

Seaver College General Education (GE) Assessment – Human Response to Art Academic Year 2011-2012

As this report assesses seven different courses that fulfill the Fine Arts (FA) GE requirement, a color-coding system is used throughout the document:

ART 270 - Sculpture I
ART 416 - Computer Graphic Design
THEA 210 - Acting I: Introduction to Acting
THEA 226 - Dance for Music Theatre
MUS 105/305 - Concert Choir
MUS 135/335 - Orchestra
MUS 184/384 - Opera Workshop

Text pertaining to a particular course will be highlighted by its assigned color.

I. Program Learning Outcome

Students explain the historical, cultural, or technical significance of the art form.

II. Institutional Educational Outcomes (IEOs)

The GE Program Learning Outcome aligns with the following IEOs.

Knowledge & Scholarship

Purpose

Demonstrate expertise in an academic or professional discipline, display proficiency in the discipline, and engage in the process of academic discovery.

Faith & Heritage

Purpose

Appreciate the complex relationship between faith, learning, and practice.

Service

Respond to the call to serve others.

Leadership

Practice responsible conduct and allow decisions and directions to be informed by a value-centered life.

III. Student Learning Outcome(s)

The SLOs of each course are listed in Section V.

IV. Curriculum Map

The following chart provides an indication of how the FA GE PLO is being treated by each course. A comprehensive assessment is given for each SLO in every course in the sections that follow.

Course	GE PLO
ART 270	I, D
ART 416	D, M
THEA 210	I, D
THEA 226	I, D
MUS 105/305	D, M
MUS 135/335	D, M
MUS 184/384	D, M

V. Assessment Plan

The following tables indicate how evidence was gathered to assess student achievement for each course and its SLOs.

A. ART 270

Student Learning Outcomes	Direct Evidence
Analyze and discuss the cultural and historical importance of artwork they see and experience	Evidence derived from essay at semester's end.
Articulate and support their personal opinions of artwork both verbally and in written form	Evidence derived from essay at semester's end.
Understand objects materially, spatially, and conceptually	Evidence derived from a capstone project at the end of the semester.
Use demonstrated techniques and materials proficiently during the creation of artwork	Evidence derived from four art capstone projects.
Conceive, creatively develop, produce and support their artwork	Evidence derived from four art capstone projects.

B. ART 416

Student Learning Outcomes	Direct Evidence
Name, define and demonstrate the historical, cultural, and technical significance of modern graphic posters	A Promotional Poster for Campus Event; class chooses the winning posters
Name, define and demonstrate the ability to explain and apply: Color Theory, Elements of Design, Gestalt Principles in complex compositions	A Detailed Illustration from a photo template; completed on time with reflective paper
Produce proper digital files of personal artwork for pre-defined purposes (web, Print, textiles, archiving, etc.)	Proper File Formatting Project which requires detailed organization and descriptions

Demonstrate technical understanding and competency assembling editorial photo-compositions, illustrations, multi-page layouts, and websites.	Evidence derived from a capstone project at the end of the semester; either a website or multi-page booklet
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C. THEA 210

Student Learning Outcomes	Direct Evidence
Demonstrate basic acting precepts in performance.	Rubrics and Instructor analysis of in class scene presentation #1 & #3 Student self analysis beginning of semester Student self analysis end of semester Instructors final evaluation end of semester
Read, analyze and interpret a play	Rubrics and Instructor analysis of character and scene analysis #1 & 3
Critically analyze a live performance for thematic and cultural context.	n/a the spring show on campus was sold out before the semester even started
Prepare a scene and a monologue for performance.	Rubrics and Instructor analysis of Extended Character final project.

D. THEA 226

Student Learning Outcomes	Direct Evidence
Understand how to execute basic dance techniques used in musical theatre.	Evidence derived from a capstone project at the end of the semester.
Execute stronger kinetic memory skills needed for auditioning and performing.	Evidence derived from movement examinations throughout the semester.
Define basic dance terminology.	Evidence derived from a capstone project at the end of the semester.
Explain and analyze the significance of dance within the context of musical theatre.	Evidence derived from three assigned papers throughout the semester and final essay at the end of the semester.

E. MUS 105/305

Student Learning Outcomes	Authentic Evidence
improved their sight-reading capabilities	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)
broadened and improved their vocal technique	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)
improved the quality and efficiency with	Evidence documented by DVD and CD

which they apply a broad range of music skills	recording of initial rehearsal and final performance (authentic)
presented choral music of the highest quality in public performance	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)
developed a more comprehensive understanding of communal music making	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)

F. MUS 135/335

Student Learning Outcomes	Authentic Evidence
Perform selected orchestral literature with increased skill.	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)
Demonstrate a greater knowledge of tone quality, articulation, dynamic control, technical agility, pitch consistency, and accurate rhythmic concepts within the ensemble.	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)
Develop concentration skills during intense rehearsal drills.	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)
Develop and improve their ensemble playing skills.	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic).
Utilize problem solving skills during rehearsals and performances	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)
Perform selected concert literature competently and expressively as individuals, and as members of performing ensemble	Evidence documented by DVD and CD recording of initial rehearsal and final performance (authentic)

G. MUS 184/384

Student Learning Outcomes	Authentic Evidence
Maintain the highest level professionalism throughout the rehearsal and performance process.	Evidence documented by DVD and CD recording of initial and final performance (authentic)
Demonstrate the good vocal technical principles learned in the studio.	Evidence documented by DVD and CD recording of initial and final performance (authentic)
Demonstrate as much as possible the musical and vocal style of the opera.	Evidence documented by DVD and CD recording of initial and final performance (authentic)
Demonstrate a heightened sense of stage awareness through a rich performance experience.	Evidence documented by DVD and CD recording of initial and final

	performance (authentic)
Critically appraise and appreciate the arts and make connections to their moral, ethical, and spiritual values.	Evidence documented by DVD and CD recording of initial and final performance (authentic)

VI. Rubrics

Rubrics are presented that were used to evaluate the obtained evidence (data). The actual assessment tools are found in Appendix B.

A. ART 270

Students will complete four artworks that will each demonstrate specific technical skills as well as show a basic level of understanding of historical importance and conceptual possibilities. See Appendix B for details.

Students will complete one essay focusing on a contemporary sculptor's work. This will demonstrate the student's understanding of technical skills, cultural context and aesthetic value. See Appendix B for details.

B. ART 416

A Promotional Poster for Campus Event

The student will use thumbnails, rough drafts, critique and redesign with typographic characters, styles, and full poster layouts. See Appendix B for details.

Project: A Detailed Illustration from a Photo Template

Each student will create an illustration from an original image, or a royalty-free picture of their choice. See Appendix B for details.

Project: Proper File Formatting

The student will learn how to organize files in a logical and useful way while focusing on properly preparing those files for the different file functions and formats. See Appendix B for details.

C. THEA 210

Students will present three to four scenes over the course of the semester- each scene is presented three times. The instructor evaluates each presentation by a rubric of expectations based upon the character and scene analysis taken from an intensive study of the “given circumstances” that the playwright has provided in the text. See Appendix B for details.

By the third scene presentation, the teacher will be able to ascertain each student's progress and whether or not the SLO was achieved.

D. THEA 226

A final written exam will be given on the subject of dance terminology. See Appendix B for rubric.

A practical physical test will be given on basic dance techniques. See Appendix B for rubric.

The student's improvement is measured by comparing periodical movement tests throughout the semester. See Appendix B for rubric.

Each student is required to attend at least two professional productions and write a critique/reflection paper for each performance based on their experience in taking a structured dance class. See Appendix B for rubric.

Lecture, Film, and essay on the history of “American Show Dancing” and its evolution throughout the 20th century.

E. MUS 105/305

As part of an ensemble at the beginning of the semester, students will be provided scores for a particular piece of choral music. A video or audio recording of the first rehearsal will be made towards the beginning of the semester as they work through this literature.

At the end of the semester, a video or audio recording will be made of the performance of this literature. With a specific rubric of performance expectations for that literature, the professor will be able to make a before-and-after assessment of the ensemble's progress.

See Appendix B for the rubric used to assess the ensemble's progress.

Authentic Evidence: Final performance at the semester's end as evidenced in CD and DVD recording.

F. MUS 135/335

As part of an ensemble at the beginning of the semester, students will be provided scores for a particular piece of orchestral music. A video or audio recording of the first rehearsal will be made towards the beginning of the semester as they work through this literature.

At the end of the semester, a video or audio recording will be made of the performance of this literature. With a specific rubric of performance expectations for that piece, the professor will be able to make a before-and-after assessment of the ensemble's progress.

See Appendix B for the rubric used to assess the ensemble's progress.

Authentic Evidence: Final performance at the semester's end as evidenced in CD and DVD recording.

G. MUS 184/384

As part of an opera ensemble at the beginning of the semester, students will be provided scores for a particular opera scene or group of scenes. In a rehearsal at the beginning of the semester, a video recording of a particular scene or set of scenes will be made.

At the end of the semester, a video will be made of the performance. With a specific rubric of performance expectations for that scene or set of scenes, the professor will be able to make a before-and-after assessment of the troupe's progress.

Authentic Evidence: Final performance at the semester's end as evidenced in CD and DVD recording.

VII. Criteria/Benchmarks for Student Achievement / Success

For each assessment SLO, we list the criterion or criteria established as an acceptable standard of student achievement.

A. ART 270

Student Learning Outcomes	Criterion (Criteria)
Analyze and discuss the cultural and historical importance of artwork they see and experience	The ability to use verbal language to consider and discuss artworks at a level suitable for sculpture 2
Articulate and support their personal opinions of artwork both verbally and in written form	The ability to use verbal language to consider and discuss artworks at a level suitable for sculpture 2
Understand objects materially, spatially, and conceptually	The ability to respond to objects (both artistic and everyday) at a level that considers abstract content (suitable for Sculpture 2)
Use demonstrated techniques and materials proficiently during the creation of artwork	Students will be able to physically assemble objects, use plaster, solder metal, and utilize the wood shop at a level suitable for Sculpture 2
Conceive, creatively develop, produce and support their artwork	Students will understand and be able to create artworks with a level of independence suitable for Sculpture 2

B. ART 416

Student Learning Outcomes	Criterion (Criteria)
Name, define and demonstrate the historical, cultural, and technical	Able to prepare and deliver a one-page website constructed of textual, reflective

significance of modern graphic posters	information about poster rough drafts and final imagery produced in class. In project
Name, define and demonstrate the ability to explain and apply: Color Theory, Elements of Design, Gestalt Principles in complex compositions	Competently complete an editorial illustration using the Bezier tool and pathfinders in Adobe Illustrator
Prepare proper digital files of personal artwork for pre-defined purposes (web viewing, printing on paper, textiles, archiving, etc.)	Save files onto a disk with seven different file formats used for three different purposes. Each file is organized and prepared properly and labeled accurately according to industry standards discussed in class
Demonstrate technical understanding and competency assembling editorial photo-compositions, illustrations, multi-page layouts, and websites.	Able to build the magazine layout in the proper program using all the parameters specified in the description of the assignment; master pages, high resolution images, text boxes, headings, etc.

C. THEA 210

Student Learning Outcomes	Criterion (Criteria)
Demonstrate basic acting precepts in performance.	<p>For the first presentation of each scene the actor is scored on the following:</p> <ol style="list-style-type: none"> 1) Basic understanding of lines 2) Are the lines memorized 3) Basic understanding of setting of scene 4) Where are you coming from just before the scene starts 5) Who is in the next room 6) What has JUST happened before the scene begins 7) Basic understanding of the Given Circumstances 8) Character choices based on text analysis 9) Commitment and effort (has the scene been rehearsed) 10) Costume Pieces 11) Concentration and focus 12) Secondary activities: use of props, endowment of props. <p>Second and Third Presentations</p> <ol style="list-style-type: none"> 1) Rehearsed 2) Playing Action Verbs 3) Concentration/Focus 4) 2ndary Activities/Use of Props Improvement
Read, analyze and interpret a	Character Analysis: The student answers a series of

play.	11 questions based upon a thorough examination of the text. Scene Analysis: The student breaks the text down into: 1) beats 2) assigns an action verb to each beat 3) notes operative words 4) records visual and personal reactions to the text
Critically analyze a live performance for thematic and cultural context.	<i>n/a Spring show sold out before spring semester even began</i>
Prepare a scene and a monologue for performance.	Final Project Extended Character: the student conducts an in depth study of a person they see on a regular basis and attends the final for the course IN CHARACTER. They must maintain this character over a two hour period. The student is scored on: 1) Vocal Transformation 2) Physical Transformation 3) How well they sustained character choices through activities 4) Over all transformation

D. THEA 226

Student Learning Outcomes	Criterion (Criteria)
Understand how to execute basic dance techniques used in musical theatre.	Throughout the course, the student will be introduced to a variety of dance techniques used in musical theatre. The student will be required to execute them in the correct form, alignment, and style.
Execute stronger kinetic memory skills needed for auditioning and performing.	Throughout the semester, the student is required to successfully execute a variety of dance combinations by memory, and in the correct order and finally without the aid of the instructor.
Define basic dance terminology.	The student is required to complete and pass a written exam defining basic dance terminology.
Explain and analyze the significance of dance within the context of musical theatre.	The student is required to demonstrate character development in all assigned dance combinations based on context of the story and settings of the musical. They are also required to complete a two-page essay each for at least two professional dance or musical theatre productions they have attended.

