

## General Information

Core Category Discussed: CAPA-Creative and Performing Arts  
Current Semester: Spring 2016  
Date of Assessment Meeting(s): May 17, 2016

## Participants in Assessment Meeting

Keith Nagy; Doug Norris

## Courses Offered in Fall 2015

CO	141	51	Journalism Practicum	R. Noll	
CO	150	51	Radio Practicum	M. Krieger	
CO	170	51	Theatre Practicum	K. Nagy	
CO	185	52	Improvisation	K. Nagy	
CO	190	51	Basic Photography for the Digital Age		M. Turbett
CO	190	52	Basic Photography for the Digital Age		M. Turbett
CO	190	53	Basic Photography for the Digital Age		M. Turbett
CO	215	51	Fundamentals of Media Performance		A. Stephenson
CO	280	51	Introduction to Theatre	K. Nagy	
CO	396	51	Screenwriting	R. Noll	
ER	110	51	Creative Problem Solving	J. Schmidt	
FA	105A	51	Modern Dance	D. Davis	
FA	105B	51	Social/Ballroom Dance	D. Davis	
FA	109D	51	University Schola Cantorum		C. Caporella
FA	109D	52	University Schola Cantorum		C. Caporella
FA	109E	51	University Chapel Ensemble		C. Caporella
FA	109E	52	University Chapel Ensemble		C. Caporella
FA	110C	51	JCU Wind Ensemble	G. Getts	
FA	110C	52	JCU Wind Ensemble	G. Getts	
FA	112A	51	Beginning Classroom Guitar		J. Carr
FA	112A	52	Beginning Classroom Guitar		J. Carr
FA	112A	53	Beginning Classroom Guitar		J. Carr
FA	112B	51	Intermediate Classroom Guitar		J. Carr
FA	115	51	Class Voice	C. Connelly	
FA	115	52	Class Voice	C. Connelly	
IC	122B	51	Japanese Calligraphy	N. Barr	
IC	122C	51	Japanese Ikebana	I. Ranganathan	

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CO	215	51	Fundamentals of Media Performance		A. Stephenson
CO	280	51	Introduction to Theatre	K. Gygli	
CO	285	51	Acting for the Stage	K. Gygli	
CO	320	51	Audio Production	M. Krieger	
EN	301	51	Introduction to Poetry Writing Workshop		G. Bilgere
EN	302	51	Introduction to Fiction Writing Workshop		K. Keating
EN	303	51	Introduction to Creative Writing Workshop		P. Metres
ER	110	51	Creative Problem Solving	J. Schmidt	
FA	105A	51	Modern Dance	D. Davis	
FA	105B	51	Social/Ballroom Dance	D. Davis	
FA	109D	51	University Schola Cantorum		C. Caporella
FA	109D	52	University Schola Cantorum		C. Caporella
FA	109E	1	University Chapel Ensemble		C. Caporella
FA	109E	2	University Chapel Ensemble		C. Caporella
FA	110B	1	JCU Jazz Band	B. Hannaford	
FA	110B	2	JCU Jazz Band	B. Hannaford	
FA	110C	51	JCU Wind Ensemble	G. Getts	
FA	110C	52	JCU Wind Ensemble	G. Getts	
FA	112A	51	Beginning Classroom Guitar		J. Carr
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## Typical Assessment Process

Because the learning goals for this category focus on engagement in the creative process, faculty members teaching a CAPA course are asked to evaluate each student against the learning goals, drawing on their entire experience in the course. Where possible or relevant, faculty members are asked to select assignments that address learning goals. As part of (or parallel to) grading those assignments, the faculty member completes the committee-approved rubric and then provides the scores as well as the original student work to the Core Committee. Each semester, the category sub-committee assesses a sample of student work (when such work exists) from the previous semester focusing on work connected to the specific learning goal(s) listed in the core assessment schedule. **The 2016 meeting will focus on Creative/Innovative.** The assessment meeting, held at the end of the Spring semester each year, focuses on data from the previous spring semester and the most recent fall semester. (Preliminary instructor-produced data for the current semester is also examined when available.)

## Deviations from the Assessment Process

Because fall 2015 was the first semester of the new integrative core, there were no integrative core classes offered in spring 2015; therefore, this meeting will make use of assessment data from fall 2015 and preliminary data from spring 2016.

