Annual Undergraduate Program Assessment at Point Park University

What is assessment? Assessment is an on-going process of establishing clear and measurable learning objectives, ensuring that students have sufficient opportunities to achieve those objectives, gathering pertinent data that measures student learning, and using that data to make improvements to learning process (Suskie).

What is a program? A program implies any structured educational activity with specific objectives and outcomes. Programs include those that prepare students for degrees and certifications, as well as prepare a group of selected students, such as Honors or Writing Program students.

What is program assessment? Program assessment "helps determine whether students can integrate learning from individual courses into a coherent whole. It is interested in the cumulative effects of the education process" (Palomba and Banta). Whereas classroom assessment focuses on gauging learning for individual students, program assessment gauges the learning of a group of students. The outcomes information in program assessment is used to improve courses, programs, and services. Each program should have at least 5 measurable program objectives. Each year one objective is assessed.

Who should be involved in program assessment? Numerous constituencies should be involved, including faculty, department chairs, program directors, appropriate administrators, advisory boards, and, of course, students.

What are essential components of program assessment?

- Clear, Measurable and Meaningful Goals/Objectives/Outcomes
- Indirect Assessment Measures:
    - Program Review Data: enrollment/graduation rates, advisory group recommendations, career placement stats, graduate school placement rates
    - Focus Group Info: interviews with students, faculty, employers
    - NSSE or SSI scores (Student Perception Surveys)
    - Number of student hours spent in community services, collaborative learning activities, active learning, pertinent extra-curricular activities
    - Student self-reflection essays
- Direct Assessment Measures:
    - Portfolios of student work scored by a rubric
    - Capstone projects, theses, exhibits, performances scored by a rubric
    - Pre-Post tests
    - Student Publications/Conference Presentations
    - Field experience rating sheets
    - Course-embedded test questions
    - Research papers scored by rubric

How to Write Program Objectives

1. In order to write assessable program goals/objectives, first answer the following:

- What do ideal students completing your program know? (Content)
- What can they do? (Skills)
- What do they care about? (Values)

2. Review the following materials and sort information into one of three categories-- **Content, Skills, or Values**: documents that describe your program (brochures, catalog, handbook, website, accreditation reports, national association goals), all master syllabi for program courses, and specific instructional materials.

3. After reviewing the above materials, brainstorm about the following:

- What is to be learned? Content, Skills, Values
- What level of learning is expected? Criteria/Standards for Achievement
- What is the context in which learning takes place? Application/Environment

4. Answer brainstorming, answer the following:

- What will graduates be able to know and do?
- What should students know and do at certain points of the program?
- What skills, capabilities, and values should students gain from the program?

5. Review your answers to the above and draft a set of program objectives. Use Bloom's Taxonomy Guide to locate the level of a learning activity. Use the verbs on the guide to begin your objective statements. Use the information below as a template and examples.

Remember to consider the levels of Bloom's Taxonomy (See [the CTE's Blackboard site](#)):

Highest Evaluation
      Synthesis
      Analysis
      Application
      Comprehension
Lowest   Memory/Knowledge

Complete the following statement: *All graduates of the program will be able to* (follow with an specific, measurable verb).

1.

2.

3.

4.

5.

Examples of program objectives:

- Identify and outline the main theoretical perspectives of behavioral psychology (Psychology, Low Level)
- Use information technologies as they influence the structure and processes of organizations and economies, and as they influence the roles and techniques of management (MBA, Mid Level)
- Synthesize elements of design and drama in order to construct scenery appropriate for a production (Theater, High Level)

7. Revise your objectives by asking the following: How will we measure this objective? If you can't answer the question, then revise the objective for wording or delete it in its entirety.

Undergraduate Program Assessment Plan Form

(Academic Year) Program Assessment Plan for: _____

DUE BY SEPTEMBER 15 OF EACH ACADEMIC YEAR TO Department Chair and/or Program Director and Assessment Coordinator, Lindsay Onufer (lonufer@pointpark.edu)

List program objective to be assessed this year:

What questions would you like answered by completing this assessment?/How will you use this assessment data?

List the two measures for assessing the objective: (Possible to have two direct methods)

Direct (concrete evidence of actual student learning):

Indirect (imply that learning has occurred):

Statement about method of Direct Assessment:
- Describe the method of assessment: Portfolio, embedded test questions, capstone courses or projects, etc.

- If appropriate, which capstone course will be used for the assessment?

