

CATEGORY	(1) Have formal learning outcomes been developed?	(2) Where are these learning outcomes published?	(3) Other than GPA, what data/evidence is used to determine that graduates have achieved stated outcomes for the degree? (e.g., capstone course, portfolio review, licensure examination)	(4) Who interprets the evidence? What is the process?	(5) How are the findings used?	(6) Date of last program review for this degree program
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ART

<p>Yes:</p> <ol style="list-style-type: none"> Effectively create and exhibit a cohesive body of artwork that demonstrates technical proficiency, individual artistic expression and socially relevant content. Analyze and critique the historical importance, conceptual content, and formal framework of works of art by utilizing visual, oral, and written forms of communication. Utilize art as a vehicle for community engagement, social change, and the advancement of diversity within global society. 	<p>Published on the Pepperdine website</p>	<p>2015-2016 Direct Data</p> <ol style="list-style-type: none"> None <p>Indirect Data</p> <ol style="list-style-type: none"> Evaluation Form Exit Survey <p>Authentic Assessment</p> <ol style="list-style-type: none"> Evaluation forms from the community partner and students 	<p>2015-2016</p> <p>-Gretchen Batcheller, Principal Assessor -Joseph Piasentin (Art faculty) Assessed oral communication -Ty Pownall (Art faculty) Assessed oral communication -Student 1 Gave feedback on assessment rubric for Oral Communication, partook in the assessment process of senior thesis oral presentations, which included a session for establishing inter-rater reliability. -Student 2 Offered feedback on the Oral Communication assessment rubric and project description, as well providing feedback on the Service-Learning evaluation form -Student 3 Offered feedback on the Oral</p>	<p>2015-2016</p> <ol style="list-style-type: none"> Improvement Action Plan <ol style="list-style-type: none"> Create and implement a value rubric for assessing written communication and/or oral communication assignments for service-learning experiences as well as creating a value rubric to assess using art as a vehicle for community engagement, social change, and the advancement of diversity within global society. Improve classroom reflection time of 	<p>Academic Year 2011 - 2012</p> <p>Next review 2017-2018</p>
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			Communication assessment rubric and project description, as well providing feedback on the Service-Learning evaluation form	service-learning activities	
<p>2012</p> <ol style="list-style-type: none"> 1. Demonstrate a technical facility and conceptual understanding of the discipline at an appropriate level for graduate school. 2. Demonstrate an enriched cultural awareness and deeper understanding of the importance of the visual arts within the greater society. 3. Converse using the vocabulary specific to art and visual expression. 4. Demonstrate a level of education that provides a foundation for immediate work in many areas of art and art related areas. 		<p>Direct Evidence</p> <ol style="list-style-type: none"> 1. Jury experience for seniors assessed through a measurement tool <p>Indirect Evidence</p> <ol style="list-style-type: none"> 1. Exit surveys 2. Alumni surveys <p>Authentic Evidence</p> <ol style="list-style-type: none"> 1. A "juried" show to the public 	<p>Dr. Gary Cobb, Professor Joseph Paisentin, Profesor Avery Falkner, Professor Dana Zurzolo, Adjunct Professor Ty Pownall, and Art Faculty</p> <ol style="list-style-type: none"> 1. Discussions in regular meetings 	<p>- To improve the art program by making it more balanced between representational and abstract art and rethinking the curriculum.</p> <p>- Redefine the mission of the program</p>	