E. MUS 105/305

Student Learning Outcomes	Criterion (Criteria)
improved their sight-reading capabilities	N/A – see below for comment

broadened and improved their vocal technique	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.
improved the quality and efficiency with which they apply a broad range of music skills	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.
presented choral music of the highest quality in public performance	See DVD and CD provided for authentic evidence.
developed a more comprehensive understanding of communal music making	Show this through attendance, balance, blend, group rhythmic integrity, they dressed according to professional standards of performance etiquette. The performance on the DVD shows authentic evidence of meeting the benchmark.

F. MUS 135/335

Student Learning Outcomes	Criterion (Criteria)
Perform selected orchestral literature with increased skill.	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.
Demonstrate a greater knowledge of tone quality, articulation, dynamic control, technical agility, pitch consistency, and accurate rhythmic concepts within the ensemble.	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.
Develop concentration skills during intense rehearsal drills.	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.
Develop and improve their ensemble playing skills.	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.
Utilize problem solving skills during rehearsals and performances	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.
Perform selected concert literature competently and expressively as individuals, and as members of performing ensemble	See DVD and CD provided for authentic evidence. See Appendix B for criteria and rubric.

G. MUS 184/384

Student Learning Outcomes	Criterion (Criteria)
Maintain the highest level of professionalism throughout the rehearsal and performance process.	Rehearsal deportment. Final performance level. See DVD and CD provided for authentic evidence.
Demonstrate the good vocal technical principles learned in the studio.	Rehearsal deportment. Final performance level. See DVD and CD provided for authentic evidence.
Demonstrate as much as possible the musical and vocal style of the opera.	Rehearsal deportment. Final performance level. See DVD and CD provided for authentic evidence.
Demonstrate a heightened sense of stage awareness through a rich performance	Rehearsal deportment. Final performance level. See DVD and CD provided for

experience.	authentic evidence.
Critically appraise and appreciate the arts and make connections to their moral, ethical, and spiritual values .	Discussion of societal mores during rehearsal and performance process.

VIII. Evidence / Data

Indirect Evidence from survey administered to graduating seniors, 2012.

5. How has the General Education curriculum contributed to your knowledge, skills and personal development in the following areas?

	Very Little	Somewhat	Sufficiently	Considerably	Response Count
15. The Arts: The historical, cultural or technical significance of music, theater or art.	12.2% (33)	23.2% (63)	40.2% (109)	24.4% (66)	271

Direct Evidence from each FA GE course.

Direct evidence/data gathered is presented here along with findings based upon the evidence. Appendix C reports raw or original data necessary to support these findings.

A. ART 270

Analyze and discuss the cultural and historical importance of artwork they see and experience

Evidence/Data

Every student completed sculptures that utilized materials and concepts, which require the cultural and historical understanding of art in society.

Materials used: Plaster, found objects, metal/soldering, wood

Concepts: Assemblage, volume, societal understanding of materials vs. objects, historical significance of specific materials

Every student completed an essay focusing on their opinion of a series of artworks. Every student considered context and content of the work during this process.

Findings

100% of the students considered the context and content of materials and concepts (including cultural and historical) during this course.

Articulate and support their personal opinions of artwork both verbally and in written form

Evidence/Data

Every student participated in verbal critiques and discussions about both student artwork and professional artwork.

Every student completed an essay that demonstrated their ability to express creative ideas and support artistic opinions.

Findings

100% of the students were able to support personal opinions verbally and in written form.

Understand objects materially, spatially, and conceptually

Evidence/Data

Every student worked with materials three-dimensionally to create conceptually founded artworks.

Findings

100% of students formed an adequate understanding of materials.

Use demonstrated techniques and materials proficiently during the creation of artwork

Evidence/Data

Every student completed projects that required techniques and materials to be used with a suitable level of proficiency.

Findings

100% of students demonstrated the techniques necessary to accomplish this SLO

Conceive, creatively develop, produce and support their artwork

Evidence/Data

Every student completed four sculptures and supported their work through the critique process.

Findings

100% of the students achieved this SLO

See Appendix C for work samples from the course.

Name, define and demonstrate the historical, cultural, and technical significance of modern graphic posters

Evidence/Data

Students created three rough drafts on the computer for a specified event, the “Art Career Night.” Then they chose one of those three and finalized it in a full poster-size composition. The reflective nature of the project was presented by each student in a webpage that contained all four of the above layouts and the explanation of what they learned about modern posters in relation to historical, cultural and technical significance. See Appendix C for original data (work).

Findings

Students show comprehension of the cultural and technical importance of poster design in their projects, but not so much historical. They did not demonstrate a clear understanding of the history of graphic design movements other than modern and post-modern. They ALL mastered the technical skills required to make the posters. They did go into production and were hung all over campus to promote the event (The winning poster, the Flying Turtle sample above, was by art major, Sarah Attar.) See Appendix C for original data (work).

Name, define and demonstrate the ability to explain and apply: Color Theory, Elements of Design, Gestalt Principles in complex compositions.

Evidence/Data

Students demonstrated comprehension of the tasks and theories, as demonstrated in the written summaries and explanations of their illustrations. Their ability to exercise the technical skills is apparent in the samples submitted in Appendix C by the Art 416 students.

Findings

Students demonstrated comprehension of the tasks and theories, as demonstrated above. They were encouraged to make their style as simplistic or layered as they were comfortable, thereby being able actually complete it! Out of the sixteen students, two did not complete the projects on time. All but one completed the project to acceptable levels.

Prepare proper digital files of personal artwork for pre-defined purposes (web viewing, printing on paper, textiles, archiving, etc.)

Evidence/Data

Students demonstrated comprehension of the project goals, but seemed confused as to what they were doing...

Three students got an A; five students received a B-; five students received a C; and three did not complete the project at all. Those three either did not burn the disk properly and never re-submitted the work, or simply did not resubmit anything.

Findings

Students who did save this project properly (the A students) did not necessarily understand **the purpose** of this assignment. This was made apparent later in assignments that required the application of this knowledge. The majority of students received very average or below average grades. This project needs to be seriously reconsidered...

Demonstrate technical understanding and competency assembling editorial photo-compositions, illustrations, multi-page layouts, and websites.

Evidence/Data

Students clearly demonstrated the ability to compile a systematized set of pages with the following representing the average submissions. The samples are segments of the projects, not the layouts in their entirety. See Appendix C.

Findings

Students thoroughly enjoyed this project and were very proud of themselves for the pieces they developed and printed. The lowest grade, a C, was due to a late submission; the rest of the students earned an A or a B. All content had to be created by the student, arranged by the student, and printed properly. And they all did it properly. And on time. It was great.

C. THEA 210

The study of acting is the practical application of process, imagination, and discipline. It requires the young artist to delve into their own personal experiences in order to create truthful characters. Therefore the process may vary from individual to individual. I chose ONE student (Seheri Swint) to focus on whose challenges were similar to most of the students in the class. The analysis of her work is indicative of most everyone in the course.

Overview Student #1 (See Appendix C.)

Demonstrate basic acting precepts in performance.

Evidence/Data

The level of relaxation between the presentation of the first and final scene work of student #1 was greatly improved. Her listening skills and responding to what was being said to her was markedly better.

- 1) She was rehearsing more with her scene partner outside of class.
- 2) She was ACTIVELY listening, detailed vocal and physical responses were becoming more organic (a touch of the hand, a hand to the throat).
- 3) She was personalizing her work by the final scene in the course. The well being of her scene partner was her main focus which alleviated her self-consciousness and allowed her to relax.
- 4) Her use of secondary activities, endowing props, was more detailed and by the time she was working through each present of scene #3 there was more subtext running underneath the lines than ever before. What was going on in the scene was very personal to her as an actor.

Findings

It is important for the young actor to really work on a personal connection to the material and to the scene partner. The instructor needs to give more time and weight in how an actor personalizes each role and the world of the play. Once scene partners are assigned the instructor might conduct some sort of exercise to help establish a working relationship between the two partners.

It is important for the young actor to rehearse outside of the classroom so that the lines come naturally. The instructor may need to change the SCENE PARTNER EVALUATION FORM in order to distinguish more clearly how much rehearsal time has taken place outside of the classroom.

Read, analyze and interpret a play.

Evidence/Data

Character/Scene Analysis:

- 1) Research on the playwright's life, on how the playwright describes the character and the given circumstances of the play are usually easy to find in studying the play.
- 2) What you say about yourself, and what others say about you is more challenging and requires more time on the student's part in combing through the play for these details.
- 3) What you DO as a character is ALWAYS a challenge for the student to document and implement. The unspoken actions.....
- 4) Learning WHAT an ACTION VERB IS and learning HOW to play an ACTION VERB is also unclear to the student.

Findings

The instructor needs to be more thorough in explaining and then demonstrating how to note the unspoken actions of a character. The instructor needs to find ways to incorporate working on HOW to play action verbs with in class exercises. OR the instructor might need to find a completely different way of incorporating action into the text analysis.

Critically analyze a live performance for thematic and cultural context.

Not applicable to this particular semester. The spring show was SOLD OUT before the spring semester even began. While each student observed everyone else's work in class and made comments on that work daily, there was no formal assessment set up to record student feedback of each other's work in class rehearsal process or final presentations.

Prepare a scene and a monologue for performance.

Evidence/Data

Final Project/Extended Character: The final project was about fully transforming yourself, vocally, physically and personally. Each student chose one person at the beginning of the semester to study and then re create for the final. This person could be a roommate, a teacher, a stranger....BUT had to be someone they were able to observe on a regular basis. Student #1 picked someone to portray who was:

- 1) Outspoken
- 2) Defensive, who stood up for themselves regardless of the consequences
- 3) Confrontational
- 4) Detailed in their personal given circumstances: plans for a career, interests, how they dressed, what food they chose to put on their plate for the meal, i.e. vegan....(even though the student only refrained personally from eating pork).
- 5) Vocally powerful

Findings

By the time student #1 walked into the final project they were relaxed and comfortable with who they were in relationship to others in the class. She was unconcerned about how the rest of the class looked at her as a performer. Her choices addressed each of her weaknesses as an actor and she pushed herself beyond her comfort zone. The performance was outstanding and so detailed that the entire class was uncertain as to whether the student was ACTING or if her behavior at the final was real.

See Indirect Evidence from Student Self-Evaluations (semester's beginning, semester's end) in Appendix C.

D. THEA 226

Understand how to execute basic dance techniques used in musical theatre.

Evidence/Data

A large percent of the class is able to execute basic dance techniques correctly by the end of the semester.

Findings

As long as the student fully participates and is in full attendance, while also practicing outside of class time, they will succeed.

Execute stronger kinetic memory skills needed for auditioning and performing.

Evidence/Data

A large percent of the class improves their kinetic memory skills over the length of this course.

Findings

By challenging the students with different combinations and techniques every week, they are training their kinetic memory to work faster and more accurately.

Define basic dance terminology.

Evidence/Data

Most all students score higher than 85% on the written final exam on dance terminology.

Findings

I find it beneficial to require both physical and written exams on dance terminology to help the student fully understand the meanings of dance terms.

Explain and analyze the significance of dance within the context of musical theatre.

Evidence/Data

Most students complete the course having a better understanding and appreciation for the art of dance and it's context within musical theatre.

Findings

Upon completing this course, I have found that students are able to view dance with a new perspective after participating in a structured dance class themselves. They understand the role that dance can play in a musical theatre production and appreciate the discipline it takes to master the art form.