- How many full-time and adjunct faculty members will participate in the assessment? If there is only one section of the course, then please indicate additional faculty members who will participate in assessing the student papers, tests, etc?

- What assessment tools will be used? (attach tools if required, ie. rubric, actual test questions)

- Will there be any standard for achievement? (For example, 75 % of students should "meet expectations" in all rubric criteria.)

SAMPLE

2014-15 Undergraduate Program Assessment Plan for: BA History

DUE BY SEPTEMBER 15 OF EACH ACADEMIC YEAR TO Department Chair and/or Program Director and Assessment Coordinator, Lindsay Onufer (lonufer@pointpark.edu)

List program objective to be assessed this year:

2. Define the accepted vocabulary in the field of history and analyze its importance in historical context.

List the two measures for assessing the objective: (Possible to have two direct methods)

Direct (concrete evidence of actual student learning):
1. Faculty will assess knowledge and understanding of history vocabulary by applying a rubric to writing assignments/tests in selected history courses.

Indirect (imply that learning has occurred):
1. Students in the same selected 300-level history courses will write a self-reflection on their understanding of this skill. (Only students with Arts & Sciences majors will be used, if possible)

Statement about method of Direct Assessment:
- Describe the method of assessment: Portfolio, embedded test questions, capstone courses or projects, etc.
    - Rubric Evaluation of the courses listed below

- How many full-time and adjunct faculty members will participate in the assessment? If there is only one section of the course, then please indicate additional faculty members who will participate in assessing the student papers, tests, etc?

    - HIST 201 DA Western Civilization I
    - HIST 395 EA World War I : The War to End All Wars
    - HIST 355 DA World War II
    - HIST 395 DA History of the Holocaust

2 full-time, 2 adjunct History Faculty

- Which assignment(s) will be used?

    - HIST 201 – Final Exam
    - HIST 395 EA – Mid-term Exam

- HIST 355 - in-class Vocab check
- HIST 395 DA – in-class Vocab check

- What assessment tools will be used? (attach tools if required, ie. rubric, actual test questions)

  - Rubric – see attached

- Will there be any standard for achievement? (For example, 75 % of students should "meet expectations" in all rubric criteria.)

  - 200-level History: 70% of students should score a 3 or higher in all rubric criteria
  - 300-level History: 80% of students should score a 3 or higher in all rubric criteria

Definition: 1   2   3   4   ____
Student wrote a complete definition which made it clear they understood the meaning of the vocabulary.

Context: 1   2   3   4   ____
Student gave enough information to show that they understood the historical context of the term and how it fit into his/her understanding of the course.

Analysis: 1   2   3   4   ____
Student demonstrated the importance of the term in its context (the "so what" "why does this matter" question)

Grammar/Spelling   1   2   3   4   ____
The identification is correctly spelled and easy to understand.

Overall Total Score: ____
Comments:

SAMPLE CONT'D   History Assessment 2014-15 Student Self-Reflection

Name _____Year _____
Major _____

It is crucial for a student of history to understand history vocabulary (i.e. fascism, liberalism, democracy)

Strongly Agree Agree   Unsure   Disagree   Strongly Disagree.

I have learned how to define and analyze the importance of history vocabulary in this course.

Strongly Agree Agree   Unsure   Disagree   Strongly Disagree.

Please answer the following questions:
1. What is the difference between "defining" vocabulary" and "analyzing its importance"?
2. What is the most reliable way to learn and remember new vocabulary related to this course?
3. Will you be able to use the vocabulary you learned in this class in other courses you take at the University? How?

Point Park University Undergraduate Program Assessment Plan Checklist

Put a check next to the items that are clearly and specifically addressed in the assessment plan. Items without a check will need to be created or revised.

_____ 1. The program objective is measurable and specific (uses Bloom's Taxonomy).

_____ 2. The plan includes two assessment measures, and at least one measure is a direct assessment measure.

_____ 3. Both assessment measures are valid and meaningful; they will provide useful information regarding student learning and achievement of the objective.

_____ 4. The plan includes the assignment(s) and target courses/populations for the assessments. The plan indicates that artifacts will be selected from more than one course in the program.

_____ 5. The plan indicates that a majority of full- and part-time faculty appropriate to the assessment will participate. If the plan includes course-embedded assessment, then it indicates that a majority of full-and part-time faculty teaching selected courses will participate. If a capstone course will be assessed, then all sections of that course are included.

_____ 6. The plan includes an explanation/ attachment of the specific assessment tools to be used. (For example, attach a list of multiple choice questions, rubric, and/or student self-reflection question.) The question, rubric, etc. have a sound and workable design.

