School of Arts

SOTA

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):

Outcome I - Educational and Cultural Programs

Measure 1.1 - Measure met - The total attendance for SOTA events in the 2017 – 2018 was 235,333. This compares the the 2016-2017 attendance numbers of 220,335 or 106% of the previous year's numbers.

Measure 1.2 - Measure met - The total number of events that SOTA presents at no charge to the public was 118 - slightly higher than our target of 115.

Measure 1.3 - Measure not met - About 50% of the events that SOTA presented highlighted student scholarly and creative research (i.e. exhibitions of visual art, productions that feature student design, performances of student compositions, recitals, etc.). This did not meet our target of 60%, but was near the previous year’s number.

The School of the Arts is the largest year-round arts organization in Charleston. The numbers gathered over the last few years support this and provide a valuable metric for discussion with community, university, and legislative decision makers. The efforts to track total attendance will shift for the next couple of assessment cycles to focusing on community outreach through the numbers of events which are taken off-campus and into the community - defined as both local and regional.

Outcome II - Analyzing and Disseminating Alumni Information

Measure 2.1 - measure met - SNAAP data was highlighted and used in the School’s website. The School will continue to use this national survey instrument to express to all of its constituents (prospective students, alumni, current students, administration and legislative decision makers) the values of an arts education.

Measure 2.2 - measure not met - Chairs and Directors discussed options, but as of this reporting have not yet finalized what shape such an alumni presentation would take.

The Chairs/Directors in the School of the Arts have not as of this reporting created school-wide professional/post graduation events for students. However, each unit has greatly expanded its focus and its offerings. As highlighted, Theatre and Dance in AY18-19 is increasing its use of guest artist and affiliated workshops. Studio Art has greatly expanded its visiting artist series.

Outcome III - Development

Measure 3.1 - Unmet - donations to the Dean’s Excellence fund were at 98% of our fundraising goal - while not actually meeting or exceeding out goals - statistically speaking, the goal was met.

Measure 3.2 - Met - donations overall to the School were at 103% of our goal.

Measure 3.3 - Unmet - donations to the Robert Ivey Scholarship were at 77% of our goal - however, the ultimate desired goal was to raise the fund to the endowed-level. That was accomplished.

Measure 3.4 - Unmet - donations to the Michal Haga Scholarship were at 83% of our goal. However, the total level of the endowment still makes it one of the largest scholarships in the Art History Department.

In an environment of limited fiscal resource and a climate of state support of higher education which is unlikely to increase, external relations and funding has become essential to the offering of quality student experiences. The School of the Arts continues to be a strong generator of donor support. The School shuffled some full-time positions beginning in FY19 adding the position of Director of Special Events and Donor Relations to a staff that already includes a major gift officer. This position will continue and expand the kinds of attention and focus patrons of the School and various component parts expect. The recent years of assessment focusing on our Development goals highlighted the need for the creation of this full-time position.

Outcome IV - Faculty Research in the School of the Arts

Measure 4.1 results may be found in the attached file. The target was for ten faculty - two from each unit to benefit from these funds. The results were less than the targets - one faculty member from DANC, one from ARTS, one from MUSC, one from ARTM and three from ARTH (a total of 7) received some form of funding.
Measure 4.2 - Three of the seven funded projects contained an international component.

Several years of budget reductions has greatly impacted the annual budget allocations for faculty development and faculty travel. The supplementing of faculty efforts has multiple beneficial outcomes. First, and most obviously, it benefits the efforts of our faculty. However, more directly, these supplemental funding opportunities have allowed the School to make long lasting effects to student learning. Examples include the purchasing of Latin American instruments which has allowed for a permanent Latin American Ensemble. Finally, great faculty research and creative activity is highlighted by our development officers and leads to more support which leads to more faculty development opportunities.

**Art History - BA/Minor**

**Art History BA**

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):.

In some areas students are meeting assessment goals, but they seem to be falling slightly short in others. This may be less the result of student shortcomings than overly ambitious goals on our part. Sometimes students are not learning, but we have to be sensible in setting goals, given that a certain percentage of students, even majors, are not highly motivated. But how we set goals, and re-calibrate our tools, is not easily determined.

**Arts Management - BA/Minor**

2017-18 Assessment Report Results

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):.

Based on the result of the three sections analyzed in ARTM 340, 75% of ARTM 340 students (60 out of 80) achieved the performance target for the final project paper, thus meeting the goal, and 65% (52 out of 80) achieved the target for the trend analysis assignment, thus missing the goal. Though there were some outliers that help explain the data, it is clear that more attention needs to be paid to providing deeper individual assistance to the students for the trend analysis assignment. Adjustments will be made in the upcoming semester (Fall 2018) by adding an extra workday in class to go over the spreadsheets and subsequent analysis process even more so than that currently in place. Additionally, though the final paper performance target was met overall, there is room for improvement which can begin with the deeper trend analysis instruction and culminate in a broader summative class exercise prior to the paper submission date. It should also be noted that each class saw a gain in performance achievement between the trend analysis and the final project paper, thus indicating a deeper understanding of financial concepts under study over time. This is a solid foundational metric that will be cultivated.