E. MUS 105/305

improved their sight-reading capabilities

Evidence/Data - NONE

Findings - it was noticed that sight-reading abilities likely improved, however, it would be impossible to determine whether or not it was a direct result of this course, as several of the courses in the music area are developing this skill. I recommend that the SLO be changed to, “Students will have regular opportunities to practice their sight-reading skills, and through this process will learn a variety of choral literature.” This learning outcome will be assessed through the DVD/CD documentary evidence.

broadened and improved their vocal technique

Evidence/Data – DVD/CD documentary evidence

Findings – See the rubric below. The specific improvements in pitch accuracy, diction accuracy, and phrasing are all part of good vocal technique.

improved the quality and efficiency with which they apply a broad range of music skills

Evidence/Data – DVD/CD documentary evidence

Findings – See the rubric below. The specific improvements in rhythm, pitch accuracy, diction, dynamics, and phrasing, represent an improvement in the application of a broad range of skills. One could consider using the following scale to relate these skills to grades:

18 – 20 = A

16 – 17 = B

14 – 15 = C

12 – 13 = D

10 and below = F

After reviewing both the early rehearsal and the performance, it is easily determined that overwhelming progress was made in the areas of overall performance. The rubric score for the early rehearsal reveals an overall performance of 7 out of 20, or a failing grade. By the time of the final performance, the overall grade climbed to an 18 or equivalent of an A.

presented choral music of the highest quality in public performance

Evidence/Data – DVD and CD documentary evidence

Findings – As indicated by the rubrics, there was tremendous improvement from the early rehearsal to the performance, however; the determination of whether or not the music performed at the highest quality level would be a matter of opinion and would take large amounts of peer and critical review to justify the use of “highest quality.” It is my recommendation that the SLO be changed to “presented choral music of high quality in public performance.” This could be determined by the fact that an audience paid for tickets and showed approval through applause at the end of the performance.

developed a more comprehensive understanding of communal music making

Evidence/Data – DVD and CD documentary evidence, and attendance records

Findings – This was documented and recorded on the DVD, CD, and attendance records. Attendance is an important part of communal music making. Each member is like the member of an athletic team, and the team suffers when not all are present. Students were allowed a minimal amount of absences and tardies, and the great majority of students met the criteria. One can see through the DVD and CD that group balance, blend, and group rhythmic integrity improved through the course of the semester. All of these improvements are in direct relation to listen and responding to others while adjusting “self” to meet the needs of the overall group. Each of the students also dressed in a performance outfit according to professional standards of performance etiquette. All of these attributes show the development of understanding in the area of communal music making.

F. MUS 135/335

Perform selected orchestral literature with increased skill.

Evidence/Data

See Appendix C.

Findings

The Overture from *Die Fledermaus* is one of the most difficult overtures for orchestra. A rehearsal recording was made of the second rehearsal of the selected Overture. The recording reveals numerous errors in all facets of musical and technical skills. A second non-recorded observation was made by the conductor at the rehearsal on 2/3 with marked improvement in skills. There were four performances of the Overture with one being recorded. The results were exemplary.

Demonstrate a greater knowledge of tone quality, articulation, dynamic control, technical agility, pitch consistency, and accurate rhythmic concepts within the ensemble.

Evidence/Data

See Appendix C.

Findings

Recording on 1/12 revealed many musical discrepancies and inadequacies. Through hard work, focused rehearsals and individual practice the Orchestra had an exemplary performance of the Overture on 2/24.

Develop concentration skills during intense rehearsal drills.

Evidence/Data

See Appendix C.

Findings

Rehearsals became more focused after the first recorded rehearsal on 1/12 and more intense as the dress rehearsals and performances approached.

Develop and improve their ensemble playing skills.

Evidence/Data

See Appendix C.

Findings

The successful performance and ensemble work by the orchestra was due to individual practice, coaching in PML, the private lesson in a group setting model.

Utilize problem-solving skills during rehearsals and performances

Evidence/Data

Difficult eight-bar passage was worked on each week using the private lesson in a group setting model for tempo, articulations and bowings, and intonation.

See Appendix C.

Findings

See Rating Form in Appendix C.

Perform selected concert literature competently and expressively as individuals, and as members of performing ensemble

Evidence/Data

See Appendix C.

Findings

Through diligent, hard work, individual and group practice, the orchestra successfully performed the *Overture from Die Fledermaus*.

G. MUS 184/384

Maintain the highest level professionalism throughout the rehearsal and performance process.

The rehearsal process begins in the fall semester with musical rehearsals. Notes must be learned. Matters of vocal technique, period style and musicality are addressed. Staging rehearsals begin in January. Blocking, character development, stage savvy instruction, punctuality and preparedness are stressed. A video tape of an early rehearsal session was made.

Findings: The students behaved in a highly professional manner. Tardiness to rehearsal was minimal. Despite their obvious youth and inexperience, the students demonstrated a high level of professionalism in the performances. Unsolicited response from discerning members of the public-at-large was very enthusiastic. Source: Box Office Manager received emails and letters.

Demonstrate the good vocal technical principles learned in the studio.

Good vocal habits are stressed throughout the rehearsal process.

Findings: The entire cast remained remarkably healthy vocally. There were no cancellations or even instances of students needing to save their voices in final rehearsals.

Demonstrate as much as possible the musical and vocal style of the opera.

The rehearsal process begins in the fall semester with musical rehearsals. Notes must be learned. Matters of vocal technique, period style and musicality are addressed. Staging rehearsals begin in January. Blocking, character development, stage savvy instruction, punctuality and preparedness are stressed. A video tape of an early rehearsal session was made.

Findings: A stylistically sophisticated performance level emerged. I witnessed all four performances and viewed preliminary takes from the performance video.

Demonstrate a heightened sense of stage awareness through a rich performance experience.

The rehearsal process begins in the fall semester with musical rehearsals. Notes must be learned. Matters of vocal technique, period style and musicality are addressed. Staging rehearsals begin in January. Blocking, character development, stage savvy instruction, punctuality and preparedness are stressed. A video tape of an early rehearsal session was made.

Findings: As in any group of performances unexpected things happen in performances. When that happened in these performances, spontaneous ingenuity was the most frequent reaction. In one instance an entrance was late because of a sticky door. The next time, the student-performers knew to check that door beforehand! The entire cast gained invaluable stage experience. In comparing the final performances to the early video-taped session, confidence replaced uncertainty.

Critically appraise and appreciate the arts and make connections to their moral, ethical, and spiritual values.

Exposure to seminal works in the musical literature is essential in the education of young performers. These students were immersed in Johann Strauss' *Die Fledermaus* for several months. They are far more discerning now in their musical/theatrical sensitivities. Since the work is high comedy, the characters' moral flaws stand out at the end. Like the audience, cast members were able to take away an appreciation of the ethical mores of 19th-century Vienna.

IX. Summary

Based on the evidence reported in the previous section, the findings are summarized.

A. ART 270

After reviewing the evidence presented through the art projects and essay, it is clear to me that the SLOs for this GE are being met at a consistently high rate. The SLOs are at an appropriate level of achievement for this component of the GE program, as demonstrated by the success of the continuing students in Sculpture Two and through the demonstrated understanding and knowledge of the students who complete this course.

The GE requirements are appropriate, in that through the creation of actual artworks the students are able to explain the historical, cultural, or technical significance of the art form. Allowing students to examine these concepts visually produces meaningful, post-verbal exploration to happen. This is the strength of the requirement.

One year goal: To create a monthly Pepperdine vanpool to LA museums and galleries as to improve the student's introduction to the historical, cultural, and technical significance of art.

Three year goal: Split upper level and lower level sections for sculpture courses instead of having Sculpture 1,2,3 all together at the same time, as to allow for more specific curriculum to be applied to the courses.

Five year goal: I believe the Fine Art GE requirement is 2 units. I recommend it be 4 units.

B. ART 416

Most of the goals desired are being achieved in Art 416. The strengths of the course are the projects themselves. In order to create and complete the projects successfully, the student needs to process the information and execute the skills at least “adequately.”

The weaknesses are that there are a great variety of levels of competency coming into the class, and it is partly because the course is part of a minor that have pre-requisites. The tasks and lessons in this course are actually above the introductory level – there is even a pre-requisite course students need to take before they can take Art 416. The G.E. requirement as it relates to this course is, in essence, to understand the role of graphic design in our world and our culture in particular. The projects definitely fit this, but the course either needs to have the pre-requisite removed, or the G.E. fulfillment removed.

C. THEA 210

While the goals were ultimately achieved, the beginning of the semester was a struggle due to the “lack of experience” of the non-majors. I had to switch gears from teaching majors to teaching non-majors.

At the beginning of the semester I began to think that the standard I had set was too high.

Memorization was a big issue, and rehearsals outside of class were not taking place. About 1/3 of the way through the semester I adjusted our activities in the classroom to incorporate more days of working on the scene with me BEFORE the first present. While I had to let go of various “individual” exercises this strategy seemed to work in strengthening the student’s ability to just LISTEN and RESPOND, “in the moment.” The more I worked one on one the more relaxed the students became and the focus was on PLAYING with the other actor rather than GETTING THINGS EXACTLY RIGHT.

Strengths: If a non major works really hard and is dedicated to the process they will develop a basic understanding of the steps that it takes to develop a character from a text.

Weaknesses: It is unfair to combine majors with non majors. The majors get frustrated and the non-majors are intimidated. This combination makes it challenging to set up an environment where EVERYONE feels comfortable in making BIG choices and making choices that MIGHT FAIL. I was able to set up

a safe environment for all but it took a GREAT DEAL of MENTAL ENERGY to figure out HOW to bring everyone together. 1) Casting the scene work took much longer than I anticipated. 2) Balancing my level of expectation between the majors and non-majors was tricky, especially if I had a non major in a scene with a major.

Catalogue description at this point should remain the same. It gives the teacher the freedom to adjust course content based upon the level of the class participants.

There needs to be more in class exercises focusing on personal connections to the material and scene partner.

Rehearsal outside the classroom for scene work was an incredible challenge for the non-major. Adjusting in class activities to incorporate more instructor led rehearsal work will help. More time needs to be spent on explaining how to incorporate the use of action verbs. A scene-intensive acting course may be too much for a non-major.

The non-majors' course is a popular course and is always full. It is usually taught by an adjunct and occasionally taught by a full time faculty member. The course is challenging and non-majors learn a great deal about acting. There may need to be some consistent goals about attending on campus theatre performances. This is usually NOT an issue but due to a change in the theatre programs performance schedule for 2012-2013 there were no tickets available.

D. THEA 226

The students taking the course as a GE have a greater appreciation for the art of dance, become stronger in their knowledge and technique of dance, and are able to explain the importance of dance within musical theatre. The students are learning at an appropriate level for this component. Most are beginners and the class only meets once a week. It is only an introduction course within an art form that takes years to master.

The **strength** of this course is the broad overview, appreciation, and introduction that it gives to students who are unfamiliar with the art form. The **weakness** is that the students who enter this course are at vast differences in their talent level, requiring a different approach and evaluation for each one based on individual improvement and participation.

E. MUS 105/305

It appears that the goals are being achieved, but selecting the correct language for the SLO is necessary, so that objective data can be selected to show this achievement is an issue. Recommendations have been made to assure better assessment.

The SLOs are being achieved and at the appropriate level for the GE program. With the above-mentioned SLO changes, this will be clearer.

Strengths in the assessment of this GE course are shown through the specific authentic evidence and the graded rubric, and would suggest that high-quality learning is coming to fruition in this course

The areas in need of improvement for this GE course are non-curricular issues, such as facilities, recruiting, and scheduling. These are being addressed through appropriate measures.

One year goal - to recruit more men into the choir so as to provide a better balanced program

Three year goal – to continue to recruit, and add off-campus concerts and tours to further supplement and enhance the SLOs.

F. MUS 135/335

Since the students that enter this course are admitted by audition, the rigors and expectations of high performance are appropriate, and the SLOs are fine as they are, even for the GE students. The only drawback is that there is not enough rehearsal time in order to dig a little deeper into each of the subjects related to the SLOs. More time in rehearsal might make the GE experience a little richer.

G. MUS 184/384

The goals are definitely being achieved at a high level. It should be noted that no students took this course as a GE. They were all Fine Arts majors and therefore had no additional GE FA requirement. The strengths of our opera program are numerous. The most obvious proof is that many of our vocal majors go on to top conservatories and graduate schools and later into the professional world. I believe the course should be removed from the GE list. Since we added it as a GE, no students have taken it as a GE (because all the participants are Fine Arts majors).

X. Recommendations (Closing the Loop)

In order to correct weaknesses or improve this area of the General Education program, we make the following recommendations for each FA GE course assessed.

A. ART 270

As previously mentioned, this course is conducted along with Sculpture 2 and 3 resulting in advanced level art majors taking the class with non-major, GE requirement students. **Action Item:** While this has certain benefits, my recommendation and plan for the future is to separate these courses into two separate times. One class would be all Sculpture 1 and the other would be Sculpture 2 and 3.

B. ART 416

The third learning outcome is not being met and needs to be re-evaluated as a lesson plan as a whole. It needs to be placed farther into the semester when

students have a clearer idea what the purpose is and why they need the knowledge, and, especially, how often the information is practiced.

It might need to be undertaken as a an in-class series of exercises instead of a take-home project.

Action Items: The course needs to be taught without the pre-requisite, redesigned as a lower-level course, or dropped from the G.E. fulfillment entirely. The Studio Arts Program needs to re-evaluate the purpose of the G.E. as it fits this course. I recommend that the course be left as is, as an upper level Design class for majors and minors, that the Fine Arts develop a 300 level course similar to this class that really could fulfill the G.E. requirement more effectively without the disparate range of skill levels, academic intentions, and career goals that we see at present in this Art 416: Graphic Design course.

C. THEA 210

Coordinate course content between adjunct and full time faculty in teaching this course.

Action Item: Make sure that a non-major's course has ONLY non-majors in it. When the course is combined with both majors and non-majors the majors get frustrated and the non-majors are intimidated. This combination makes it challenging to set up an environment where EVERYONE feels comfortable in making BIG choices and making choices that MIGHT FAIL.