_____7. The plan includes an acceptable level of student achievement (ie. 75% of students will answer 80% of the test questions correctly). If no level of achievement is included, then the plan explains the rationale for this decision.

If you need assistance in creating or revising a plan, then please feel free to contact:
Lindsay Onufer, Assessment Coordinator: 412-392-4773 or lonufer@pointpark.edu.

Undergraduate Program Assessment Results Form

Specific Program Objective Assessed	

Number of faculty that participated	
Number of faculty that could have participated	
Number of students participating	

Results

	Direct Measure	Indirect (or second Direct) Measure
Results: Summarize results of the assessment activities (include attachments if applicable)		
List Strengths and Weaknesses of student learning uncovered during this assessment in order to determine if the objective is achieved.		
Action(s) to be taken by the faculty for improvement of learning. What is the expected date of follow up for these actions?		
Possible Financial Resources needed		
Closing the Loop: Did measures taken for improvement of student learning work? How did results differ? *To be completed 1 year after initial assessment		

Submitted/prepared by:_____

SAMPLE

2014-2015 Undergraduate Program Assessment Results for: BA Cinema Production

Specific Program Objective Assessed	Students will be able to articulate, demonstrate and contribute in a collaborative artistic environment.	
Number of faculty that participated	4	
Number of faculty that could have participated	5	
Number of students participating	28 - 45 45 - Collaboration Final Exam (Section DA, DB, DC) 28 - End of Year Student Self-Evaluation (Section DA, DB)	
Results	Direct Measure	Indirect (or second Direct) Measure
	Collaboration Section of the Final Exam: Designed to assess student's understanding of collaboration on a film crew at the end of the course.	**Student's Self and Crew Evaluation Essays**: Written after their experience working together on three production crews.
Summarize results of the assessment activities (include attachments if applicable)	On average the students performed better than expected with an average grade of 86%. The collaboration final exam demonstrated that the students have a fairly good understanding of collaboration in filmmaking. Many of the difficulties came from understanding the relationship a director has with the cinematographer and the editor and the specific roles of a cinematographer and editor.	Feedback from the essays was generally positive. Most students felt they had a successful collaboration with their crew. Those who did have major collaboration issues usually made note on how they successful improved their relationship during production or how they could improve this type of interaction in the future. The major weakness for several of the students was in terms of the working relationship between the director and cinematographer and the director and editor.
List Strengths and Weaknesses of student learning uncovered during this assessment in order to determine if the objective is achieved.	**Strengths:** It was clear from the exams that students generally understood the importance of good communication for a successful collaboration, how a positive attitude can contribute to a well run set, the positive side to creative conflict, and that a director should be the only one giving direction to an actor.	**Strengths:** Based upon the essays, the majority of students spoke highly about their collaboration strengths during their productions. The highest amount of comments emphasized good communication with the entire crew and actors. 60% of the essays mentioned that the directors felt they had a successful collaboration with

	Weaknesses: Many of the students had a difficult time explaining the relationship a director has with the cinematographer and the editor. And over 30% did not understand the role of the editor in terms of the final decision of the film. Currently, there is not enough time in the course to discuss what to expect in terms of collaboration on a film set when we need to cover the technical needs of a film and film theory.	their cinematographer and 50% believed they communicated positively with their actors. When there was a weakness mentioned in an essay, a large amount of them took that as a learning opportunity for future productions. **Weaknesses:** Based upon the essays, the most prevalent weakness dealt with the directors' unhappiness with the work and/or collaboration they had with their cinematographer or editor. Many comments spoke of the lack of interest and/or procrastination on the parts of these crewmembers. Another area of concern was the communication between directors and actors, where many felt they needed more guidance communicating with actors. Patterson is not open during the nights and weekends, when students can easily schedule a meeting with their entire crew to collaborate. Most Cinema students have classes during the time Patterson is open. To collaborate, they have to work individually and talk through email or use Thayer labs, which are very loud and not conducive to a productive creative environment.
Action(s) to be taken by the faculty for improvement of learning	• Gaining access to Patterson suites on nights and weekends throughout the entire semester, so crews have a place that they can collaborate during times that work best for their schedule. • Flipping the classroom would allow for more time to be spent in-class on collaboration practices with an instructor to give advice and feedback. This would require most technical lessons to be converted into interactive video lessons that would be done as homework. • Adjust the curriculum and syllabus … 1.) to include a collaboration assignment and contract at the beginning of the semester. This assignment will have the P2 Directors, DPs, and Editors put together a plan of action on how they will collaborate successfully. They will also sign a crew responsibility contract that lists their responsibilities in their role. If the student is unsuccessful, they will receive an F for that crew position and collaboration.	