Based on the results from both sections of ARTM 310, only 36% (21 out of 59) of students received a 75% or higher on their written strategic plans. Alternatively, 83% (49 out of 59) of students received a 75% or higher on their oral presentations. Based on the results, additional time will be added into the Fall course calendar for draft feedback and plan preparation. Additionally, peer evaluation will also be added into the course in order to motivate students to contribute equally as team members to the assignment.

Additionally, 70% of the students (55 out of 78) in ARTM 350 met the performance target for the appeal letter, and 79% of them (62 out of 78) met and even exceeded the performance target for the grant application, budget and budget narrative. Several outliers explain these results. The grant application is a result of three-four weeks of dedicated classroom, group and some individual time spent on the assignment, and a completed draft grant application (Fall 2017, only) with one-on-one grant review sessions with individual students. This focused and continuous work on the grant over time resulted in students having a firmer grasp of appeal and solicitation language, persuasive and descriptive writing with the time to craft and re-craft grant sections prior to the submission of the final grant application. Though the appeal letter was less complex than the grant application, this assignment occurred early in the semester when students’ understanding of fundraising appeals was in its formative stages; thus resulting in fewer students meeting the performance target compared to the grant assignment. A review of the course schedule will be completed to determine if the appeal letter assignment can be due near the mid-point of the semester. Adjustments will be made to make more classroom time available for the completion of several iterations of the appeal letter. Requiring a draft grant application has not been a consistent practice in ARTM 350. However, it is clear that a draft grant application should be an ongoing requirement of the course as a much larger percentage (88%) of students in the Fall 2017 class who completed a draft grant had much higher scores than those in the Spring 2018 class (69%) who did not complete a draft. Both classes also saw performance gains from the more formative appeal letter assignment early in the semester to the summative grant application assignment at the end of the semester. While this is an expectation of ARTM 350, it is worth noting that the data confirm that students have successfully gained the tools and language to compose effective fundraising appeals and solicitation pieces as well as grant applications.

**Halsey Institute**
Assessment Report Summary

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):

Historic Preservation & Community Planning - BA/Minor

HPCP

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):

Music - BA/Minor

Music BA

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):

Several of the curricular changes we have undertaken in the past few years have been reactive, reflecting what we believe to be a collective change in the level of preparation with which our students enter the program. We have noticed qualitatively that students in recent years have generally entered the program with less of a basic background knowledge of music history, and often insufficient training in the foundations of music (aural skills, notation). Some of this change may be attributed to the changing emphasis in school music curricula (and indeed, the attrition of instructional time for music at all, as schools devote more time to preparing for and administering standardized tests in "core" subjects). The objectives we assessed this year are part of our ongoing process to meet our students' needs with a curriculum and instructional approaches that can remedy entering students' deficiencies without sacrificing rigor over the course of the program.

Last year's assessment of the fundamentals program did not seem to produce particularly meaningful results: 88% of students met the standard during the first semester measure, and the same percentage did so when we measured those skills in the second semester. After reviewing our assessment process, we developed an instrument that better measures what students truly learn over the course of the aural skills curriculum. We disambiguated two skills that had previously been measured as one (rhythm and pitch) and we measured students' performance on melodies of the same difficulty each semester. Thus, while students appeared to do better on the first semester measure last year, they did so because they were being asked to perform less demanding skills. With this refined assessment process, this year's results affirmed empirically what we had expected through our informal qualitative experience in the classroom: 1) collectively, our students do indeed enter the program with substantial deficiencies in their aural skills in both rhythmic and pitch accuracy. 2) Their development of these skills over the course of the year-long theory lab sequence is substantial; and the changes in instructional method (presenting both movable and fixed do options to best allow all students to capitalize on whatever prior training they may have had) are working for our students.

The other substantial (and just now underway) change we have implemented in order to address these new deficiencies in our entering cohort is to require all music majors to take MUSC 131 Music Appreciation prior to enrolling in the Music History sequence. Our music history faculty had noticed over the past 5 years a serious decline in entering music majors' background knowledge in the basics of Western music history. This may reflect changes in school music curricula (where many schools are turning to a broader multicultural curriculum) or other factors. We believe that this change will allow us to retain a degree of rigor and include topics such as formal analysis in the music history sequence (MUSC 381 and 382) without having to devote as much course time there to basic background. We are currently gathering data to support this assumption: 2017-18 marked the last year in which the students taking the history sequence had not had MUSC 131 prior, so we instituted pre- and post-tests to measure both their baseline background knowledge and their growth. During the 2018-19 assessment cycle we will implement the same tests with the first cohort who will have benefited from taking MUSC 131 prior to entering the history sequence. We hope this data will affirm the value of the curricular change.

