Strong and unambiguous emotional expression Animated, fluid, and effortless change of expression Convincing laughter or crying Dynamic and bold emotional choices	The costume became part of the character The actor's costume was worn appropriately and used correctly within the context of play's genre and period Properties were handled in a convincing manner Stage business involving props appeared natural, spontaneous, and convincing	
ACCEPTABLE Level 2 (6-8)	Occasional projection problems Personal vocal mannerisms Some moments of unintentional diction/articulation problems	Occasional lack of body involvement Sloppy gestures Occasional nervous movement	Facial expressions occasionally uninteresting Some emotions appeared forced or unnatural Obvious or clichéd emotional choices	Character and costume appeared unconnected Costume was worn incorrectly Properties not handled convincingly	
UNACCEPTABLE Level 1 (1-5)	<i>Unacceptable/Unsatisfactory</i> Difficult to hear or understand sufficient to create audience dissatisfaction	<i>Unacceptable/Unsatisfactory</i> Distracting mannerisms Frequent lack of body involvement, impotent gestures Wooden movement	<i>Unacceptable/Unsatisfactory</i> Only showed emotional expression when speaking Unsupported emotional outbursts	<i>Unacceptable/Unsatisfactory</i> Costume worn inappropriately or mistreated Properties used inappropriately or abused	
TOTAL					

Trait	Scriptural Integrity	Subtexting	Overall Impression of Performance	Comments
TARGET	Lines were memorized and performed accurately and without hesitation Character choices were supported by the script	Character's intentions were clear to the audience or become clear as the play progressed Actor was focused on the other	The character was believable The performance created emotional response in the other actors and the audience	<i>Acting Senior Project - Rubric</i>