D. THEA 226

Action Item: The catalog description is outdated and needs to be revised along with the title of the course.

The floor is not a proper dance floor making the class unsafe for the instructor and the students. The university needs to provide a proper studio equipped appropriately for a dance class if they are going to offer dance in the their curriculum.

E. MUS 105/305

A successful choir is built on two major areas; 1) the specific curriculum, such as the daily lesson plans, specific literature rehearsed and performed, rehearsal pacing, and performance experience and; 2) non curricular aspects, such as the overall talent and musical aptitude of the students, the number of students participating, the quality of the rehearsal space, and (**Action Item:**) an academic schedule that allows for students to actually enroll in choir. It is this second category this is a cause for concern. While the current SLOs are being met, and students are receiving a high-quality experience through this GE course, I believe we are approaching a critical point where some of these non-curricular issues will begin to severely impede upon the quality of the learning. This instructor, as well as many instructors in our department, have initiated conversation with our division chair and our administration to begin addressing these issues.

F. MUS 135/335

Action Item: more rehearsal time with the students should be scheduled and an academic schedule that allows for more students to actually enroll in orchestra.

G. MUS 184/384

Action Item: Although all the SLOs are being achieved, my recommendation is that MUS 184/384 be removed as a Fine Arts GE because no one ever takes it as such. As stated above all the participants are Fine Arts majors (music or theater).

XI. Contributors

Assessment of this area of the General Education program was performed by the following individual(s).

Committee Chairperson	Position Title	Academic Division
N. Lincoln Hanks	GE Assessor	Fine Arts Division

Committee Members	Position Title	Academic Division
Ty Pownall	Professor: ART 270	Fine Arts Division
Dana Zurzulo	Professor: ART 416	Fine Arts Division
Cathy Thomas-Grant	Professor: THEA 210	Fine Arts Division
Bill Szobody	Professor: THEA 226	Fine Arts Division
Ryan Board	Professor: MUS 105/305	Fine Arts Division
Tony Cason	Professor: MUS 135/335	Fine Arts Division
Henry Price	Professor: MUS 184/384	Fine Arts Division

APPENDICES

Appendix A - Assessment Details

The following assessment was used to assess the Student Learning Outcome for Fine Arts GE Course ART 270 (Applied):

- Students will complete four artworks that will each demonstrate specific technical skills as well as show a basic level of understanding of historical importance and conceptual possibilities. By the fourth project, the teacher will be able to ascertain whether or not the SLO was achieved.
- Students will complete one essay focusing on a contemporary sculptor's work. This will demonstrate the student's understanding of technical skills, cultural context and aesthetic value.

The following assessment was used to assess the Student Learning Outcome for Fine Arts GE Course ART 416 (Applied):

- Students will develop and display a poster following the assigned process of design production as defined in the Amy Arnston book, *Graphic Design Basics*, 6th Ed.
- Assigned a real-life event occurring on campus or in the local arts community, students will follow the six steps of design production, beginning with research, ending with pre-press production.

The following assessment was used to assess the Student Learning Outcome for Fine Arts GE Course THEA 210 (Applied):

- Students will present three to four scenes over the course of the semester- each scene is presented three times. The instructor evaluates each presentation by a rubric of expectations based upon the character and scene analysis taken from an intensive study of the “given circumstances” that the playwright has provided in the text.
- By the third scene presentation, the teacher will be able to ascertain each student's progress and whether or not the SLO was achieved.

The following assessment was used to assess the Student Learning Outcome for Fine Arts GE Course THEA 226 (Applied):

- At the end of the course, students will be given a comprehensive exam on dance terminology.
- Students will also be given a practical physical dance examination that will assess their demonstration of basic dance techniques. Using a rubric of learning outcomes for the specific choreography or dance stops assigned, students will be assessed on how well they execute these learned techniques. A video recording will be made at this end-of-semester assessment in order to document their progress.

The following assessment was used to assess the Student Learning Outcome for Fine Arts GE Course MUS 105/305 (Applied):

- As an ensemble at the beginning of the semester, students will be provided scores for a particular piece of choral music. A video or audio recording of the first rehearsal will be made towards the beginning of the semester as they work through this literature.
- At the end of the semester, a video or audio recording will be made of the performance of this literature. With a specific rubric of performance expectations for that piece, the professor will be able to make a before-and-after assessment of the ensemble's progress.

The following assessment was used to assess the Student Learning Outcome for Fine Arts GE Course MUS 135/335 (Applied):

- As an ensemble at the beginning of the semester, students will be provided scores for a particular piece of orchestral music. A video or audio recording of the first rehearsal will be made towards the beginning of the semester as they work through this literature.
- At the end of the semester, a video or audio recording will be made of the performance of this literature. With a specific rubric of performance expectations for that piece, the professor will be able to make a before-and-after assessment of the ensemble's progress.

The following assessment was used to assess the Student Learning Outcome for Fine Arts GE Course MUS 184/384 (Applied):

- As an opera ensemble at the beginning of the semester, students will be provided scores for a particular opera. In a rehearsal at the beginning of the semester, a video recording of a particular scene or set of scenes will be made.
- At the end of the semester, a video will be made of the performance. With a specific rubric of performance expectations for that scene or set of scenes, the professor will be able to make a before-and-after assessment of the troupe's progress.

Appendix B - Rubrics

The following rubric was used to analyze the evidence gathered in assessment of Student Learning Outcome(s).

A. ART 270

Assessment Tools:

Project 1

Enhance/Change

For the first project in Sculpture 1 you will choose one object. You will wrap, cover, paint or otherwise alter it in order to enhance or change its societal meaning and understanding. The objects should be recognizable as part of society or life in general.

I'm interested in seeing:

Creativity- this means spending time thinking about unique options and then pushing those options as far as they can go or need to go.

Appropriate craftsmanship- If you mean for it to be messy looking then go for it and really achieve the look you think is necessary for the piece. If you think it should be clean looking then spend the time to make it polished.

Have fun, be bold, and make something that you are proud of.

Guidelines:

Materials: any

Size: “table top” roughly 1’x1’x1’ or smaller

Due: 1/24/12 at the beginning of class, ready for critique

Project 2

Plaster

This project will introduce plaster as a sculptural medium. I will demonstrate constructing, casting, carving and finishing it. Other materials can be used in combination with the plaster but the plaster must remain the dominant element in the finished work and you must discuss other materials with me first. Lecture and discussion will address connotations, feelings, emotions or thoughts associated with specific abstracted forms. For instance, rounded forms are typically more comforting than sharp ones.

Things to consider:

Formal qualities: texture, pattern, and shape choices must be thought about in order to reach the feeling that you intend.

New material: This being a new material to most of you means that you need to give yourself enough time to play with the plaster and feel out how it works and what you can achieve with it. Do not make the mistake of assuming you’ll be a pro in the first 10 minutes.

I’m interested in seeing:

Creativity- this means spending time thinking about unique options and then pushing those options as far as they can go or need to go. Starting with an established material like plaster causes you to not rely on the material to produce the “new” factor. It’s up to you to use plaster creatively.

Appropriate craftsmanship- if you mean for it to be messy looking then go for it and really achieve the look you think is necessary for the piece. If you think it should be clean looking then spend the time to make it polished.

Have fun, be bold, and make something that you are proud of.

Sketchbook and writing:

I will be looking at and discussing your sketchbook the class following my lecture, as usual, so have something to show me. 10 sketches of possible ideas is the minimum amount. That means 10 different ideas not 10 different sketches of 2 ideas.

These are just starting places, not where you have to end up with the piece. Think big, sketches are where you can let yourself go crazy. Figuring out how to make it will bring you back to reality.

Guidelines:

Materials: Plaster, others if I OK them

Size: 2'x2'x2' or smaller if solid cast, plaster doesn't grow on trees

Due: 2/21 at the beginning of class, ready for critique

Project 3**Assemblage**

You will be creating an assemblage; loosely termed as a composition made by putting together found objects. I will demonstrate wood and metal shop tool use and other processes that seem useful.

Things to consider:

Material Recognition/Content: What does a specific found object “mean” in the contexts of society? Do I want to take the object's ability to be recognized away or enhance it?

A McDonald's fry container means something different than an old cell phone beyond what they look like.

Overall Feel and aesthetic: What do you want the overall feel to be, space age, dirty, dangerous, comical, serious, ambiguous, machine-like, etc.? Does this match your intended message and aim?

Color, texture, balance, space, etc. – Look at the end of your syllabus and read through the design terms and consider each one in relationship to your piece. Have you dealt with them, how you would like to and to the extent that you would like to? Could you use any of these principles more effectively to get your “point, aesthetic, feeling” across?

I'm interested in seeing:

Hard work- This project requires a lot of time out of class spent searching for materials and inspiration. I will not be as lenient with you wanting to leave in the middle of class to go get supplies with this project. You should have enough to work on with you when you come to class.

Perseverance: find ways to make it work the way you want it too. A big part of assemblage is spontaneity, but sift through that and decide what to keep and what to omit. A lot of this project is just trial and error and figuring out the practical

problems of attaching things together and working with what you can get. This, however, doesn't mean you should settle for what just happens if it doesn't work with your ideas.

Creativity- this means spending time thinking about unique options and then pushing those options as far as they can go or need to go.

Appropriate craftsmanship- if you mean for it to be messy looking then go for it and really achieve the look you think is necessary for the piece. If you think it should be clean looking then spend the time to make it polished.

Have fun, be bold, and make something that you are proud of.

Sketchbook:

For this project I prefer you to gather a ton of materials prior to, and while you are, sketching. I want you to follow the materials as much as you follow your ideas. This doesn't mean you shouldn't have any ideas floating around in your head while collecting objects though. I'll still look at your sketchbook but start with gathering materials

Guidelines:

Materials: any

Size: 4'x4'x4' or smaller- I don't want you biting off more than you can chew.

Due: Day of the final - 4/23/12 at the beginning of class, ready for critique

Project 4

Line and Volume (soldering)

For your fourth and final project of this semester you will be soldering copper rod and covering portions of the structure with thin paper or other materials to construct an abstracted or non-objective form that explores the materials and their ability to create line and volume.

Things to consider:

Non-Objectivity and abstraction- what do these terms mean and how can you use them effectively

Sculpting "in the round," ratios of different elements to one another, Architecture, scale, pattern, movement, balance, economy, and space.

New material: This being a new material to most of you means that you need to give yourself enough time to play with soldering and feel out how it works and what you can achieve with it. Do not make the mistake of assuming you'll be a pro in the first 10 minutes. It will take at least 11.

This project will introduce technical concepts that can be adapted for a variety of other materials and techniques.

I'm interested in seeing:

Good use of abstract design to achieve a desired effect, be it emotional, intellectual, formal, etc.

A usable understanding of volume and line

Have fun, be bold, and make something that you are proud of.

Sketchbook and writing:

I will be discussing your sketchbook the class following my lecture, as usual, so have something to show me. 10 sketches of possible ideas is the minimum amount. That means 10 different ideas not 10 different sketches of 2 ideas.

Guidelines:

Materials: copper, thin paper (rice, tracing, tissue, newsprint) or other thin materials

Size: no size restrictions but be respectful of other's space

Due: 4/20/12 at the beginning of class, ready for critique. This is the class before the final.

Essay

For your essay in sculpture 1 and 2 you will write about a series or body of work from a contemporary sculptor from the provided list, or one that I approve. While doing so, you will need to consider:

What issues is the work addressing?

What type of work is it (i.e. object based, new genre, installation, abstract, representational, figurative, narrative, etc)?

Does this series relate to the rest of the artist's work, how?

What about the work can you relate to your own experiences?

Does the artist succeed in getting the point across?

Is there a point?

How direct is the message?

What does "success" mean in relation to this work?

How do the techniques, materials and level of abstraction correspond with the pieces content?

Why did you choose this artist?

What is specifically interesting to you about this work?

Discuss aesthetics including scale, media, shape, and color, motifs, relationships, and content.

ETC. ETC.

You must include at least 5 photos of the work as examples.
(in addition to the 3 pages, not embedded in the text)

3 full pages double-spaced

B. ART 416

Name, define and demonstrate the historical, cultural, and technical significance of modern graphic posters

A Promotional Poster for Campus Event

We will use thumbnails, rough drafts, critique and redesign with typographic characters, styles, and full poster layouts. Your typographic design is AS IMPORTANT as the imagery; it is crucial for information in the poster.

Desired Learning Outcomes: Demonstrate your understanding of the history of posters and poster styles in your layout and visual presentation. Demonstrate technical understanding and competency assembling photo compositions, using color correction, scanning, re-sizing and repurposing digital images.

Explain and apply: Color Theory, Elements of Design, Gestalt Principles in complex compositions.

Project: A Detailed Illustration from a Photo Template

Each student will create an illustration from an original image, or a royalty-free picture of their choice.

Desired Learning Outcomes: Name, define and demonstrate the ability to apply Color Theory, Elements of Design and Gestalt Principles in complex compositions. Prepare proper digital files and how to use the Bezier tool in Adobe Illustrator. In this assignment we hope to develop your own style of illustration, to learn to make line, weight and color choices based on color theory, and use cropping as an aesthetic balancing tool.