	2.) to modify script conference classes to allow for collaboration lessons to be taught by one of the instructors while the other instructor meets with the student directors on their stories.
	3.) to give a stronger foundational understanding of the working relationship a director must have with their cinematographer and editor and vice versa. Creating lessons and in-class exercises that require the students to understand, demonstrate, and assess several different scenarios that they might find themselves in during production with input from instructors and guest presenters. These classes will also reflect and evaluate on issues the students from the previous years encountered and addressed in their essays.
	4.) to explore the possibility of rearranging the schedule to move the directing actors class earlier in the semester.
	5.) final grade assessment to combine both participation and collaboration, so it is worth more that 10%.
Possible Financial Resources needed	• Student access to Patterson suites on nights and weekends throughout the semester. • Software and instructors time to create video lessons to flip the classroom. • Guest lectures to discuss their working relationships in the field.

Submitted/prepared by: Cara Friez

SAMPLE CONT'D Production 2 - Collaboration Final Exam

1) Why is good communication key to a successful collaboration?

2) How can a positive attitude be significant for a crewmember in terms of collaboration?

3) Explain the Director and Cinematographer relationship.

4) Explain the Director and Editor relationship.

5) Why is it the responsibility of every crewmember to give 100% effort on every project?

6) Actors should only receive direction from this crewmember?

7) You are hired as the sound mixer on set. During one of the takes you hear a lawnmower in the background through your headphones, which distracts from the scene. No one else notices. What should you do?
    a) Nothing. No one else noticed.
    b) Make a note for your post-production team. They can fix it in post.
    c) Speak up. Tell the Assistant Director that you had an audio issue and ask for another take.

8) Why is creative conflict often a positive sign for a film crew?

9) The editor is the person who has the final say on the final cut of a project.
    a) True
    b) False

10) As a Director of Photography, you are having a technical issue with a light. The production is already behind schedule and you are being told you need to move quickly. What do you do?
    a) Communicate with the Director and Producer to come up with another way/location/time to successful get the shot without that light.
    b) Just shoot the shot without the light, whether it looks good or not. They can fix it in post.
    c) Put your foot down and say, "No, I'm getting that shot" and send a PA to find a new light. The Producer can figure out the schedule/budget.

SAMPLE CONT'D Collaboration Final Exam Results

Grade Distrbution				
Test Scores	DA (16)	DB (15)	DC (14)	Total# of Students (45)
100%	5	7	3	15
95%	2	1	1	4
90%	1	1	4	6
85%	1	3	2	6
80%	2	1	1	4
75%	2	1	1	4
70%	1	0	0	1
60%	0	1	1	2
55%	2	0	0	2
20%	0	0	1	1
			Average =	86%

Incorrect Answers				
Question	DA (16)	DB (15)	DC (14)	Total # of Students (45)
1	0	1	1.5	2.5
2	0.5	0	2.5	3
3	3	3	3	9
4	5.5	3.5	3	12
5	0.5	0.5	1.5	2.5
6	1	0	0	1
7	1	0	1	2
8	3	1	2.5	6.5
9	7	4	4	15
10	3	2	4	9

Weakness	
Strength	

SAMPLE CONT'D Self and Crew Evaluation Summary

28 students in two sections of CINE 250 wrote an essay describing their collaboration evaluations of themselves and their crew. The third section of CINE 250 did not provide essays. Below are common themes found throughout the assignment along with a few quotes from their essays.

Assignment Description

This evaluation should address the areas in which you (Director) and your crewmembers (Cinematographer and Editor) excelled, as well as those in which you could have done better. Your grade will be based on your recognition of those areas that are strengths and those that need to be developed.

