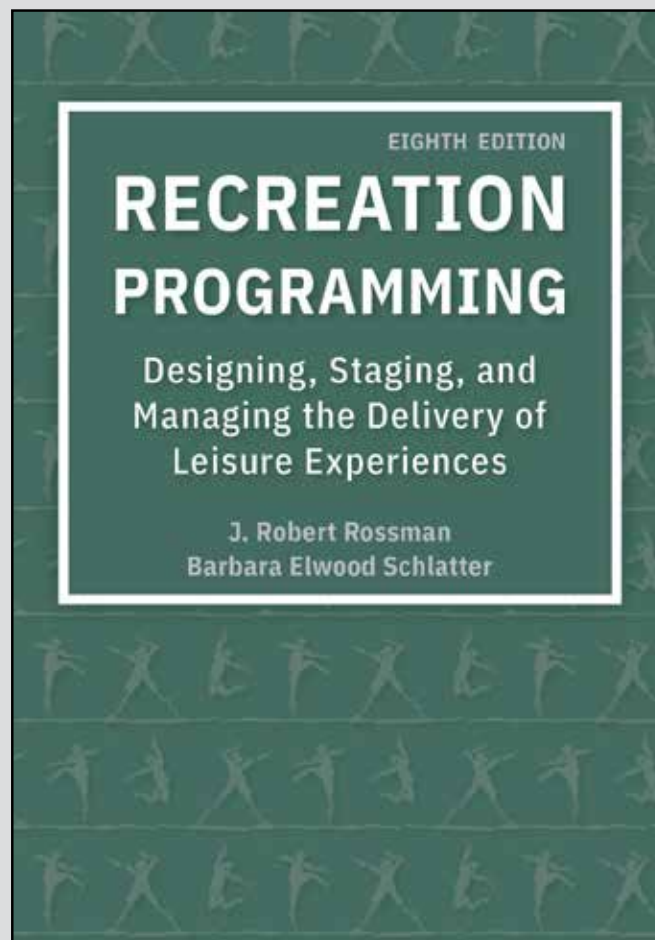


EXPERIENCE ANALYSIS

In addition to the instructor resources, Chapter Learning Assessments and Web Exercises are available to all students for this title.
See next page for more details.



CHAPTER LEARNING ASSESSMENTS AND WEB EXERCISES FOR STUDENTS

In addition to the updated instructor materials for the eighth edition of *Recreation Programming*, Sagamore-Venture is also offering additional learning assessments and Web exercises that are available to every student who purchases the book.

Professors who have obtained a desk copy may also access these materials to use in the classroom. To access these bonus materials, follow these steps:

1. Visit <https://etextink.com>
2. Sign in using your Facebook, Google, or Microsoft account. Remember which method you choose to log in. You will need to use the same log-in method each time in the future.
3. On the next page, open the eText menu at top left, and select Activate a New Book.
4. Enter the registration code listed in the back of your book, and click the Add This Book to My Library button.
5. The Learning Assessments and Web Exercises will now appear in your Active Books.

Upon completion of a quiz or Web exercise, students will have the option to either print out their results or save the results to their computers and e-mail them to the professor.

Students will follow the same steps to activate; however, if they have purchased a used print book, they will need to purchase a new registration code to access the learning assessments and Web exercises. Please contact Sagamore-Venture at 1-800-327-5557 to purchase a new code.

EXPERIENCE ANALYSIS ASSIGNMENT

SAMPLE EXPERIENCE ANALYSIS ASSIGNMENT SYLLABUS

(7.5% OF FINAL GRADE)

The purpose of this assignment is to provide you the opportunity to learn how to analyze the elements that contributed to the success of an experience you attended. Remember, a program is a designed opportunity for leisure experience to occur. Programmers need to have the ability to analyze a program by deconstructing it to the encounters (and how they were designed and animated) that contributed to its success.

Simply, why is the program successful, and what frames and transitions will it take to reproduce this leisure experience?

Analyzing a program can seem overwhelming since so many variables can be included in a program. But we have studied framing and the six key elements of a situated activity system in class, and you will use them as a framework to analyze an experience. Don't be intimidated by the word *analyze*; it simply means to determine the elements or essential features of something. In this case, you are going to determine the essential frames, transitions, and sequencing that account for the success of a program and must be included to reproduce it.

You will use five sets of information to develop your analysis:

1. A map of the experience will provide you the data to
2. analyze artistic factors,
3. analyze service quality factors,
4. analyze the social structure of the experience (the elements of the social structure you will track are explained later in these directions), and
5. frame the critical frames and transitions needed to duplicate the experience (in this section, you will review the six key elements of the situated activity system discussed in Chapter 3).