Prepare proper digital files of personal artwork for pre-defined purposes (web viewing, printing on paper, textiles, archiving, etc.)

Project: Proper File Formatting

You will learn how to organize files in a logical and useful way while focusing on properly preparing those files for the different file functions and formats. Files must be prepared differently for archival purposes (should you use them again), for print (where we see many more details than in a web format), and finally, a smaller digital file for our limited viewing options via web or mobile devices). Create three

clearly identified folders to hold the files for the three different outputs. So you must select three different, original or royalty-free “large” images and file must be re-saved in the proper folders.

Learning Outcomes: Demonstrate ability to create proper digital files of personal artwork for pre-defined purposes (web viewing, printing on paper, textiles, archiving, etc.). Recognize and practice using of file size, resolution and file color mode.

Demonstrate technical understanding and competency assembling editorial photo-compositions, illustrations, multi-page layouts, and websites.

Magazine layout organized properly according to basic publication standards. Your multi-page layout must contain:

1. Use multiple art boards in Illustrator or master pages in InDesign.
2. Your stylistic elements must be consistent across all pages, except your title page
3. *At least* eight pages, including "a cover" that you decide upon.
4. A color scheme, carried throughout the whole piece
5. Specific selection of typeface(s)
6. Each project must have a minimum of two sentences describing the project: "What did you learn?"
7. At least eight projects/images from classes and our class projects –
8. The three Art Career Night poster rough drafts (counts as one project) the final Art Career poster; AND
 - i. your illustration with the presentation of the template;
 - ii. your filters project,
 - iii. the bridge mask;
 - iv. the magazine 2-page spread.
 - v. remaining projects or images of your choice.
9. Your file will be saved with high resolution images in a .pdf file. Then post that .pdf in a low resolution file in the designated folder in Assignments.
10. Print and present a final copy for presentation on the last day of class.

C. THEA 210

Students will present three to four scenes over the course of the semester- each scene is presented three times.

Criteria and Scoring Sheets:

Theatre 210 Introduction to Acting
Scene Evaluation/First Presentation

Scene Title _____

Scene Partners

	Weak 0 pts	Fair 5 pts	Good 10 pts	Very Good 15 pts	Excellent 20 pts
Basic Understanding of Lines?					
Lines Memorized?					
Basic Understanding of Setting					
Entrances, Exits, four walls					
Where are you coming from?					
Who is in the next room?					
What has just happened?					
Basic understanding of given circumstances?					
Character Choices?					
Commitment/Effort					
Costume Pieces					
Concentration/Focus					
2ndary Activities/Props					

Comments/Recommendation:

Scene Evaluation Second and Third Present

Scene Title
Scene Partners

	Weak	Fair	Good	Very Good	Excellent
	0 pts	5 pts	10 pts	15 pts	20 pts
Rehearsed?					
Action Verbs					
Concentration/Focus					
2ndary Activities/Props					
Improvement					

Comments/Recommendation:

Scene Partner Evaluation

Name: _____

Scene Title _____

Scene Partner _____

	Weak	Fair	Good	Very Good	Excellent
Commitment					
Attitude					
Professional Behavior					
Concentration/Focus					
Preparation					
Effort					

Comments/Recommendation:

Final Extended Character Score Sheet

Extended Character

Name_____

Games/Poetry _____ (50)

Vocal _____ (50)

Physicality _____ (100)

Level of Transformation_____ (200)

D. THEA 226

A final written exam will be given on the subject of dance terminology.

THEA 226 Dance Final

NAME:

In detail, explain what it means when a dancer has proper placement. (10 pts)

In the following sketches, o---- represents the foot and o is the heel. Label each dance position. (5 pts)

----o
o----

----o o----

----oo----

o----

o----
----o

----o

Explain the difference between a Demi-plie' and a Grand-plie' and what is the only position that the heels stay on the ground for both? (10 pts)

What part of the body must a dancers' "turnout" begin?

What is a "raised" movement called, in which the heels are raised off the floor by pushing the floor away, weight evenly distributed, and the legs are straight?

What is the opposite of an abdominal contraction called in Jazz dancing?

A "Grand battement" should be executed correctly by:

- a) Throwing your bent leg in the air and then controlling it coming down
- b) Controlling the leg up and then letting it fall down through passé
- c) Swinging the straight leg controlled, brushing through tendu and controlling it on the way down.

What is the movement or position of the arms called when they move the same as when we walk?

What is the term used for hands with a lot of energy through them, with the palms wide and fingers spread?

What is it called when a dancers spine is parallel to the floor, like a "tabletop?"

What is the movement called in which the pointed foot of the working leg is made to pass or stay at the knee of the supporting leg?

What does the dance movement “isolation” mean? And, name two examples. (5 pts)

What is the difference between a Tendu and Degage’?

“Port de Bras” means the carriage of a dancers arms. True or False?

How many steps are there in a “Pas de bourree”?

What is the yoga position called when both feet and hands are firmly rooted into the ground with the tailbone pointed toward the sky and spine long?

What is the opposite of a pointed foot?

When executing a landing from a jump correctly and safely, a dancer must roll through their feet in the order of the heel first, ball second, and toe last. True or False?

What body part moves first during a “roll down” in the set warm-up?

A strong center or “core” will help a dancer balance. True or False?

When a dancer prepares for an outside pirouette, their body weight should be:

- a) on the front foot
- b) on the back foot
- c) center, with weight evenly distributed on both feet

Why is it important for dancers to have strong “wing” muscles? (5 pts)

To execute a spinal twist safely, a dancer must lift out of the waist and pull up to avoid compressing the lower spine. True or False?

In executing a Jete’ properly, if a dancer takes off from their left leg to extend their right leg forward, which leg should they land on?

What is the movement called when a dancer shifts their weight over the ball of their foot, knee bent and heel lifted as seen in our set warm-up exercise?

At the beginning of the semester, the class watched a video that followed the evolution of show dancing throughout the 20th century. Explain in detail, with supporting examples, two important factors in American history and culture that had an influence on the changes and evolution of Show Dancing.

How? Why? (10 pts)

SELF EVALUATION

On a scale of 1 – 10, how much additional time and effort outside of class did you spend practicing or studying the class materials and exercises?

ESSAY

After reviewing the paper that you wrote on the first day of class, describe any changes or improvements that you can see in yourself, if any, as a result from taking a weekly structured dance class. If this was the first time you have taken a dance class, did it change your view or appreciation of the art form? How? Why? (25 pts)

A practical physical test will be given on basic dance techniques.

THEA 226 Movement Final EVALUATION SHEET P = Pass S = Satisfactory F = Fail								
NAME	Jazz Runs	Balance’ Waltz	Cross bc Pivot	Battement	Chaine’	Saute’ Coupe’	Turns	Leaps
Christine Broyhill								
Erin Flowers								

Jessica Freitas								
Tyler Fromson								
Danica Frye								
Dani Germann								
Lisa Leweke								
Chanel Lojacono								
Katy Malone								
Shelby Parsons								
Sariely Sandoval								
Celeste Somera								
Brianna Wallace								

The student's improvement is measured by comparing periodical movement tests throughout the semester.

THEA 226 Combo Evaluation				
NAME	TECHNIQUE 1 - 5	EXECUTION 1 - 5	SHOWMANSHIP 1 - 5	SCORE
Christine Broyhill				
Erin Flowers				
Jessica Freitas				
Tyler Fromson				
Danica Frye				
Dani Germann				
Lisa Leweke				
Chanel Lojacono				
Katy Malone				

Shelby Parsons				
Sariely Sandoval				
Celeste Somera				
Brianna Wallace				

THEA 226.02 EVALUATION SHEET
Set Warm-up Exam

NAME	TECHNIQUE 1 - 5	EXECUTION 1 - 5	MEMORY 1 - 5	SCORE
Shaina Choi				
Rebecca Ellson				
Sarah Hutchinson				
Dani Kercher				
Hilary Kline				
Harper Matthews				
Alex Meyers				
Noel Moul				
Becca Porter				
Brittney Rhem				
Molly Thomas				

Each student is required to attend at least two professional productions and write a critique/reflection paper for each performance based on their experience in taking a structured dance class.

Musical Theatre and Dance Critique Paper Guidelines

- 2 full pages
- Double spaced / 12 point
- Include your **ticket stub stapled in the left hand corner** of critique

- Opening paragraph should consist of information and facts about the particular company that you observed. Who are they? Where are they from? Who is their director/choreographer? What are some of their past achievements? What is their contribution to the dance world? Any interesting facts?
- Take notes in between dance pieces and/or during intermission. Writing your critique immediately after the performance, while still fresh in your mind, is recommended.
- OPINION versus OBSERVATION or KNOWLEDGE
- In general, dig deeper, be specific. Instead of grocery list “I liked this, I hated this” answer why, “The dance seemed weak because the dancers lacked energy in their movements” or “because of a perfect blend of music, costumes, and dance styles in the 40’s era, this number was enjoyable to watch.”
- Use your program as a reference tool. Correctly list and spell the choreographer and/or dancers names.
- Musicals = did you feel that the style of choreography was appropriate to the time period and style of the piece? Did the movement flow smoothly in and out of the scenes? Does the choreography further the plot or tell a story?
- How did the technical aspects (lighting, costumes, sound, and scenery) enhance or distract from the dance?
- If you do not have a lot of experience with dance and dance performance, how did you feel that you may or may not have connected to the dance performance in a new or different way (new eye), since taking dance class?

Performance Critique Worksheet for THEA226 & THEA227

Company information: Who are they? Where are they from? Who is the founder, director, choreographer? What are some of their past achievements? What is their contribution or mission to the dance world? Any other interesting facts?

What did you see? What was the name or names of the dances? What type of dance was it?

Who choreographed the dance? Was there any dancer who particularly stood out?

What did the dance mean to you? How did it make you feel?

What do you think were the main ideas or feeling expressed in the dance by the choreographer?

What were some of the movements that were exciting or memorable for you?

What type of music did they use? Did you feel it “fit” or was appropriate to the movement you saw?

What was your impression of the Costumes? Lights? Scenery? Did each of these elements distract or enhance the dance piece?

If you do not have a lot of dance experience prior to this performance, how did you feel that you may or may not have connected to the dance performance in a new or different way (new eye), since taking a dance class?

Lecture, Film, and essay on the history of “American Show Dancing” and its evolution throughout the 20th century.

That's Dancing

THEA 226

Write a two page essay on the movie “That’s Dancing” using the following questions as a guideline.

Two pages, Double Space, 12 pt.

- 1) "That's Dancing" follows the evolution of show dancing throughout the 20th century. Explain some of the factors that might have had an influence on the changes and evolution of Show Dancing before 1985.
- 2) Name at least two people who were part of that dance history and explain how they made a "footprint" or contribution to the dance world.
- 3) This movie finishes during the mid-1980's, what changes and influences have you seen in the evolution of dance within your lifetime?

E. MUS 105/305

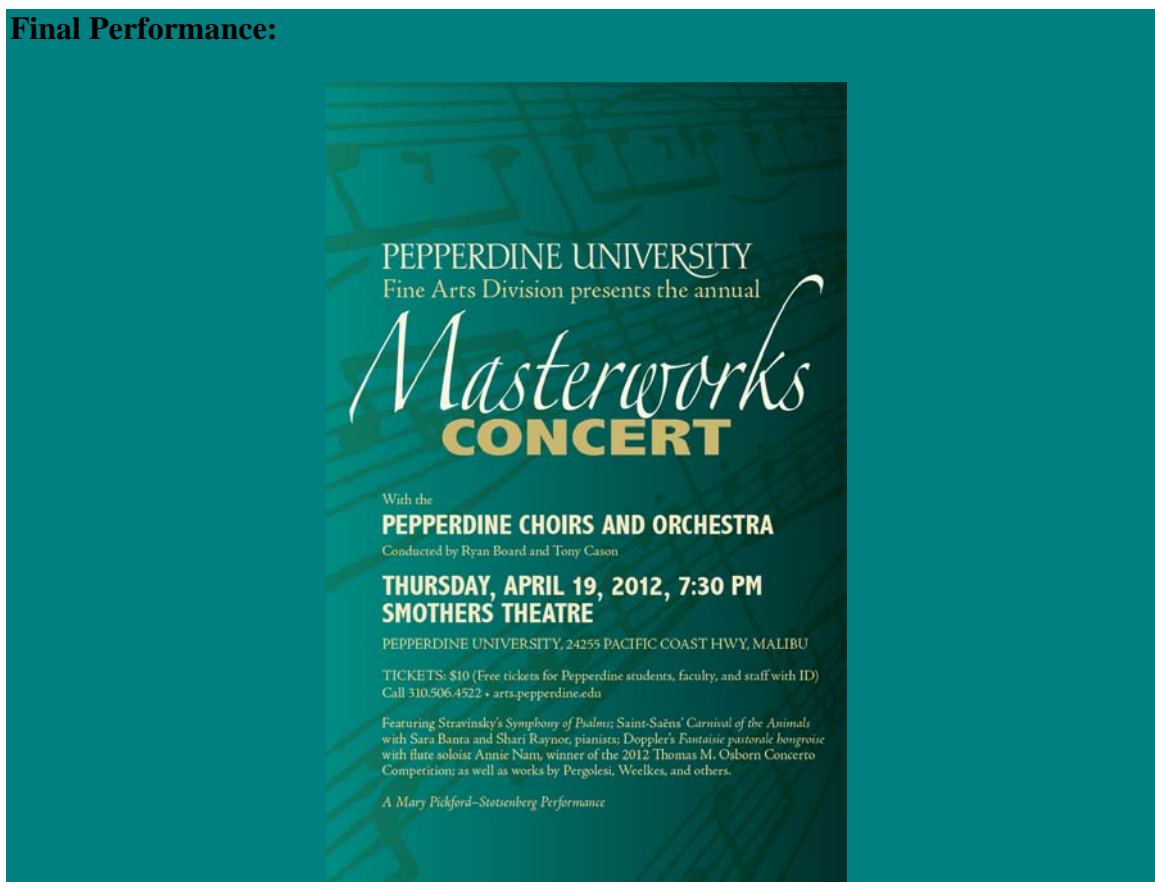
VOCAL TECHNIQUE AND MUSICAL SKILLS RUBRIC WITH RAW DATA

