

## Crafton Hills College - Outcomes Assessment Report

**Program Learning Outcome 1:**

**Year Assessed:** 2014-2015

### ***Learning Outcomes Statement(s)***

### ***Means of Assessment (Measurement Method)***

On In-Service Day, August 17, 2015, the Institutional Effectiveness, Accreditation, and Outcomes Committee (IEAOC) with the Professional Development Committee (PDC) organized a campus wide meeting to discuss the results collected from the SLO Cloud tool by program. Approximately 20 faculty from multiple disciplines attended the session and reviewed the process for examining the results from the PLO assessments. Because of a technical glitch, rather than reviewing the results and generating proposed actions for the PLOs, faculty in each discipline that attended completed and emailed the results to the Office of Institutional Effectiveness, Research and Planning.

### ***Summary of Evidence***

The OIERP reviewed the process for accessing and discussing the PLO results and the proposed actions. The THEART Department reviewed the results of the PLO assessments, discussed the meaning of the results and developed the proposed actions.

### Program SLOs

#	Program SLO Statement	# of Students Meeting SLO Rubric				# 3 or higher	% 3 or higher
		1	2	3	4		
1	Demonstrate the ability to read an excerpt of a play news copy or other text using proper voice and diction	3	12	24	22	46	75.41%
2	Analyze a play text and then use the psychophysical techniques of the Stanislavski system to internalize an appropriate imagined reality in order to create believable characters, realities and interplay on stage	4	4	14	39	53	86.89%
3	Demonstrate the ability to co-operate in a group situation with other students to collectively prepare, organize and produce work either as an actor, musician, dancer, performer, director, technician or designer	8	4	13	109	122	91.04%
4	Demonstrate the ability to be successfully complete a design process in set, light, sound and costume design, and to	3	1	5	26	31	88.57%

#	Program SLO Statement	# of Students Meeting SLO Rubric				# 3 or higher	% 3 or higher
		1	2	3	4		
	prepare, construct and set up technical elements in collaboration with others in the technical production of a show						
5	Recognize and categorize different types of plays and theatrical styles according to historical period, genre and dramatic effect and how they are related to the social, political, or cultural issues in a given historical period, country, cultural context or era	20	7	22	64	86	76.11%
6	Analyze a play and describe how the basic elements of plot, character, theme and language are specifically handled to produce a particular dramatic style or dramatic effect and employ critical thinking skills to analyze dramatic literature and cultural context during class discussions and to prepare and produce written papers that demonstrate analytical skill	15	2	9	19	28	62.22%
7	N/A	2	3	9	44	53	91.38%

[17 Reflection\(s\)](#)

[17 Section\(s\) Reporting](#)

[25 Section\(s\) Not Reporting](#)

### Proposed Actions Developed during the Course Assessments

- More time spent on theory and written work during class period, as opposed to practical exercises in order to meet SLO #2. That said, it is more important that the students are able to physically understand the information in their own bodies and make the proper adjustments. Students are able to understand physically and discuss individual relationship to the work. However, the technical and scientific information of the Anatomy & physiology and the written IPA work, transcribing into IPA is a bit of a struggle for about 1/3 of the class.  
(THART-110-40 for 2015SP)
- Assessment of students' comprehension of the fundamentals of a theatrical production, as well as, genres and the history of theatre appear to be a success.  
(THART-100-20 for 2015SP)
- All students demonstrated an excellent retention and understanding of the course material. Honors students also prepared a character analysis for a chosen play and provided an examination of the character using elements of the Stanislavsky system. Although many meetings took place regarding the paper, perhaps in the future the student could be required to turn in different sections of the paper in order to receive feedback prior to the final grade (rather than just suggesting they turn drafts in early).  
(THART-100H-20 for 2015SP)

