Fitting In: Square Pegs in Round Holes

How to Succeed in Assessment When Your Discipline Doesn’t Fit Into Typical Assessment Models
Faculty Reaction to Assessment
Faculty Reaction to Assessment
Faculty Reaction to Assessment
Assessment & Assessment Reporting

Assessment Office and Deans
• Buy In
• Organic

Hurdles to Buy-In
Faculty Feelings/Perceptions
• Resentment (not my job)
• Feeling of distrust (justifying my job; you hired me to do my job)
• Discounts faculty expertise
• Knowledge that the data is faulty, so assessment becomes an exercise, not meaningful
• Presumes that faculty are not continually working to improve programs/courses/student experience
• Takes time from teaching & research, not considered service

Problems with Organic
• It is a Top-Down requirement
• No faculty member has ever asked me for a meeting about assessment and SLOs or Program Goal
UF’s School of Theatre and Dance

• SLOs
• Rubrics
• Consensus Moderation

• Program Goals
• Translation from “Assessment Speak” to Language of the People
SLOs and SLO Reporting

SLOs from ALCs that were created in 2013-14 – Orange and Blue Books

Noted in Curricular Maps

<table>
<thead>
<tr>
<th>Course/ SLOs</th>
<th>THE 3000 Theatre Appreciation</th>
<th>TFF 2106 Hist. of Theatre I</th>
<th>TFF 4116 Hist. of Theatre II</th>
<th>TFF 2242 Move I/TPP 3203 Mov I</th>
<th>TFF 4287 Voice I/TPP 4288 Voice II</th>
<th>TFF 2130 Acting I/TPP 3103 Acting II</th>
<th>TFF 4119 Acting III/TPP 4119 Acting IV</th>
<th>TPP 4030 Acting V/TPP 4445 Acting VI</th>
<th>AUA Acting: AUA</th>
<th>AUA Showcase Auditions</th>
<th>Additional Assessments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Students illustrate primary examples of theater, history, literature, dramatic structure and theory.</td>
<td>I</td>
<td>R</td>
<td>A (Senior Exam)</td>
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<td>2. Students indicate proficiency in acting techniques</td>
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<td>I</td>
<td>R</td>
<td>R</td>
<td>A (Senior Exam)</td>
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<td>3. Students analyze and apply effective acting techniques</td>
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<td>4. Students create strategic audition material packages for professional auditions</td>
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<td>I</td>
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<td>A</td>
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<tr>
<td>Communication</td>
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<td>5. Students construct a personal process for character creation and actualization</td>
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<td>I</td>
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<td>I</td>
<td>R</td>
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<tr>
<td>6. Students discuss complex facets of theater at an advanced level</td>
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<td>I</td>
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<tr>
<td><strong>Content Knowledge</strong></td>
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<tr>
<td>#1: Students illustrate primary examples of theatre history, literature, dramatic structure and theory.</td>
<td>I</td>
<td>R</td>
<td>A (4 semester exams)</td>
<td>I</td>
<td>R</td>
<td>R</td>
<td>A</td>
<td>(Senior Juries)</td>
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<td><strong>Critical Thinking</strong></td>
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<td>#3: Students analyze and apply effective acting technique</td>
<td>I</td>
<td>R</td>
<td>R</td>
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<td>THE 4959 Senior Project</td>
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<tr>
<td>#4: Students create strategic audition material packages for professional auditions</td>
<td>I</td>
<td>R</td>
<td>A</td>
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<tr>
<td>#5: Students construct a personal process for character creation and actualization</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>I</td>
<td>R</td>
<td>R</td>
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<td>THE 4959 Senior Project paper</td>
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<tr>
<td>#6: Students discuss complex facets of theatre at an advanced level.</td>
<td>I</td>
<td>R</td>
<td>A (2 semester papers, 1 semester presentation)</td>
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</tbody>
</table>
Assessments

In-Class Assessments
- Final Research Paper
- Average of Quizzes
- Senior Project Paper

Out-of-Class Assessments
- Juries
- Auditions for Showcases
- Portfolio Reviews
Rubrics

- Rubric for Everything
- Two Faculty Created All Rubrics
- Edited and Modified by Key Players
- Consensus Moderation
  - Promotes Discussion
  - Acknowledges Expertise of Faculty
SLO Rubric: BFA Musical Theatre

Content/Knowledge SLO #2
Assessed: All MT Students
Method of Assessment: Recital, Jury