Early Rehearsal – Total Score: 7

Learning Outcome	Beginning	Developing	Accomplished	Exemplary
Rhythmic Precision	<input checked="" type="checkbox"/> 1 pt. Students performed with little to no rhythmic precision	<input type="checkbox"/> 2 pt. Students performed with some rhythmic precision	<input type="checkbox"/> 3 pt. Students performed rhythms with limited mistakes	<input type="checkbox"/> 4 pt. Students performed rhythms without noticeable inaccuracies
Pitch Accuracy	<input type="checkbox"/> 1 pt. Students performed with little to no pitch accuracy	<input checked="" type="checkbox"/> 2 pt. Students performed with some pitch accuracy	<input type="checkbox"/> 3 pt. Students performed pitches with limited mistakes	<input type="checkbox"/> 4 pt. Students performed pitches without noticeable inaccuracies
Diction Accuracy	<input type="checkbox"/> 1 pt. Students performed with little to no diction accuracy	<input checked="" type="checkbox"/> 2 pt. Students performed with some diction accuracy	<input type="checkbox"/> 3 pt. Students performed diction with limited mistakes	<input type="checkbox"/> 4 pt. Students performed diction without noticeable inaccuracies

Dynamics	<input checked="" type="checkbox"/> 1 pt. Students performed with little to no dynamics	<input type="checkbox"/> 2 pt. Students performed with some dynamics	<input type="checkbox"/> 3 pt. Students performed most of the composer's dynamics	<input type="checkbox"/> 4 pt. Students performed dynamics without noticeable inaccuracies
Phrasing	<input checked="" type="checkbox"/> 1 pt. Students performed with little to no phrasing	<input type="checkbox"/> 2 pt. Students performed with some phrasing	<input type="checkbox"/> 3 pt. Students performed much of the phrasing inherent in the music	<input type="checkbox"/> 4 pt. Students performed almost all of the phrasing inherent in the music.

Performance – Total Score: 18				
Learning Outcome	Beginning	Developing	Accomplished	Exemplary
Rhythmic Precision	<input type="checkbox"/> 1 pt. Students performed with little to no rhythmic precision	<input type="checkbox"/> 2 pt. Students performed with some rhythmic precision	<input checked="" type="checkbox"/> 3 pt. Students performed rhythms with limited mistakes	<input type="checkbox"/> 4 pt. Students performed rhythms without noticeable inaccuracies
Pitch Accuracy	<input type="checkbox"/> 1 pt. Students performed with little to no pitch accuracy	<input type="checkbox"/> 2 pt. Students performed with some pitch accuracy	<input type="checkbox"/> 3 pt. Students performed pitches with limited mistakes	<input checked="" type="checkbox"/> 4 pt. Students performed pitches without noticeable inaccuracies
Diction Accuracy	<input type="checkbox"/> 1 pt. Students performed with little to no diction accuracy	<input type="checkbox"/> 2 pt. Students performed with some diction accuracy	<input type="checkbox"/> 3 pt. Students performed diction with limited mistakes	<input checked="" type="checkbox"/> 4 pt. Students performed diction without noticeable inaccuracies
Dynamics	<input type="checkbox"/> 1 pt. Students performed with little to no dynamics	<input type="checkbox"/> 2 pt. Students performed with some dynamics	<input type="checkbox"/> 3 pt. Students performed most of the composer's dynamics	<input checked="" type="checkbox"/> 4 pt. Students performed dynamics without noticeable inaccuracies
Phrasing	<input type="checkbox"/> 1 pt. Students performed with little to no phrasing	<input type="checkbox"/> 2 pt. Students performed with some phrasing	<input checked="" type="checkbox"/> 3 pt. Students performed much of the phrasing inherent in the music	<input type="checkbox"/> 4 pt. Students performed almost all of the phrasing inherent in the music.

Final Performance:**F. MUS 135/335****INSTRUMENTAL/ENSEMBLE SKILLS RUBRIC WITH RAW DATA**

Perform selected orchestral literature with increased skill.

Rating Form for Key Element of Quality of Overture to Die Fledermaus

1 = numerous errors in musical skills (technique, etc.)

2 = few errors in musical skills

3 = almost no errors in musical skills by all players

Rehearsal (1/12)	Rehearsal (2/3)	Performance (2/24)
1 2 3	1 2 3	1 2 3

Demonstrate a greater knowledge of tone quality, articulation, dynamic control, technical agility, pitch consistency, and accurate rhythmic concepts within the ensemble.

Learning Outcome	Emerging	Developing	Partial mastery	Exemplary	Score
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Rhythmic fluidity within the melodic line	<input type="checkbox"/> 1 pt. Students performed with little to no rhythmic precision	<input checked="" type="checkbox"/> 2 pt. Students performed with some rhythmic precision	<input type="checkbox"/> 3 pt. Students performed rhythms with limited mistakes	<input checked="" type="checkbox"/> 4 pt. Students performed rhythms without noticeable inaccuracies	<input checked="" type="checkbox"/> 2 <input checked="" type="checkbox"/> 4
Control of intonation and demonstrated intonation adjustment	<input type="checkbox"/> 1 pt. Students performed with little to no pitch accuracy	<input checked="" type="checkbox"/> 2 pt. Students performed with some pitch accuracy	<input type="checkbox"/> 3 pt. Students performed pitches with limited mistakes	<input checked="" type="checkbox"/> 4 pt. Students performed in tune and self-adjusts.	<input checked="" type="checkbox"/> 2 <input checked="" type="checkbox"/> 4
Tone control within varying registers	<input type="checkbox"/> 1 pt. Students performed with little or no control	<input checked="" type="checkbox"/> 2 pt. Students performed with some tone control, but has not shown improvement	<input type="checkbox"/> 3 pt. Students performed with some tone control and shows improvement with coaching	<input checked="" type="checkbox"/> 4 pt. Students performed with control and self-adjusts	<input checked="" type="checkbox"/> 2 <input checked="" type="checkbox"/> 4
Dynamic control within the melodic line	<input checked="" type="checkbox"/> 1 pt. Students performed with little to no dynamics	<input type="checkbox"/> 2 pt. Students performed with some dynamics	<input type="checkbox"/> 3 pt. Students performed most of the composer's dynamics	<input checked="" type="checkbox"/> 4 pt. Students performed dynamics without noticeable inaccuracies	<input checked="" type="checkbox"/> 1 <input checked="" type="checkbox"/> 4
Phrasing of melodic lines	<input checked="" type="checkbox"/> 1 pt. Students performed with little to no phrasing	<input type="checkbox"/> 2 pt. Students performed with some phrasing	<input type="checkbox"/> 3 pt. Students performed much of the phrasing inherent in the music	<input checked="" type="checkbox"/> 4 pt. Students performed almost all of the phrasing inherent in the music.	<input checked="" type="checkbox"/> 1 <input checked="" type="checkbox"/> 4

☒ Reh. Rec. on 1/12

☒ Perform. Rec. on 2/24

☒ 8

☒ 20

Develop concentration skills during intense rehearsal drills.

Learning Outcome	Emerging	Developing	Partial Mastery	Exemplary	Score
Consistency of focus in rehearsal setting	<input type="checkbox"/> 1 pt. Overall performance is almost always inconsistent.	<input type="checkbox"/> 2 pts. Overall performance is generally inconsistent	<input type="checkbox"/> 3 pts. Overall performance is generally consistent	<input checked="" type="checkbox"/> 4 pts. Overall performance is consistent	4

Develop and improve their ensemble playing skills.

Rating Form for Key Element of Quality of an Excerpt from *Overture from Die Fledermaus* (Measures 1- 12)

Indicate the number that describes the performance on characteristic listed for Violin 1, Violin 2, and Viola. Where 1 is needs significant work and 3 is exemplary.

Rehearsal (1/12)	Rehearsal (2/3)	Performance (2/24)
<i>Allegro vivace</i> 1 2 3 Comments: Needs significant work on tempo, bowings, and articulations together. Maintaining tempo in first two bars with the two qtr notes, dotted qtr, eighth note followed by eight eighth-notes. Maintain volume and intensity.	<i>Allegro vivace</i> 1 2 3 Comments: Good improvement through individual practice, work at PML, and group lessons in rehearsal. Continue to work on articulations and increase tempo.	<i>Allegro vivace</i> 1 2 3 Comments: Excellent performances. Bowings, articulations, length of notes, intonation are all together and balanced.

Utilize problem-solving skills during rehearsals and performances

Rating Form for Key Element of Quality of an Excerpt from *Overture from Die Fledermaus* (Measures 404- 412)

Indicate the number that describes the performance on characteristic listed for Violin 1& 2, Flute 1&2, and piccolo. Where 1 is needs significant work and 3 is exemplary.

Rehearsal (1/12)	Rehearsal (2/3)	Performance (2/24)
<i>Allegro vivace</i> 1 2 3 Comments: Needs significant work on tempo, phrasing, and articulations together. Maintain volume and intensity. Work on intonation between piccolo and violin1. Flutes and Piccolo work on double tonguing.	<i>Allegro vivace</i> 1 2 3 Comments: Good improvement through individual practice, work at PML, and group lessons in rehearsal. Continue to work on articulations and increase tempo.	<i>Allegro vivace</i> 1 2 3 Comments: Excellent performances. Bowings, articulations, length of notes, intonation are all together and balanced.

Perform selected concert literature competently and expressively as individuals, and as members of performing ensemble

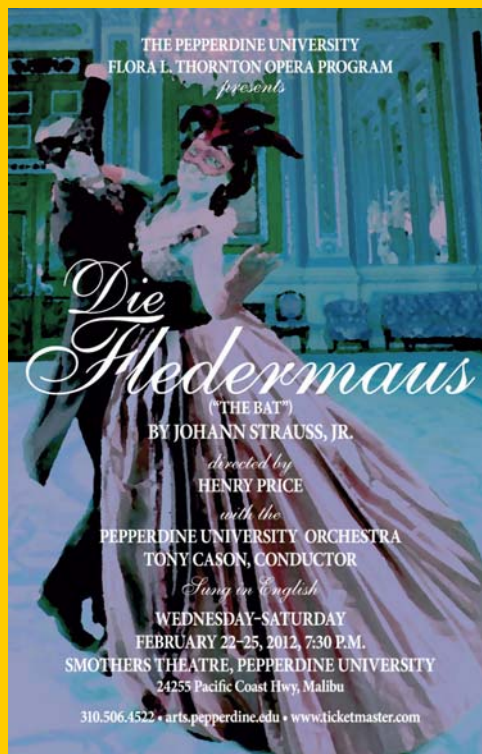
Orchestra Performance Assessment 2/24
4 points (Accomplished) Grade: A <i>Intonation and balance: Orchestra plays with good overall intonation and demonstrates ability to balance within their sections.</i> <i>Phrasing: Interpretation of melodic contour, note emphasis, and note duration are performed consistently in a proper, idiomatic way.</i> <i>Rhythm and tone control: Orchestra performs with fluidity and control.</i>
3 points (Proficient) Grade: B <i>Intonation and balance: Orchestra plays with moderately-good overall intonation and demonstrates some ability to balance within their sections.</i> <i>Phrasing: Interpretation of melodic contour, note emphasis, and note duration are performed somewhat consistently in a proper, idiomatic way.</i> <i>Rhythm and tone control: Orchestra performs with some fluidity and control.</i>
2 points (Developing) Grade: C <i>Intonation and balance: Orchestra does not consistently play with good overall intonation nor consistently demonstrate the ability to balance within their sections.</i> <i>Phrasing: Interpretation of melodic contour, note emphasis, and note duration are performed mostly inconsistent of the idiomatic way.</i> <i>Rhythm and tone control: Orchestra performs with little fluidity and control.</i>
1 point (Emerging) Grade: D <i>Intonation and balance: Orchestra does not play with good intonation and does not demonstrate the ability to balance within their sections.</i> <i>Phrasing: Interpretation of melodic contour, note emphasis, and note duration are performed inconsistently in the idiomatic way.</i> <i>Rhythm and tone control: Orchestra performs with no fluidity and control.</i>