- Assessment of students' comprehension of the fundamentals of theatre production, as well as, genres and the history of theatre appear to be very successful.  
(THART-100-60 for 2015SP)
- Students all demonstrated an excellent retention and understanding of the concepts, tools, and practice of lighting, sound, and set design.  
(THART-179-50 for 2015SP)
- The level of ability was quite high although there was a small enrollment. In the last two years enrollment has gotten smaller but the quality and commitment of students has gone way up. I used to start with 20-30 students and then lose a lot due to lack of commitment through the semester. Now we get fewer but they are more committed. Particularly heartening is that students step up and fill in for other students who are absent when doing scene work. Attendance is a problem though at times for specific individuals.  
(THART-120-30 for 2015SP)
- This was one of the strongest most talented 220 classes I have had.. These students, (most of them) were coming directly from 120 the previous semester and made the transition admirably. There were a number of students who were extremely talented and will be able to transfer to great schools. Perhaps 5 of them. Most really took on and excelled at poetic diction in spite of not being exposed to it before. But ideally we would like to perfect that ability even more. But in the time allotted and the previous level of experience coming into the class, this is very difficult. Great class. . Again, there were a few who had absence problems.  
(THART-220-35 for 2015SP)
- These students in 221 have already taken 220 before. As a result, their quality level is very high. 5 out of the 6 have a great chance at transferring to great schools . In fact one of them is going to Cal State Fullerton this fall in theater. There was a particular problem of commitment with one student who was outstanding but dropped off in output at the end. The verbal diction ability in the group was very very high with the exception of one student who was ok. In general, taken together this current group of 220 and 221 is about the best ever. There was a much higher 221 enrollment than there has ever been.  
(THART-221-35 for 2015SP)
- The group as a whole was very very committed particularly in terms of the dance project. But there were a few exceptions: people who literally avoided responsibility. There was some outstanding performances particularly in the small cast shows Closer and Stop Kiss. Those performers were achieving at a level you see at some of the best four year schools. As usual some students did more than one show, in some cases, racking up close to 200 hours!!!! Students also stepped up as directors and choreographers particularly in dance. The course structure of 124 140 145 245 246 A B C D continues to work,very well with students cycling through the program from beginning to major leadership roles as directors stage managers choreographers and also doing administrative work. It is harder to get people though. This was one of the most committed groups but our numbers of enrollment compared to 3 years ago are lower. Increasingly we need to go directly to the high schools to get students because ed plans have so negatively affected elective enrollments on campus. The plus side is that the people involved are more committed and serious.  
(THART-124X2-95 for 2015SP)
- This 140 class were very experienced performers who did excellent work and took major leadership roles by and large. I'd say 4 out of the six students above had a skill base that was excellent. The rest did very good work. Our experienced students are achieving at a very high level.  
(THART-140X2-95 for 2015SP)
- There was one student in this section. But enrollment is not an issue.(124 140 145 245 as well as 246 A B C and D are all the same three unit part of my load). The student in question here is one of the best

we had in the last 10 years. This is the 5th show he has directed . This is the fourth dance show he has been in. He was also an actor in another show. His hour total on theater shows this semester was 270. He is an ideal candidate for an excellent four year program. He has also been here for over three years. But the skill base he got in that long period is exactly why he will make such an outstanding candidate for a great 4 year theater program which only take outstanding students. This is the best example of how our program works and why it is so necessary for students to spend more than 2 years at Crafton.

(THART-245-95 for 2015SP)

- Special projects class allows students to focus in sometimes in a more limited amount of time frame or in a more specialized way or a more advanced level on a theater show or project. The students enrolled tend to be more advanced and often focus on design, direction or choreography on a specific show or project in a leadership or advanced level of expertise. But sometimes students who want a more limited time commitment take this class in order to participate in a more limited way. This particular section (there are four sections A B C and D) had a problem in that two of the four students who signed up never contacted us or participated in the process. The other two students did very good work. We need to make more effort to either involve or drop students who are avoiding commitment before census date..

(THART-246A-95 for 2015SP)

- Notes: Special projects allow students to focus in sometimes in a more limited amount of time frame or in a more specialized way on a theater show or project. The students enrolled tend to be more advanced and often focus on design, direction or Choreography on a specific show or project in a leadership or advanced level of expertise. But sometimes students who want a more limited time commitment take this class in order to participate in a more limited way. In this particular section (there are four sections A B C and D) the students were all outstanding and some of our most experienced and did great work as directors, actors in major roles, Choreographers and stage managers.

(THART-246C-95 for 2015SP)

- Notes: Special projects allow students to focus in sometimes in a more limited amount of time frame or in a more specialized way on a theater show or project. The students enrolled tend to be more advanced and often focus on design, direction or Choreography on a specific show or project in a leadership or advanced level of expertise. But sometimes students who want a more limited time commitment take this class in order to participate in a more limited way. This particular section (there are four sections A B C and D) had one student in it who did an outstanding job. He worked on several shows as a major actor in a one person show,, a choreographer and dancer well as assuming major leadership in the co-ordination of the program.

(THART-246D-95 for 2015SP)

- Ideally we need higher enrollment in the class. Most students do well. Some students register but don't show up. There was one in this class. The class only meets on two class times for 8 hour time frames and the registration window is only either in advance or as an add literally on the one day of the first class so making up course work is impossible. So it becomes more crucial to have students to attend on the first day. That being said, the students were, by and large very good and were able to master the basic skills in the two one day sessions. The relationship between this class and the 124, 140, 145, 245, 246 performance matrix continues to function effectively as a preparation for audition.