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ART HISTORY

<p>Yes:</p> <ol style="list-style-type: none"> 1. Situate works of art in their historical and cultural contexts. 2. Analyze and critique works of art based on form, content, and medium. 3. Engage significant issues, debates, and methods in the field through critical thinking, research, writing, and oral presentation. 4. Practice scholarly integrity and the professional code of ethics regarding art, the art market, cultural heritage, and museology. 5. Demonstrate understanding and appreciation of diversity as visualized in art. 6. Foster community engagement in the arts through outreach and arts education. 	<p>Published on the Pepperdine website</p>	<p>2015-2016 Direct Data</p> <ol style="list-style-type: none"> 1. Essays measured with a rubric <p>Indirect Data</p> <ol style="list-style-type: none"> 1. Exit Surveys <p>Authentic Assessment</p> <ol style="list-style-type: none"> 1. Internships 2. Museum visits with curators with behind the scenes handling sessions 3. Lecture Series with scholars and artists 	<p>2015-2016</p> <ol style="list-style-type: none"> 1. Kristen Chiem, Assistant Professor of Art History, selected rubric and assessed artifacts; coordinated assessment of core competency, Art History program review, and Fine Arts GE review; drafted report. 2. Student, reviewed rubrics, assessed PLO #3 for Art History program review. 3. Bradley Griffin, Associate Professor of Theatre, assessed oral communication core competency. 	<p>2015-2016</p> <ol style="list-style-type: none"> 1. Plan to continue to reduce the PLOs through clarification of terms and elimination of redundancies 2. Interest in expanding the non-western offerings of our program based on exit surveys and student interest 	<p>Academic Year 2011 - 2012</p> <p>Next review 2017-2018</p>
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<p>2012</p> <ol style="list-style-type: none"> 1. Is well versed in the history of art from ancient through modern times 2. Can demonstrate mastery of analyzing works of art formally and contextually 3. Understands the history of the discipline of art history and its theoretical and methodological approaches 4. Understands the disparate media of the visual arts and their significance 5. Is prepared for graduate studies and careers in art history 6. Has mastered research, writing, and oral presentation skills 7. Upholds the professional code of ethics regarding art, the art market, cultural heritage, and museology 8. Demonstrates understanding of and sensitivity to diversity as visualized in art 9. Is active in and serves their communities through events and activities related to the discipline of art history 		<p>Students will write research papers, discuss them in class, and review and edit their peer's papers, then conclude with a formal presentation of their research.</p> <p>Students will complete a thesis and oral presentation.</p>	<p>Thesis advisor, professor</p>	<p>Based on data collected, students were achieving learning outcomes.</p> <p>Used to update the objectives in the syllabus.</p> <p>Used to improve curriculum to increase student learning.</p>	
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MUSIC						
<p>Yes:</p> <ul style="list-style-type: none"> • Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis and a proficiency of musicianship in aural skills, keyboard skills and sight reading. • Narrate the basic history of music beginning with the antiquities and ending with the contemporary period, identifying major period styles and trends, important works of music, effective cultural centers, significant composers and performers, and other persons of influence. • Demonstrate well-developed techniques and skills specifically related to the individuals emphasis in music. • Apply lessons of leadership, service, and collaboration within the community of artists and musicians. • Advocate for the transformative power of music in the lives of others, sharing his or 	<p>Published on the Pepperdine website, in the Music handbook, and on all music course syllabi</p>	<p>2015-2016 Direct Data</p> <ol style="list-style-type: none"> 1. Essay scored by a rubric <p>Indirect Data</p> <ol style="list-style-type: none"> 1. None <p>Authentic Assessment</p> <ol style="list-style-type: none"> 1. Stage Performance 	<p>2015-2016</p> <ul style="list-style-type: none"> • N. Lincoln Hanks, DM • Gary Cobb, PhD • Melanie Emelio, DMA 	<p>2015-2016</p> <ol style="list-style-type: none"> 1. Proposed adding a general music literature course for the first year of the music major. 	<p>Academic Year 2011 - 2012</p> <p>Next review 2017 - 2018</p>	

<p>her God-given and developed musical gifts with the community at large.</p>				
<p>2012</p> <ol style="list-style-type: none"> 1. Demonstrate a proficiency of musicianship in aural skills, keyboard skills and sight reading. 2. Demonstrate a comprehension of music through accepted theoretical and formal procedures of analysis. 3. Narrate the basic history of music beginning with the antiquities, being able to identify major periods, composers and significant works of music through a fundamental knowledge of music style. 4. Demonstrate the techniques and skills specifically related to the individual student's emphasis. 5. Meet the obligations of his or her community of peers, learning and applying lessons of leadership, service, and collaboration. 6. Demonstrate a basic facility in music technology. 7. Develop a general knowledge of the music industry, being able to identify significant contemporary artists, cultural centers, publications and trends. 8. Design and perform a full program of music, a capstone experience synthesizing the acquired knowledge and skills with the developed talent of the individual student. 9. Share his or her developed musical talent with the community at large 		<p>All students majoring in music must present a recital (capstone experience) as part of their degree requirements. Students whose emphasis is performance do two recitals [MUS 392: Recital I and MUS 492: Recital II]. Students whose emphasis is composition do one recital [MUS 492], while students whose emphasis is music education do one recital [MUS 392].</p> <p>Example: In assessing the Senior Capstone experience, the students are required to, one month prior to each recital, meet with a faculty committee and perform the entire recital. As part of the experience, students are required to write program notes. These are then reviewed by the committee.</p>	<p>Every student who presents a recital must first undergo a prerecital. A jury made up of the private instructor and three other faculty members listen to this hearing approximately one month before the scheduled recital. They interpret the evidence. Students are required to provide 3 copies of properly formatted programs, an originality report from TURNITIN for their program notes and, in the case of composition students, three sets of professionally bound scores.</p> <p>Written feedback is given to all students. The faculty committee must agree that the recital is acceptable before the performance of the actual recital.</p> <p>It should be noted that all students who eventually give a junior or senior level recital are evaluated every semester that they are enrolled in private study by participating in a jury exam. They receive a written evaluation from</p>	<p>Following the assessment done at the pre-recital hearing, the findings are used to improve and solidify the actual performance of the recital.</p> <p>The findings are also used by the faculty to perform an assessment of how successful the curriculum and associated pedagogies have been with regard to the particular class of graduating seniors as a way to improve future instruction.</p>

