### Outcome assessed:
Demonstrate an understanding of at least one principal form of artistic expression and the creative process inherent therein.

<table>
<thead>
<tr>
<th>List all courses providing assessment data on this outcome (one row for each)</th>
<th>Specific Assignments/Task Evaluated in each course listed</th>
<th>Results of Assessment: n= ______ (total number of all assessments) [% Exceeding; Meeting/Approaching; Not Meeting Criterion of Success]</th>
<th>What was benchmark or criterion of success?</th>
</tr>
</thead>
</table>
| DNS 115.02 Intro to Dance, DNS 115.03 Intro to Dance, DNS 115.04 Intro to Dance, | Examine creative process in a form of artistic expression  
- In “P” courses, students will create or perform a piece in a specific art form; In “F” courses, students will analyze the creative process of an established artist.  
Critically assess artistic product in a particular art form  
- Students will produce a written or oral assessment of an existing work of art using the language of the art form.  
Articulate a personal aesthetic in response to a particular art form  
- Students will explain, in written or oral form, a personal response to a work of art. | Total number of students assessed in the course – all sections (n): 87  
DNS 115.02 (30 students)  
DNS 115.03 (29 students)  
DNS 115.04 (28 students)  
Percent exceeding: 12.5% (11)  
Percent meeting: 53.0% (46)  
Percent approaching: 29.0% (25)  
Percent not meeting: 5.5% (5) | Restate your benchmark:  
85% of students will meet/exceed competency on a 4-point analytical rubric.  
Based on the rubric below, this will be determined by calculating the average score of all three dimensions. (Total 12 points possible, divided by three dimensions = average score on tasks. “Competency” is a score of 3 or above (average)  
Did you meet your benchmark? Yes  
No |

### Actions to be taken as a direct result of assessment results (“Closing the Loop”):

**Context:**
This assessment included three of five sections of DNS 115, “Introduction to Dance,” a course which fulfills the “P” gen ed requirement.

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students at The College at Brockport.

Each of the three sections was taught by a different instructor. One was an Associate Professor who has taught the course multiple times before, and who uses this fall section of the course as a “lab” for graduate students taking DNS 681 (Secondary Schools I); these first year graduate students attend classes and interact with the students as they learn curricular and pedagogical approaches for survey courses in dance. A second section was taught by an Assistant Professor who was teaching the course for the very first time. And a third section was taught by a Graduate Teaching Assistant in the department, also teaching the course for the first time.

Because of the timeline of development of the Gen Ed Assessment Plan for the Arts, the instructors received the gen ed rubric late in the semester, though the tasks they were asked to assess were relatively standard for the course objectives.

All instructors submitted a completed rubric for each student which documented performance on all three of the tasks to be assessed. An average score of the three tasks was calculated to determine whether (or not) each student met the SUNY General Education outcome. Each instructor also provided narrative description of the tasks they used for assessment, and analysis of the results.

Results:
Based on rubric scores, students were generally most successful in the first task listed (In “P” courses, students will create or perform a piece in a specific art form.) All three instructors chose to use small group creative movement experiences to assess this task.

One instructor stated the following observation, a sentiment that was shared by all three instructors: “The students that were able to find the most success remained consistently engaged regardless of the creative task and attempted to carry over concepts from week-to-week without being prompted by the instructor.” Another instructor stated it this way: “The students that were at the ‘2’ on the rubric (Approaches – Needs Work) were the two students who missed the most classes, who lacked attention to course material and information regarding assignments, and who were clearly committed to the class.”

The scores for the second two tasks, tasks relying on observation, writing and/or analysis, were generally lower than the movement experience scores. They also varied widely among the three instructors, with one instructor scoring her students noticeably lower than the other two. This could be due to a number of factors:

- The complexity of the tasks assigned
- Instructor expectations/interpretation of the rubric descriptors
- General student make-up of each section of the course
- Instructor familiarity with the course content and/or the assessment task and rubric (the rubrics were created and made available to instructors at the mid-semester mark, not at the beginning of the semester).

Actions to be taken include:
- Meetings among all teachers of this course prior to the beginning of each semester could alleviate some of the discrepancy of interpretation of the rubric (related to scoring). In particular, discussion/consensus needs to occur around the question, “What is the ‘standard’ for the
performance task? How do we know exemplary work when we see it?" There could also be greater discussion around the teaching models being used for these three tasks, not as a way to standardize each instructor's technique, but rather to provide some scope of the similarities and differences among them. This could help in some analysis of efficacy of different models.

- The creation of a separate rubric for written critical analysis (covering the second two dimensions of the Gen Ed Arts Rubric), perhaps related to a concert critique, as well as the establishment of examples for scoring at each level of the rubric, could be a way of more closely norming a written critical analysis among up to five different instructors of this course each semester.