<table>
<thead>
<tr>
<th>SLO</th>
<th>Exceeds Expectations (4)</th>
<th>Meets Expectations (3)</th>
<th>Near Expectations (2)</th>
<th>Unacceptable (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students prepare and create musical theatre performances.</td>
<td>Student’s performance is marked by all of the following:</td>
<td>Student’s performance is marked by all of the following:</td>
<td>Student’s performance is marked by at least half of the following:</td>
<td>Student’s performance is marked by less than half of the following:</td>
</tr>
<tr>
<td></td>
<td>performance is marked by engagement, a separation of actor, singer physical habits and</td>
<td>performance is marked by engagement, a separation of actor, singer physical habits and</td>
<td>performance is marked with an inconsistency of engagement, a separation of actor,</td>
<td>performance is marked by actor, singer habits, habitual gestures, lack of vocal</td>
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<tr>
<td></td>
<td>choices resulting in a transformative performance.</td>
<td>choices resulting in truthful performance.</td>
<td>singer physical habits and choices in performance.</td>
<td>ease. Student demonstrates little or no vocal and physical connection resulting</td>
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<td></td>
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<td></td>
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<td>in a lack of truth in performance.</td>
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</tbody>
</table>
**SLO Rubric: Theatre (BA)**  
**Critical Thinking**  
Assessed: BA Students in THE 4181, Dramaturgy  
Method of Assessment: Final Dramaturgical protocol/Casebook

Name: ___________________________  
Date: ___________________________

<table>
<thead>
<tr>
<th>Critical Thinking</th>
<th>Exemplary (3)</th>
<th>Satisfactory (2)</th>
<th>Unsatisfactory (1)</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Students apply problem-solving strategies to artistic processes.</td>
<td>Confidently identifies and articulates production challenges; offers competent, autonomous, artistically sound solutions.</td>
<td>Identifies and articulates some production challenges; offers good solutions when guided.</td>
<td>Unable to identify or resolve major production challenges; lacks a clear sensibility for the creative process.</td>
<td></td>
</tr>
</tbody>
</table>
## SLO Rubric: Production Design (BFA)

### Critical Thinking

Assessed: BFA Production Design Students

Method of Assessment: Senior Projects & Senior Paper

<table>
<thead>
<tr>
<th>Name: __________________________</th>
<th>Date: __________________________</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>SLO #2 Skills/Critical Thinking</th>
<th>Exemplary</th>
<th>Satisfactory</th>
<th>Unsatisfactory</th>
<th>Score</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organizes, develops and participates in a creative process resulting in a live performance that incorporates successful application of design and technological principles.</td>
<td>Produces an exceptional design that serves the live performance. Mastery of application of materials and tools.</td>
<td>Produces a successful design that serves the live performance. Appropriate application of materials and tools.</td>
<td>Does not produce a successful design that serves the live performance. Deficiencies in selection of appropriate materials and tools.</td>
<td></td>
</tr>
</tbody>
</table>
Consensus Moderation

Used to reach a general agreement about what quality assessment and its outcomes 'looks like'; it ensures that the judgments of students' performance are consistent and have the same 'meaning'.

Reporting SLO Data

SLO:
• State the Student Learning Outcome

Assessment Method:
• List the assignment, exam, project, etc.
• Include rubric used for assessment

Results:
• Enter the criterion for success. The “criterion for success” is the minimum percentage of students who pass the assessment that you consider to be acceptable for your program. *If the criterion is less than 70%, provide a rationale.*
• State: “X number of students passed the assessment out of a total of Y students, for a percentage of Z%”.
• State: This meets/does not meet the criterion for success.
• Attach the data you shared with your faculty (student names redacted). NOTE: Please have raw data available in case it is requested.

Use of Results:
• Reporting has changed for 2018
Reporting SLO Data

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Use of Results:
• Reporting has changed for 2018
Program Goals

Reporting:
• Goal
• Evaluation Method
• Result
• Use of Result
Translation

Reporting:
• Goal
• Evaluation Method
• Result
• Use of Result

Reporting:
• Task
• Methodology/To Do
• Information Gained
• What Next?
Translation

Reporting:
- Goal
- Evaluation Method
- Result
- Use of Result

Reporting:
- What/Why?
- How?
- Facts/Data
- What Next?
Planning for Successful Reporting

- Streamlining – take the burden off of the faculty
  - Down and Dirty Guide
    - All SLOS & Rubrics for the School in One Document
  - All Annual Program Goals in One Document
- Leadership
  - COTA Strategic Plan
  - SoTD Strategic Plan & 5-year Goals
- Point Person
  - Faculty
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- Point Person
  - Faculty
- Excellent Leadership
  - Dean/Dean’s Office
  - School Director
- Exquisite Listening
Planning for Successful Reporting

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    ▪ All SLOS & Rubrics for the School in One Document
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Successful Reporting

• What data is needed?
• How are you collecting it?
• What is the format for reporting?
• What does this change?... if anything
Assessment & Assessment Reporting

Assessment Office and Deans
- Buy In
- Organic

Hurdles to Buy-In

Faculty Feelings/Perceptions
- Resentment (not my job)
- Feeling of distrust (justifying my job; you hired me to do my job)
- Discounts faculty expertise
- Knowledge that the data is faulty, so assessment becomes an exercise, not meaningful
- Presumes that faculty are not continually working to improve programs/courses/student

Problems with Organic

- It is a Top-Down mandate
- No faculty member has ever asked me for a meeting about assessment and SLOs or Program Goal
Assessment & Assessment Reporting

- **Buy In**
- **Organic**

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**Shift Expectations**

Buy In → Participation
Organic → Current & Factual
Thank You