			the faculty members making up the jury.		
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THEATRE						
<p>Yes:</p> <ol style="list-style-type: none"> 1. Apply a code of conduct mandated by the theatre profession. 2. Demonstrate artistic self-expression grounded in analytical thinking. 3. Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major. 4. Articulate the ways in which theatre serves as an agent of social change. 	<p>Published on the Pepperdine website</p>	<p>2015-2016 Direct Data</p> <ol style="list-style-type: none"> 1. Assignment measured with a rubric <ol style="list-style-type: none"> a. guided reflection on the experience of completing /producing her/his thesis or masterclasses <p>Indirect Data</p> <ol style="list-style-type: none"> 1. Postmortem <ol style="list-style-type: none"> a. a group reflection following a production <p>Authentic Assessment</p> <ol style="list-style-type: none"> 1. Internship 	<p>2015-2016</p> <ul style="list-style-type: none"> • Cathy Thomas-Grant, Divisional Dean of Fine Arts and Professor of Theatre - assessed artifacts for THEA 593 Master Class • Rick Aglietti, Full-time Technical Director and Scenic Designer - assessed artifacts for THEA 593 Senior Thesis in Scenic Design • Ben Pilat, Full-time Visiting Professor of Lighting Design and Stage Management - assessed artifacts for THEA 593 Senior Thesis in Lighting Design and Stage Management • Scott Smith, Full-time Visiting Professor of Acting - assessed artifacts for THEA 593 Senior Thesis in Directing 	<p>2015-2016</p> <ol style="list-style-type: none"> 1. Have every student complete a pre-assessment survey. The survey would ask how prepared they feel/how knowledgeable they are in basic areas of the theatrical craft. <ol style="list-style-type: none"> a. At the end of the year, they will complete a post-assessment that answers the same questions. This would give us indirect data about student preparation that we could disaggregate by year. 2. Focus on indirect assessment <ol style="list-style-type: none"> a. Focus groups b. pre- & post-surveys 	<p>Academic Year 2011 - 2012</p> <p>Next review 2017-2018</p>	

		<p>a. Internship reflective essay</p>	<ul style="list-style-type: none"> ● Melanie Watnick, Full-time Costume Designer - assessed artifacts for THEA 593 Senior Thesis in Costume Design ● Student - Theatre Major, Class of 2016. During the fall 2015 and spring 2016 semesters, the student helped finalize rubrics, prepare artifacts for assessment, and participated in viewing artifacts for the oral communication core competency assessment. 	<p>c. alumni surveys d. authentic assessment</p>	
<p>2012 Yes:</p> <ol style="list-style-type: none"> 1. Apply a code of conduct mandated by the theatre profession. 2. Demonstrate artistic self-expression grounded in analytical thinking. 3. Demonstrate proficiency in modes of communication (visual, oral, physical, and written) appropriate to her/his emphasis within the major. 4. Articulate the ways in which theatre serves as an agent of social change. 		<p>Research paper on theatre history topic, character analyses in acting classes, presentations in technical courses Participation in Productions (THEA 150/350), In - Class presentations, performances in Audition Practicum Educator's Guide in THEA 312, talkbacks with the audience following productions, scene work/analysis in acting classes Participation in running crews of productions (backstage and acting),</p>	<p>The members of the Theatre Program faculty and professional staff, including</p> <ul style="list-style-type: none"> ● Bradley Griffin, ● Cathy Thomas-Grant, ● Jason Chanos, ● Rick Aglietti, ● Carol Hack <p>We agree on particular assignments to be collected and analyzed during yearly assessment retreats.</p>	<p>The findings are used to enhance, replace, or strengthen the theatre curriculum, to include courses offered, procedures followed, and plays selected for the yearly production season.</p>	2010

		preparation for presentations in acting classes and technical classes			
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