Comments:

Score: 4

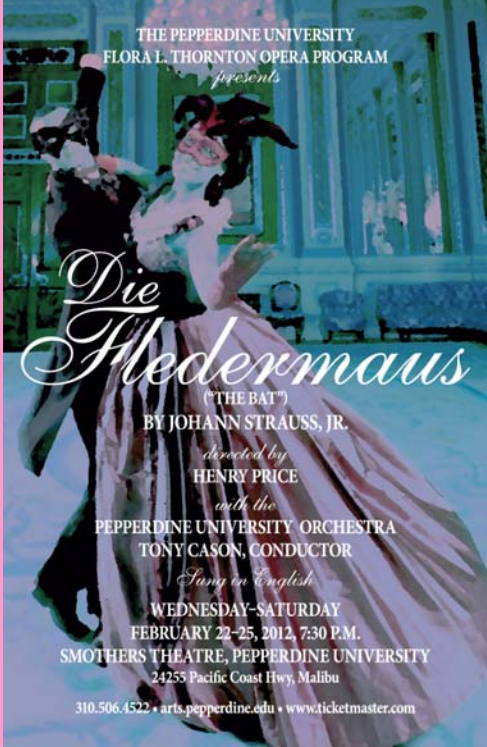
Orchestra did an outstanding job on all performances of the *Overture from Die Fledermaus*

Final Performance:



G. MUS 184/384

Final Performance:

A poster for the opera 'Die Fledermaus' (The Bat) by Johann Strauss, Jr. The background is a painting of a man in a black tuxedo and a woman in a white and black opera costume dancing in a grand ballroom with blue and green architectural details. The text is overlaid on the right side of the image.

THE PEPPERDINE UNIVERSITY
FLORA L. THORNTON OPERA PROGRAM
presents

Die Fledermaus
("THE BAT")
BY JOHANN STRAUSS, JR.
directed by
HENRY PRICE
with the
PEPPERDINE UNIVERSITY ORCHESTRA
TONY CASON, CONDUCTOR
Sung in English
WEDNESDAY-SATURDAY
FEBRUARY 22-25, 2012, 7:30 P.M.
SMOTHERS THEATRE, PEPPERDINE UNIVERSITY
24255 Pacific Coast Hwy, Malibu
310.506.4522 • arts.pepperdine.edu • www.ticketmaster.com

Appendix C - Evidence /Data

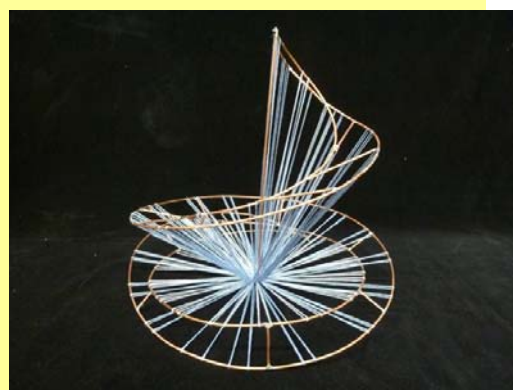
A. ART 270 Student Project Work (Samples)

Applicable SLOs:

Understand objects materially, spatially, and conceptually

Use demonstrated techniques and materials proficiently during the creation of artwork

Conceive, creatively develop, produce and support their artwork



B. ART 416 Student Project Work (Samples)

Applicable SLOs:

Name, define and demonstrate the historical, cultural, and technical significance of modern graphic posters

Name, define and demonstrate the ability to explain and apply: Color Theory, Elements of Design, Gestalt Principles in complex compositions.

Prepare proper digital files of personal artwork for pre-defined purposes (web viewing, printing on paper, textiles, archiving, etc.)

Demonstrate technical understanding and competency assembling editorial photo-compositions, illustrations, multi-page layouts, and websites.







B. THEA 210

Overview of Student #1:

- English-Writing and Rhetoric/Film Studies/Creative Writing.
- This student was very shy and soft spoken in class.
- Challenge: Apply the character and scene analysis to character choices; explore detailed physical choices, play action (connected to vocal power), and personalize the text.
- Instructor looked for 2nd and 3rd scenes that would help her to explore these areas.

Student Project Work (Samples)

Applicable SLOs:

Demonstrate basic acting precepts in performance.

Read, analyze and interpret a play.

Critically analyze a live performance for thematic and cultural context.

Prepare a scene and a monologue for performance.

The study of acting is the practical application of process, imagination, and discipline. It requires the young artist to delve into their own personal experiences in order to create truthful characters. Therefore the process may vary from individual to individual. I chose ONE student (Seheri Swint) to focus on whose challenges were similar to most of the students in the class.

The following score sheets and self-assessments indicate the quality and progress of her work, comparable to most of the other students in the course.

Scene #1 First Present

195/240

Scene Evaluation/First Present

Scene Title **Wake of Jaimy Foster**

Scene Partners

Katie M
Seheri

	Weak 0 pts	Fair 5 pts	Good 10 pts	Very Good 15 pts	Excellent 20 pts
Basic Understanding of Lines?			KS		
Lines Memorized?		KS			
Basic Understanding of Setting					
Entrances, Exits, four walls			KS		
Where are you coming from?			KS		
Who is in the next room?			KS		
What has just happened?			KS		
Basic understanding of given circumstances?			KS		
Character Choices?			KS		
Commitment/Effort			KS		
Costume Pieces		KS			
Concentration/Focus			KS		
2ndary Activities/Props	KS				

Comments/Recommendation:

First and foremost both of you need to dress for your parts. This will make a big difference to how you feel inside and how you literally LOOK at each other in the scene. Anything you can do to BELIEVE is going to help. Secondly you MUST think about all that each of these women have gone through before this scene begins. COLLARD you have a couple of days from H E double hockey sticks, you are disheveled, you are LATE, you are IMPERFECT in every way. KATY you are devoted to your husband, your are devoted to being THE PERFECT everything, you are devoted to PERFECTION, looks, "high" manners, procedures, what is acceptable...there couldn't be two more opposite women in the same room. All of these serves as subtext or what is

Page 2

playing underneath everything that comes out of your mouth. SLOW DOWN: both of you need to SLOW DOWN, use your mouths, your your diction, find your operative words, connect and just speak with each other, but SLOW DOWN, this is a souther piece, no need to rush. PROPS: you need to have something for the baby booties, can you go to CVS and buy just little baby socks? This would work? COLLARD you need to have a BIG BIG bag, stuffed with all sorts of things, NEVER MIME props, you need to do everything you can to let YOURSELVES BELIEVE in what you are saying and doing. Keep working on these details. LINES: If you are thinking about your next line you CAN'T be in the moment with each other. You need to know those lines MENTALLY like the back of your hand. It is IMPOSSIBLE to PLAY with each other if you don't know your words. KATTY when you talk about those sweet school children there is something deep within her that is mourning the loss of her own child.....COLLARD you have messed your life up BIG TIME, what does it feel like to see this PERFECT woman who seems to have EVERYTHING standing here in the same room with you. BOTH OF YOU need to intensify your vocal energy, I can barely understand your words. This is a challenging scene, it is supposed to be a comedy, but it is the kind of comedy that if you DON'T work with the TRUTH it doesn't matter what kind of scene it is. FIND THE TRUTH, YOUR TRUTH. REHEARSE, REHEARSE, REHEARSE with each other.

Scene #1 Second Present

Scene Evaluation Second and Third Present

89/100

Scene Title	Wake
Scene Partners	Katie M Sehari

	Weak	Fair	Good	Very Good	Excellent
	0 pts	5 pts	10 pts	15 pts	20 pts
Rehearsed?					KS
Action Verbs			KS		
Concentration/Focus				KS	
2ndary Activities/Props					KS
Improvement					KS

Comments/Recommendation:

So this scene is getting better. Your clothes and hair help. Katie go further with your hair, also work with her physicality okay? She is prim, proper, the perfect woman, she stands properly, she moves, she glides, she is PERFECT, the way she holds her hands is perfect. I think your personalization of the loss of the baby is wonderful, keep working on it. Make sure that what ever you are sending to Collard has enough energy behind it, don't be afraid to be theatrical, over do it, take a chance. Seheri you need to get OUT of your innards, I know from watching your personal moment that there is a FIRE inside, you need to not be afraid to BE BIG, to make BIG CHOICES, VOCALLY AND PHYSICALLY, RELEASE. What's the worst that could happen? It's an acting class, we are all supportive of each other, the only thing that MIGHT happen is that you would learn how to take a BIG LEAP. Thank goodness we are not surgeons because

Scene #1 Third Present

Scene Evaluation Second and Third Present

95/100

Scene Title	Wake
Scene Partners	Seheri Katie M

	Weak	Fair	Good	Very Good	Excellent
	0 pts	5 pts	10 pts	15 pts	20 pts
Rehearsed?					SK
Action Verbs					SK
Concentration/Focus					SK
2ndary Activities/Props			SK		
Improvement					SK

Comments/Recommendation:

You both improved tremendously throughout this scene. Katie just simply dressing the part was a big help for you but also for us. Your vocal choices were getting stronger, this is something you need to push yourself to do. Make STRONG vocal choices, keep your actions moving all the through to the ends of your lines, this just gives your characters more power and clarity in playing action. Seheri the same for you, you need to ALWAYS make BIG BOLD choices FIRST....push out of that internal thing, ACTING IS ACTION. Both of you I felt were just LISTENING more to each other and REACTING to what was being sent to you. Nice work.

Scene #3 First Present

230/240

Scene Evaluation/First Present**Scene Title** Sweetest Swing in Baseball**Scene Partners**

Lauren Seheri

	Weak 0 pts	Fair 5 pts	Good 10 pts	Very Good 15 pts	Excellent 20 pts
Basic Understanding of Lines?					X
Lines Memorized?			X		
Basic Understanding of Setting					X
Entrances, Exits, four walls					X
Where are you coming from?					X
Who is in the next room?					X
What has just happened?					X
Basic understanding of given circumstances?					X
Character Choices?					X
Commitment/Effort					X
Costume Pieces					X
Concentration/Focus					X
2ndary Activities/Props					X

Comments/Recommendation:

The progress in this scene has been just great. Both of you have come a long way from your first scene presentation in the class. You are listening to each other and I think this skill is not easily developed. While you called for line I appreciated the fact that both of you took the beat to try and figure out where you were. Once you made the choice to call for line, you kept your focus. You handled this very well. Seheri if I was to give you anything to work on it would be volume. Volume is connected to action. Work on intensifying what you are doing to her. If you are there to make her smile, to get her to open up, to show her that she has a friend, intensify this, you can intensify your smile, you can look at your operative words, build her up more, pump her for what its like to be in the ward, and proclaim that you will help her however you can. Lauren keep deepening the octagon monologue, put yourself back in that moment in time, does this speed up your heart rate? What does this do to you physiologically. Intensify a bit. Both of you keep working on the scene all the way through to your final present. Don't let up, don't let it go for too long between rehearsals. Fine, fine work, you two!

Scene #3 Second Present

Scene Evaluation and Third Present

Scene Title	Sweetest Swing in Baseball
Scene Partners	Seheri, Lauren

	Weak	Fair	Good	Very Good	Excellent
	0 pts	5 pts	10 pts	15 pts	20 pts
Rehearsed?					X
Action Verbs					
Concentration/Focus					
2ndary Activities/Props					
Improvement					

Comments/Recommendation:

Very nice second present. I appreciate how well the two of you are listening to each other and responding. I feel that you are both really talking to each other. Seheri for the last present, I would add a little vocal reactions to the story that Dana is telling about the octagonal tiles in the bathroom. Also keep on your action, your voice gets very soft when are trying to keep things from Dana (i.e. the trouble in selling the paintings) I understand why this is happening BUT we can barely hear you, so you might try playing the opposite? She doesn't tell Dana the bad news until she is FORCED to do it, maybe the fact that she is FORCED to say it makes it come out a little differently. Lauren you can help with this perhaps by pushing her more to sell the paintings? Lauren at the opening of the scene take a bit longer to register that Erica is even in the room. It might jar you a bit more. Your in your little cocoon and this person from the outside world walks in. The two of you are so prepared and it seems like you spend time outside of class rehearsing, I want to encourage you to keep it up for your final present.