Studio Art - BA/Minor

Studio Art BA

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):

Motivated by our assessment results and our efforts to better prepare our majors by offering opportunities for greater depth and comprehensive reach for their learning, practice and potential output, the faculty has developed a new course and curricular options. Starting in the spring of 2019, we will launch a new, intermediate level, required course: ARTS 318 Themes and Practice, to address a gap observed in the assessment process in our senior level students’ understanding of, and exposure to, contemporary art. Our initiative to allow repeatability (once for a total of 6 credits) for each of the uppermost levels of the five areas of study in the department (ARTS 339-Drawing IV, ARTS 331-Painting IV, ARTS 333-Sculpture IV, ARTS 332-Advanced Printmaking and ARTS 334-Advanced Photography) was also approved. These curricular changes encourage more opportunity for advanced-level research and sustained
practice in the semesters leading up to, and con-current with, the senior seminar course. In the past two years, there has been definite progress in the quality of the senior student artwork exhibited in the ARTS 418 course. The exhibitions are more professional looking and the artist statements are more focused and articulate. Therefore, the faculty also agreed that the studio component of the ARTS 418 course will remain in place and the exhibitions for the course will be scheduled as late in the semester as possible in order to maximize time for students to produce a coherent body of artwork for their exhibitions. The assessment results will continue to be used to implement curricular changes and to strengthen and refine the ARTS 418 course content, goals and assessment rubrics.

Throughout the years, the department has relied solely on student output produced in adjunct-taught classes for assessment. In an effort to remedy this imbalance and make the reviews more comprehensive, starting in 2018, student artwork and course materials from Introductory classes taught by full-time faculty are also being used for department assessment. Expanding the number of full-time faculty taught courses included in future assessment is an important and potentially impactful departmental goal.

Dance - BA/Minor

Dance BA

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):

All assessments for the 2017-18 cycle were new this year, which means that no comparative data exists. Since this is the first year of this new assessment plan, we are using the data gathered to refine our assessment instruments. The dance faculty is overall pleased with what the data is revealing in terms of what we are doing well, and where greater clarity is needed. This assessment process has highlighted the importance of communication between faculty, especially when more than one faculty member is teaching the same course. We believe that this increased collaboration will help maintain consistency within these courses.

Theatre - BA/Minor

Theatre BA

7. Summary of Assessment Results with Focus on Program Improvement: Describe evidence-based changes that have taken place within the last few assessment cycles because of assessment. Statements must be supported by evidence from the assessment report(s):

The assessment of some of our lower-level classes has been very helpful in getting us to talk about the purpose of these courses and to get faculty teaching the courses to compare goals, methods, and assessment practices.

THTR202

The assessment of our 202 practicum grew out of similar assessment that had helped to formalize the 201 practicum. In the 2017-18 school year we were able to come up with a quiz covering production practices that students generally learn during the technical week portion of rehearsals. (We allowed students to choose a certain number of questions on the quiz, with the recognition that different shows have different technical needs, so students won't always get exactly the same experience. For example, most of our shows have fly cues, and students would be expected to learn how to behave safely in those situations, but if a show does not have fly cues, students may not pick up that specific information. So students were allowed to choose 20 out of the 25 questions on the quiz.)

Although most students scored high on the quiz, we have decided to use that same quiz this year in order to get a bigger data pool, and so we can determine if students are coming in with that knowledge or learning it through production, by looking at majors and non-majors in the class.

The rubric was created specifically to apply to our Performance concentration majors, who should be performing at a high level on all areas of the rubric, even if this is their first production at the college. In order to discuss both 201 and 202 practicum students we have instituted a meeting at the end of the semester with all faculty and staff who worked on the productions in order to discuss each student (since students interact with multiple people on a production). We have found these meetings to be very helpful for discussing our majors and minors on a broad level (from the viewpoint of multiple faculty and staff) and will certainly continue them after we no longer need the data for this assessment process, since it is so useful for our regular student assessment activity.

THTR176

We continue to have discussions in the department about what we want this class to teach students, especially since it is the only course in the department that has almost no Theatre majors in it. Since there are no upper-level classes that Intro students need to be prepared for there is a wide range of material and assignments that can be included. The assessment of the course has enabled us to take a look at how our adjunct faculty are teaching the course and to encourage them in rigorous grading and assignments. Each semester of the assessment we have increased the number of grade norming meetings and content discussion meetings that we ask faculty to attend, and it has led to a continuing broad discussion in the department about the class.
The rubric is still being tinkered with, as we work our way towards expectations in the class that are shared across sections. We had quicker success with the quiz, which has now reached a version we are satisfied with, and we can begin looking at the data across sections and semesters. One thing we have already learned is that there seems to be a significant difference in achievement between fall and spring semesters, probably because of who chooses to take the class in each semester, which has led to discussion about adjusting the course for each semester.

THTR276

We have been slower to settle into the assessment for this course, mostly because it is such a foundational course in the department. It is crucial that we all agree (even those not regularly teaching the course) on what material students learn, because they take that knowledge into all their subsequent theatre courses. Like the Intro class, we have settled into a quiz that we like so we can look at data across sections and semesters. The rubric is more difficult, because individual faculty are working on assignments that they can use the rubric on, and not all of us use formal papers for the rubric assignment, which can lead to vastly different results. These conversations are ongoing.