Overall Production Strengths

- **39% (11 students) - Overall good communication with the entire crew.**
  - *"Communication with my crew went exceptionally well."*
  - *"My crew worked together amazingly well. We were on the ball with communication and what needed to be done."*
  - *"Not once on set did I ever get the sense that only one person had complete and total control over all decisions. Many of our films' best moments came from suggestions or ideas on set that someone else saw, which we then all worked together on to improve it and naturally work it into the director's vision."*
  - *"I felt that we had a really good connection that helped me have an easy communication with the actors and crewmembers."*

Collaboration Strengths as Director

- **50% (14 students) - Mentioned their strengths communicating with their actors.**
  - *"I was very successful in communication with my actors and we really didn't have any issues on set as they perfectly understood the direction that I was looking for."*
  - *"I was able to get the performances I wanted out of my actors with little to no struggle."*
  - *"I would say I was definitely successful in communicating with my actors."*
  - *"I was successful with communicating with my actors. I think they did a nice job bringing the characters to life."*
  - *"I believe my communication with my actors was one of the things I did best in directing."*
  - *"I feel that I directed the actors better than I had done on any other previous projects."*

Collaboration Strengths with Cinematographer

- **60% (17 students) - Had successful collaboration with their cinematographer.**
  - *"[Student's name] was the DP for my film and did an amazing job even exceeding my expectations."*

- *"He's definitely improving within his field and I was happy that we got to work together because he definitely attempted to give 100% of his skills towards this project … [he] did a great job capturing my image."*
- *"[Student's name] was perfect in my opinion. She is very easy to work with. She contributes ideas that are beneficial to the film … and I felt very comfortable working with her."*
- *"I would often not praise him on shots because I knew if I had not he would push himself even harder to get a better shot. When I was happy with the shot I acted content until he made a shot that blew me away. I might have drove him up a wall but it helped him produce some great shots."*
- *"[Student's name] and I work really well together, it always seems like we were on the same page. Whenever I asked for opinions or suggestions she was very helpful and seemed to understand what I was trying to get across."*
- *"I feel that out of the entire crew, including myself, he put forth the most effort. I was pleased when working with him, and felt that there were no missed connections between us."*
- *"My collaboration with my cinematographer was largely a success. We communicated effectively and efficiently."*
- *"I can truly say that he has a great eye for camera work and an awesome work ethic. He did the DP work for my film and I was very satisfied with what he produced."*

Collaboration Strengths with Editor

- **46% (13 students) - Had successful collaboration with their editor**
    - *"I think the collaboration between us really worked out nicely."*
    - *"We generally agreed on what takes were good and what takes were not, and when we didn't agree on the takes it was all resolved easily with no hassle."*
    - *"I think [student's name] did a great job with the edit…. She understood what I wanted and we were on the same page for how I wanted it to look."*
    - *"My editor produced the best cut to most effectively tell my vision…. [Student's name] gave 100% to my project."*
    - *"Overall I was very happy with her final edit. She was very committed to my project and worked very hard to produce my vision."*
    - *"[Student's name] did do a fine job of putting my vision together and effectively telling the story how I wanted."*
    - *"My collaboration with my editor went perfectly. We were able to make clear between us exactly what needed to be done at all times."*
    - *"I felt 100% satisfied with the work of the editor … she found a way to tell the story in the beautiful way I wanted the film to look."*

Overall Production Weaknesses

- **29% (8 students) - Mentioned a crewmembers or their weakness due to their lack of interest in crew position.**
    - *"Editing did not seem to be his strong suit."*

- o *"Overall it was not bad or difficult having her be my cinematographer it just is not her strongest area and I knew that going into this."*
- o *"I am not in the slightest a director."*
- o *"I was nervous of how [student's name] was going to cut the film because she admitted she was not the best editor."*
- o *"To be fair to her, I realize that she's not interested in pursuing that area."*

- **18% (5 students) - Scheduling issues.**
  - o *"Him and I are always loaded with work, so finding times to meet up was always challenging."*
  - o *"Sometimes it felt like we hadn't made ground in awhile because we were both busy."*

- **7% (2 students) - Crew was a no show, late, or not present on set.**
  - o *"[Student's name] would disappear for long stretches of time."*
  - o *"[Student's name] has a crazy work schedule. He could never be on set."*
  - o *"[Student's name] could not actually be on set during the first day due to a work commitment."*

Collaboration Weaknesses as Director

- **25% (7 students) - Communication**
  - o *"I was struggling to communicate to my actors exactly what I wanted for some of the scenes."*
  - o *"I have trouble on set explaining exactly what I want without 'acting' to show them."*
  - o *"I was not very good at directing them. I still have a hard time understanding the right things to say in order to get them to give me a performance I want."*

- **21% (6 students) - Lack of planning on their part.**
  - o *"I think that I could have had better locations."*
  - o *"The planning that I did was a bit lacking and I could have done better with it."*
  - o *"I definitely did not prepare as much as I should have."*