Scene #3 Third Present

Scene Evaluation Second and Third Present

Scene Title	Sweetest Swing
Scene Partners	Seheri, Lauren

93/100

	Weak	Fair	Good	Very Good	Excellent
	0 pts	5 pts	10 pts	15 pts	20 pts
Rehearsed?				Se La	
Action Verbs				Se La	
Concentration/Focus					Se La
2ndary Activities/Props					Se La
Improvement					Se La

Comments/Recommendation:

I heard lines during this present that I had never heard before and there were more levels to the relationship than ever before. I could see the embarrassment in having to ask for money and the embarrassment in not being able to help financially, "start to appreciate you when your dead" was such a full line Lauren, really specific and the subtext was palpable!!!! Seheri, trying to stay positive, and ACTIVELY listening was excellent. I think that both of you have come so far and this scene was a good indication of just how far you have come this semester.

Self Assessment Beginning of the Semester

Seheri Swint

Theatre 210: Intro to Acting

Professor Cathy Thomas-Grant

January 13, 2012

Reflection Paper

Acting is an art which expresses the human condition. I hope that through this course, I can better understand the purpose and impact of acting on the world of the arts and literature. As a writer, I hope to improve my writing by understanding text from an actor's perspective. I hope that acting will add a new dimension and maturity to my writing. I am excited to be reading plays since I have never written one but desire to do so. Playwriting is a field I want to explore to challenge myself and my writing abilities. I want to be able to develop characters fully and create strong dialogue.

Through my training, I also hope to address my strengths and weaknesses. I know that in acting, I need to improve my use of facial expressions specifically my eyes to communicate non-verbally since I plan to act on film. I also want to be more conscious of my body and how it moves in the set and interacts with the other characters around me. I want to develop an acute attention to detail in others' expressions, words, and movements. Overall, I want to challenge myself by learning to express and discern the truth around me. I hope that this course will be more than a class, but an exploration of human nature and the ethics which pervade our society.

Self Assessment End of the Semester

Swint 1

Seheri Swint

Theatre 210: Into to Acting

Professor Cathy Thomas-Grant

January 22, 2012

Final Evaluation

This semester, Introduction to Acting has helped me develop my acting skills, provided me experience, transformed my perspective of the art, and taught me to better perceive and express my emotions. When I first began the class, I was truly hungry to be back in the theatre since I had been a part of a local theatre back home for two years from the age of twelve. I felt like a part of me was malnourished and this course revitalized it. Simply being able to take a class dedicated to acting helped me to validate my desire to perform and accept that it was a valuable facet of education.

Beginning the class, my understanding of acting was flat. I did not perceive the vast depth of the art as demonstrated by the different levels and techniques of acting. Uta Hagen's "Respect for Acting" was instrumental in my understanding of acting. Distinguishing the two basic techniques of actors, the Representational and the Presentational, laid the foundation for my learning. From Hagen's work, I truly developed a respect for acting. I began to understand the original role that acting played in ancient society, and also that acting still does play a vital role in some societies. I was surprised and yet became sure of what I always knew; that acting was an instrument for mankind to express their most intimate, intellectual selves. It was a place of service to all humanity in which people shared themselves, and in doing so, liberated and invigorated their audience.

I learned from Hagen, the difference between talent and skill. She wrote, "Talent is an amalgam of high sensitivity; easy vulnerability; high sensory equipment (seeing, hearing,

Swint 2

touching, smelling, tasting—*intensely*); a vivid imagination as well as a grip on reality; the desire to communicate one's own experience and sensations, to makes one's self heard and seen." I heard her loud and clear when she spoke, "Talent alone is not enough. Character and ethics, a point of view about the world in which you live and an education, can and must be acquired and developed." These words infused the entire world into the craft. It stretched my perspective of acting beyond a few lines and beyond the theatre into the world around it. In doing so, it affirmed the seriousness of the craft, the responsibility of the actor, and the potential depth of influence acting can exercise to ignite change in our world.

One of my goals entering the class was to address my strengths and weaknesses and over the semester, I have done just that, *addressed* my strengths and weaknesses. I feel like I have a working knowledge or awareness of them. I don't feel that I've completely overcome them, in fact, I believe that I will continuously grapple with them, master them, and then discover new weaknesses. One of my biggest weaknesses is vocal intensity. Even in daily life, I tend to speak softly, especially when I am uncomfortable or in opposition to whomever I am speaking to. I am also passive in situations of confrontation which is crippling when your goal in a scene is to "push through" the obstacle. I naturally recoil (at least vocally and physically) from the obstacle. Sometimes my gentleness and internality is valuable and attributes emotional integrity to the character, but most often, it drains the energy of the character and decreases her presence. As with Collard in *The Wake of Jamey Foster*, my dwindling vocal energy and shyness from quarreling was adverse to Collard's characterization. In the role of Lainie in *Two Rooms*, I learned the significance of stage presence and body movement. Lainie was confined to a mat for much of the scene and yet one, light stroke of its fabric was a choice that informed her character.

Swint 3

In order to establish stage presence, without vast movement, I had to speak and make choices which exuded the same level of energy.

It would be much to one's own detriment to neglect her own unique strength. Without awareness of one's strength, how can one fully exercise them? I am interested in better observing and using my strengths while performing. Technically, I have a very visual memory which benefits me while learning dialogue. I've always felt that listening was a characteristic I was fairly good at it. I've always been sought out by friends and relatives for advice and secrecy and so while on stage, in close proximity, I feel great purpose and presence. I am comfortable focusing on the other person in the scene and have learned how that external attention dramatically effects how and when I say my lines as well as the way I move and react. I really exercised the power of listening and observed its impact as Erica in *The Sweetest Swing*. I believe that having a working inventory of one's strengths and weaknesses is critical to maturity as an actress. Strengths and weaknesses are like a toolbox that the actor carries and uses keenly to breathe authenticity into each performance.

At the start of this course, I wanted to improve my writing by understanding text from an actor's perspective. I hoped that acting would add a new dimension and maturity to my writing. Acting while taking Advanced Screenwriting, proved to widen my vision as a writer. I began to see my characters and contemplate their choices as I wrote. Completing character and scene analyses helped me to understand the importance of backstory and context. Researching the author's life and paying acute attention to my character's dialogue and description, informed the way I would play her which translated into the process I use to write dialogue. In finishing my most recent screenplay, I was tedious with actions, parentheticals and words. I am excited to see how my acting and writing works to develop and sharpen each other simultaneously.

Swint 4

In my first reflection, I wrote, "Overall, I want to challenge myself by learning to express and discern the truth around me. I hope that this course will be more than a class, but an exploration of human nature and the ethics which pervade our society." Indeed, it has been more than a class. It has been a safe haven for me to be and feel, it has been a forum for me to ponder our world's leadership and policies; it has been a world of adventure in which I was able to embark on new journeys with each character; it has been a place of honesty and artistic expression to regenerate my spirit. Through this course, I accepted the complexity of my own emotions. Whereas, I had become accustomed to bottling them up and imprisoning parts of myself, in this course, I was coaxed out of that torturous habit. I know that I will need to continue the process of self-liberation beyond this course but through it, I've learned that speaking and moving, even pushing through is an invaluable facet of self-liberation and it is the living breath of the theatre.

Dear Seheri,

You have improved so much in this course. If you were to continue I would encourage you to find your VOICE....your inner VOICE....and to work on the BREATH to LET THAT VOICE OUT. You have such depth, you are a deep thinker, but you need to GET THAT EMOTION OUTSIDE, let it BLOSSOM, let it OUT.....

I remember in the personal object exercise, you threw this journal, this BOOK to the FLOOR, what POWER you had at that moment, what RELEASE....Theatre isn't therapy but as actors we have to be able to RELEASE.....emotion, words, action,

Your text analysis was mostly always thorough, and I think you did a good job of personalizing the text and taking it into yourself.....RELEASE my dear.....

Cathy Thomas Grant
Theatre 210, Spring 2012

Character and Scene Analysis Scene #1

Character/Script Analysis

Sc An 92/100

Charc An 85/100

Scene Title The WAKE OF JAMEY FOSTER

Name: Seheri

	Weak 0 pts	Fair 5 pts	Good 10 pts	Very Good 15 pts	Excellent 20 pts
Clean and Neatly presented					X
Research/Playwright/Terms					X
Character Text notation for DO, SAY, OTHERS					
WHO AM I/WHAT DO I WANT/OBJECTIVE			X		
OBSTICLES/CHARACTER/PERSONAL				X	
BEATS/ACTIONS/OPERATIVE WORDS				X	

Comments/Recommendation:

What you have noted about the play in your research on the playwright is outstanding! Collard: outside of the norm, feels out of place even in her own skin, feels punished for this!!!! What insight. She is restless, blatantly disrespectful, loud, rambunctious,

In combing through the script for what you say about yourself and what others say about you, you need more, much more DIG DIG DIG, some of your actions are dynamic and playable, you need to intensify these actions, others I don't believe are strong enough you need to pick stronger action verbs. Spend more time in thinking about this and PLAYING with them.

Character and Scene Analysis Scene #3

90/100

Character/Script Analysis

Scene Title Sweetest Swing In Baseball

Name: Seheri

	Weak 0 pts	Fair 5 pts	Good 10 pts	Very Good 15 pts	Excellent 20 pts
Clean and Neatly presented					x
Research/Playwright/Terms					x
Character Text notation for DO, SAY, OTHERS					x
WHO AM I/WHAT DO I WANT/OBJECTIVE					
OBSTACLES/CHARACTER/PERSONAL					x
BEATS/ACTIONS/OPERATIVE WORDS			X		

Comments/Recommendation:

Seheri

Nice work as usual on the Character analysis, very thoroughly thought out, great personalization.... The

I missed your pictures this time and your thoughts on the script analysis, but I understand that other priorities came into play here.

You do such good text work, I want you to trust it, speak out, speak up, push yourself to stand strong.

Instructor Evaluation Final Project Extended Character

Extended Character

Name Seheri

Games/Poetry 50 (50)

Vocal 50 (50)

Physicality 100 (100)

Level of Transformation 200 (200)

I just want to make sure you realize how transformative and believable your work was today. Your portray of a girl named Real (Re-El) was just that so real, so truthful. I overheard your conversation with Gary and was struck by how much pain this character was in, how judged she felt, and in turn out of insecurity felt that she had to judge others. I must tell you that I think there were times when not only I, but the others in the room today didn't quite know if you were acting or if it was real. This is the highest of achievements Seheri.

From the way you dressed, to how you physically carried yourself, the ups and downs, the technical beats you took when switching from a regular conversation, to a defensive stance, my goodness Maggie really got to you and actually the confrontations between you and her and Gary seemed so real to me, I was actually worried.

What power you exhibited today, your voice, all of your choices, I could HEAR everything, such a BOLD BOLD characterization. Excellent work Seheri.

D. THEA 226

No original work or raw data submitted for this assessment.

E. MUS 105/305

DVD and CD recordings (rehearsal and performance) on file in the Fine Arts Division for perusal. See Appendix B for rubric with raw data included.

F. MUS 135/335

DVD and CD recordings (rehearsal and performance) on file in the Fine Arts Division for perusal. See Appendix B for rubric with raw data included.

G. MUS 184/384

DVD and CD recordings (rehearsal and performance) on file in the Fine Arts Division for perusal.

Appendix D - Chronology

We indicate here a log of the committee's activities in support of this assessment.

Date	Members Participating (Initials)	Action
10.22.11	nLH with FAD SALT rep (BG), FAD chair (GC) and MF	Revision of SLO, sought clarity on how to assess Fine Arts SLO in a variety of classes ranging from applied experiences to lecture courses on theory and history.
10.24.11	nLH, MF	Continued discussion on how to how to assess Fine Arts SLO in a variety of classes ranging from applied experiences to lecture courses on theory and history.
11.9.11	nLH, Teachers of FAD GE courses being assessed.	Clarity given on task. Teachers instructed to provided details on how assessment of SLO would be made for their classes.
12.7.11	nLH, MF	Sections I-V of GE Assessment Rubric Submitted
1.8.12	nLH, Teachers of FAD GE courses being assessed	Email sent out as a reminder of assessment process.
4.13.12	nLH, Teachers of FAD GE courses being assessed	Email sent out as a reminder of assessment process and due date of results.
4.13.12	nLH, Professor or THEA	The professor emailed me to let me know that THEA 150 was

	150	cancelled and that she would not be doing an assessment.
4.16.12	nLH, Bill Szobody (THEA 226)	Met to discuss Bill's concerns with the process and to clarify terminology and procedures.
4.16.12	nLH, MF	Telephone call to Michael for clarity on surveys and other matters
4.18.12	nLH, Teachers of FAD GE courses being assessed	Via email, nLH sends a personalized form to all teachers, giving them a guide on submitting their assessment information.
5.1.12- 5.15.12	nLH, Teachers of FAD GE courses being assessed	Assessment forms trickle in, and I have to work with a few of them on last-minute problems with terminology and procedure.
5.15.12	nLH, Professor of ARTH 432	Contacted professor again because he has not yet submitted his data sheet in spite of all my reminders throughout the semester. I find out he had not even started it. He asked for an extension into next week, but I inform him that this is not possible because the Dean's Office has issued me a hard deadline of May 18 for the final GE Assessment form. His class will not be a part of this assessment.