## Attachments Containing Assessment Data and Instructor Feedback

CAPA Instructor Rating Form; CAPA Rubric; CAPA Instructor Data 2016; CAPA Feedback 2016, CAPA Preliminary Data 2016

## **Findings**

*Prompt:* Describe, in words, what your sub-committee has learned about student learning during this assessment cycle. What were the strengths? In what ways did students fail to meet the goals set for them?

There are many creative ways to get students engaged in using their minds and bodies to express creative and innovative expression. From the data samplings of the assessment form to observing classroom exercises, this has been a giant leap in the new integrative curriculum for JCU and its students to celebrate a much more rounded liberal studies education. Since this is only a year old, it was tough to see a thorough overview of what is being accomplished in achieving the learning outcomes. The outcome we were asked to focus on today was creative expression. The visual samples we observed from FA 105B (social and ballroom dance) and CO 185 showed that for the first year expectations were being met and welcomed by both the committee and the students. The only drawback is that there was not more evidence that could be viewed today.

## **Suggestions for Instructors**

*Prompt:* Do any of your findings translate into helpful suggestions for all instructors teaching courses with this designation? Are there areas that need more emphasis? What would be the best mechanism for delivering this feedback? (Possible mechanisms might include an e-mail from the committee, a message delivered at a fall orientation session, a faculty development workshop.) If not obvious, please explain the connection between your findings and these suggestions.

The sheets were helpful in getting instructor feedback on how they are perceiving the student learning according to the university outcomes voted by the committee and the faculty. The visual DVD's and You tube files are just scratching the surface of evidence needed to assess. Those who have a creative and not performing component are going to need to be collecting and sharing with the committee more evidence of the signature assignments that satisfy the requirements for CAPA designation.

## **Evaluation of Processes**

*Prompt:* Describe, in words, your sub-committee's evaluation of application and assessment processes. What works well? What needs improvement? (All processes should useful provide data with a reasonable amount of effort.)

Not only have we observed the applications and the evaluation sheets provided to us today, we looked at samples of two classes of exercises showing students being creative within the bounds of a particular assignment. We saw students participating in dance and performance assignments in which they were asked to conjure up their creative juices and participate in exercises that also required critical thinking and ethical judgements that fit the criteria of the assignment. We saw that Carroll Students were indeed thinking and being creative and having fun while participating!

Here is the feedback from the committee of the samplings we observed:

FA 105(B)-Social and Ballroom Dancing-Saw two exercises in waltz combinations and one exercise in merangue dance where the students were to interpret and create different combinations and variations based on the basic steps and style while dancing with a partner. This was obviously a basic class. While a majority seemed to understand the basic style and steps, we saw little variation as they seemed to lack the confidence to show variations and more creative movement. It was refreshing to see our students move and observe them being challenged to do more.

CO 185-Improvisation- We observed exercises in which they were confronted with real life situations that could be used for their future. They were challenged with using prior information about themselves and their fellow classmates (analyzing your audience) to create real life situations- in this case a toast at a reception. The assignment also required them to react to unexpected prompts and curves thrown at them. The students were aptly taking these prompts and using them to create some humorous and sometimes too real situations that could happen! We also observed their final

assignment in which they were being interviewed with their real resumes for their “ideal” job in the future. Again, curves and prompts were given to them by the facilitator to see if they could reasonably handle/ justify why they were the best applicant for their “dream” job. It was refreshing to see most were handling themselves in a professional way make good choices (within the confines of the exercise) that could be considered reasonable.

### **Recommendations for Internal Changes**

*Prompt:* This section pertains to changes that can be made by the sub-committee and the assessment office. What changes, if any, do you need to make to your application or assessment processes or to other aspects of the core designation? If not obvious, please explain the connection between your findings/evaluation and these recommendations.

More evidence in the coming semesters of the signature assignments needs to properly assess.

### **Recommendations for the Core Committee**

*Prompt:* This section pertains to changes that will require action by the entire core committee (and potentially the faculty). What changes, if any, do you need to make to application or assessment processes or to other aspects of the core designation, including learning goals, rubrics, and curricular requirements and/or structures. If not obvious, please explain the connection between your findings/evaluation and these recommendations.

More action is needed to ensure proper enforcement of evidence (visual & written, ) to be presented for future evaluation.