(THART-133-95 for 2015SP)

- The statistics from the SLO's are below what we want to achieve but don't reflect the performance of the students who are actually coming to class. We have an enrollment of 23 in the class. 10 students did not show up to take the final and essentially dropped out half to 3/4 of the way through the class either after drop or withdraw date. If I correct the above stats for the slo #1 (which was based on

performance on the final test) on the basis of those who showed up for the final test, the results are that 86 % are achieving the target goal. What is clear is that we have to get students who really have stopped coming to the class, out of the class earlier so that they don't reflect the stats in a way that distorts how students who are actually coming to class are doing. Anecdotaly what I keep hearing from students is that they have conflicts with jobs that then affect them coming to class. As to performance reports, we need to get people to see more shows. (slo #3) Most have problems with going out to see a show at night. also the percentage of the grade is relatively minimal: 5% for each report. So perhaps they don't sense incentive. This also seems true of the play analysis papers (slo #4). Many handed in one paper or two but only about half handed in all three. Again, each paper is worth 5% so perhaps they don't sense the incentive. In general, students are passing the class 18 out of 23 got A B C or D in the class, 16 got A B or C, 13 got A or B. The 6 F's in the class were almost all students who stopped showing up. Somehow the students need to be advised to be more smart as to their ability to successfully complete classes and to be advised to drop or withdraw before they have a grade that cannot be reversed.

(THART-100-15 for 2015SP)

- As in THART 100, there are students who stopped coming to class and did not drop. In this class, there were 2 out of 10 who did not take the last two tests thus effectively dropping out without formally doing so. We need to encourage students who obviously are not in a position, for whatever reason, to complete the class, to withdraw or drop earlier. Most of the students were very committed and if you add into the total from cross-listing from ENGL 109, then our SLO stats go way up. As opposed to 100, this is a much more committed group. You can tell by the amount of papers they hand in on play analysis and play performance reports. they are more actively engaged.

(THART-109-25 for 2015SP)

### ***Use of Results/Proposed Actions (Implications for Program Improvement & Planning)***

- Most of the sections not assessed in 2014-15 year were in Fall 2014. We had not been comprehensively assessing and posting on the SLO cloud then although we had been assessing many of the classes, particularly GE classes like 100, 108, 109, 120.
- In terms of sections assessed we did very well in Spring semester of 2015. 17 out of 21 were assessed . The sections in Spring 2015 that were not assessed were THART 100 H , 134X4-95, 145-95, 246 B, . The last three, 134, 145 and 246 were all part of performance. 100 H had no students in it. The other sections 145 and 246 are part of one matrix of classes taught by me (124 140 145 245 26ABCD), the majority being in 124. I suspect that perhaps only several students were not assessed. In terms of 134, I think there were communication issues on 134 which is part of technical theater. I think we did not communicate that the assessment needed to be done. We need to make sure that we do all assessments in the future.
- Looking at the reflections, it is clear that we have very high students success in the GE classes.(100,108,) Play analysis skill is lower than if could be though. This time in 100, 108 and 226 I am giving handouts and explaining the process much more in a pains taking way. I am simplifying my lecture style and doing much more group discussion to bring out the analysis skill in class. I am also making the result of the analysis , its goals, much clearer.
- The performance classes have an extremely high success rate. (88-91 %) Our approach towards skill development is continuing to pay off. (doing between 3 and 4 productions a semester of varing types in order to build skill in different areas: acting dancing, improv, monologues etc. )

The students mostly do far more work than required with a huge work ethic which is just what they have to have in order to continue on the four year level. We ended up getting three students in to Cal State Fullerton which is outstanding. We need to utilize some students more. We are doing a monologue show to bring in more students. This is difficult issue common to most theater departments though.

- The acting classes worked extremely well. Particularly 220 (intermediate and advanced acting) . In fact such was the classical work in the class we are probably doing Hamlet in performance this semester. (Fall 2015.) Some students lack commitment in 120. This seems to be simply a % within normal range. (10
- Mainly our challenge is coming from our success: 7 or 8 of our main student leader cadre have graduated or are in the process of transferring , thus we have to start rebuilding up the program , training newer students to assume leadership and primary artist roles. Enrollment remains an issue because of ed plans and the push for students to transfer in 2years. All of our graduates had been at Crafton for over three years. The result is that enrollment by non majors (who often became majors) in acting and performance classes is down. Students are being told not to take anything that is not essential. They are being told not to deviate from ed plans. The result is that students don't experiment as much. This is a grave flaw in administrative strategy as it effects the arts training on campus. I have talked with mark McConnell in Music and this also the case. The only thing I can do now is to try to recruit students from outside the school. This takes time that essentially I don't really have much of. Again, I used to routinely get 20-30 students in a 120 acting class. I currently have 12 for the 120 class that starts on Tuesday 9/1/15,