- **21% (6 students) - Director had issues letting go of the edit to someone else.**
  - o *"Being someone who usually does all the editing I was nervous about letting him loose with my film."*
  - o *"Editing is my favorite part of filmmaking so giving that up to someone else was hard to do."*
  - o *"It's difficult as an editor to let someone else cut your work."*
  - o *"I had to learn to let go of the reigns and let him edit how he felt comfortable."*

- **3% (1 students) - Director had issues letting go of the cinematography to someone else.**
  - o *"I will be honest, we all know what positions we want for P3, so we played to our strengths. I want to be DP so I shot the film."*
  - o *"I definitely try to do everything myself and have trouble trusting other people to do their jobs."*

Collaboration Weaknesses with Cinematographer

- **32% (9 students) - Not 100% happy with the work of and/or collaboration with their cinematographer.**
    - *"I do not feel that [student's name] gave 100% but he did do what was expected of him. I understand it's harder to be motivated for films that are not your own but it is always helpful to keep an open mind."*
    - *"He takes a very long time to set up shots and I would try to push him to move faster in order to get more coverage."*
    - *"She often has a 'let's just get this done' attitude, and it wasn't conducive to a positive set atmosphere."*
    - *"I wasn't completely happy with my cinematography…. I felt like although she was the one using the camera, I had to explicitly explain where to frame each shot, or they weren't framed in a visually pleasing way."*

- **14% (4 students) - Director or other crewmember had to shoot part or the entire film instead of the planned cinematographer.**
    - *"On my pick-up weekend I shot all the pick-ups myself."*

Collaboration Weaknesses with Editor

- **36% (10 students) - Not 100% happy with the work of and/or collaboration with their editor.**
    - *"I don't believe [student's name] delivered the best-cut possible of my film. He didn't start the final edit until the night before it was due, and once he finished the cut, he was very reluctant to make changes, so much so, I gave up fighting with him."*
    - *"I was slightly concerned about his extremely rough-cut, and kind of disappointed with the final cut."*
    - *"When it got down to editing he procrastinated the rough cut and we were up very late trying to do it. I warned him a hundred times that he should work on it but it wasn't until the night before it got done."*
    - *"There were times where I was getting a little frustrated. I heard a few times 'dude I really hate editing your film' … and to me that was not something I wanted to hear."*

- **14% (4 students) - Director or other crewmember had to edit part or the entire film instead of the planned editor.**
    - *"After the rough cuts he ditched the film and I had to edit the rest."*
    - *"He passed it off to me to get it to where I generally liked it."*

Steps for Conducting Undergraduate Program Assessment

1. Prepare for the Assessment Session.

   Point Person should do the following:
   - Collect the artifacts (papers, tests, etc).
   - Copy assessment tools. If using a rubric, then make sure that there are sufficient rubrics for evaluators. If there are 10 papers and 4 evaluators, then make 40 copies of the rubric.
   - Schedule a time and place for assessment. Provide ample time for the activity.

2. Conduct the Assessment.
   - At the assessment session, the point person should review the process of assessment that will be followed. If a rubric will be used, then a "norming" or calibration exercise should be completed before the assessment. (See samples: "Process for Evaluating Student Artifacts" and "The Evaluation Process").
   - Complete the assessment in an organized manner. Decide upon sequence of assessment exercise. The more organized the session, the faster the session will be!
   - Evaluate the quality of the Assessment Exercise: what improvements can be made to the process? Should the rubric be revised?

3. Tabulate Results.   There are different types of assessment results:
   - Qualitative – open-ended, such as survey questions or reflection essays
   - Ordered/Ranked – results can be put in a meaningful order, ie ranked. Medians can be calculated.
   - Scaled – results are numerical; means can be calculated

   Follow an appropriate documentation and storage format for the type of results. For example, tally all of the scores for each of the rubric performance standards and find the mean score for each standard. Creating Excel spreadsheets can help with this exercise! Remember to save all tabulations in either hard copy or electronically or BOTH. (**Please contact Lindsay Onufer for help with tabulating and/or summarizing results.**)

4. Summarize Results. Tallies, tables, graphs, and averages can be used to summarize assessment results.

5. Interpret Results.

    Faculty must be the only ones to interpret results. Some items for consideration:

    - Is the achievement level acceptable? Why or why not?
    - Where did students do the best?
    - Where did students do the poorest?
    - Should any test questions be changed?

6. List Actions for Improvement.

    Faculty should make a list of action items to improve student learning.

7. Share Results. Fill out the Program Assessment Results form (DUE APRIL 15) and send it to all department faculty, the Department Chair and the Assessment Coordinator.