MAPPING THE EXPERIENCE

An example of this is provided in the reserve reading from Shaw and Ivens (2005, Table 2.2, p. 37), wherein you chronologically account for an experience as it develops. Develop the following three columns and complete them for each encounter of the experience. An example of the first few encounters of attending the Texas Renaissance Festival is provided next. **Your purpose is to record sufficient data for the experience you have chosen to analyze to use in completing the remainder of the project and to provide an account of the experience.**

FRAME (Encounter)	ACTION(S)	REACTION(S)/REFLECTION(S)
Travel to Texas Renaissance Festival	Drive with to friends from Bryan to the Festival—65 minutes. Plan the day's activities.	Enjoyed discussing and negotiating with friends, anticipating a fun day at the festival enjoying it with friends.
Admission Financial Exchange	Had to pay at the gate. Saw the exterior of the festival and entry gate.	Wished it did not cost so much, but was impressed by the authentic façade of the venue. Thought it would be worth it.
Admission	Provided our ticket to a costumed admission clerk who greeted us in Old English.	Felt like this was authentic.
Greeting	We were greeted inside the gate by another costumed employee, provided a guide to the festival, and were offered further directions if we liked. Entrance area was large but surrounded by very authentic-looking buildings.	Immediately felt well taken care of. Felt like the high price of admission would be worth it. Further noticed authentic-looking buildings and people in authentic costumes. Felt like we had a lot of choices and were free to organize our own day at the festival.
Photograph	Approached by a photographer who offered to take our group's picture. Learned this will be available for purchase as we leave.	Group has fun posing. Think the photo will be too expensive and we will likely not buy it, but let's take a good photo just in case—there is no obligation to purchase.
Planning	My group of friends decided to further discuss the options and plan our day with the map provided.	Continued the feeling of many options and like this freedom to choose.
Purchasing Drinks	We decided to discuss this over coffee. Head for a shop that looked like it serves drinks. It was labeled "Libation Station."	Anticipated having coffee. Was disappointed that this was a beer stand. So much for Old English!
Purchasing Drinks	Spot "Her Majesty's Tea" a few doors away and head there.	Disappointed about no coffee here either, so we decide to try tea—this is a Renaissance Festival. It was great tea and we have a laugh about heading to the "Libation Station." Agree to be adventuresome and continue trying new eats and drinks for the day.
Etc.	Etc.	Etc.

Analysis of Artistic Factors

Experience enhancement. How was the program "inged"? Analyze how this program was enhanced by using the list of artistic factors (Table 10.1, p. 198). You do not need to discuss all of these, only those that made a significant contribution to your experience or those whose omission was a noticeable void in the program (i.e., it would have been a better program if they had been present).

Analysis of Technical Factors

Service quality factors. Using the list of technical factors (Table 10.2, p. 199), discuss the service quality you observed during your experiences. Again, you do not need to discuss all of them, focus on the factors that were well done and added to your experience or those whose absence created voids in delivery (i.e., if they were provided well, they would have improved program delivery). If you identify voids, also make recommendations about how they could have been handled better. Professionals solve the problems they identify!

HINT: IN SECTIONS 2 AND 3, IT IS BEST TO HAVE AN EXPANDED DISCUSSION OF TWO TO FOUR ITEMS IN EACH OF THESE RATHER THAN TO BRIEFLY MENTION MANY OR ALL OF THEM.

Social Structure of the Experience

In this section, report and comment on two critical elements about the social structure of the experience.

One. Describe and analyze the social organization of participation. We learned that most leisure is participated in with family or friends. Describe the relationship of the individuals who make up the social group you participated with. Was the experience used to acquire and form new friendships or to build social bonds with current friends or family?

Two. What type of interaction did the experience provide? Were you served and entertained, or did you have an opportunity to co-create the interactions that made up the experience? Discuss how co-creation was facilitated if it was. How could the provision of opportunities for co-creation have improved the experience?

Critical Frames and Transitions

Use Figure 10.5 (p. 202) as your model and design the critical frames (Figure 10.3, p. 196) and transitions (Figure 10.4, p. 201) needed to reproduce this experience. Remember, you cannot likely control everything, so focus on the essential defining encounters (frames) of the experience.

In this section, switch from first-person narrative to a third-person descriptive narrative. A switch from describing the experience you experienced to developing a design that describes how you and others will stage the experience to reproduce it.

Remember, this is where you account for the six elements of the situated activity system. Include the critical frames (i.e., enough frames so the experience could be duplicated). Thus, use the frames you recorded in mapping the experience and reduce the data to the critical frames of the experience. For each frame, indicate the X \longrightarrow Y causality and trace which element(s) of the situated activity system contributed to the uniqueness of each frame.

GENERAL OUTLINE OF THE REPORT

Use the headers below to introduce your paper.

NAME: _____ DATE OF EXPERIENCE: _____ TIME: _____

LOCATION/VENUE: _____ NAME OF EXPERIENCE: _____

BRIEF DESCRIPTION OF EXPERIENCE: (*Who was there? What was the occasion? In a nutshell, what happened? Give us a sense of the experience.*)

1. Mapping the experience
2. Analysis of artistic factors—experience enhancements
3. Analysis of technical factors—service quality features
4. Social structure of the experience
5. Critical frames and transitions

Provide data, not just conclusions. For example, if you state the program was well run (a conclusion), also provide examples or evidence that it was well run (data).

Your paper needs to be typed, in an acceptable format, and presented in a professional manner.

DUE IN CLASS NO LATER THAN [DATE]

Early submissions will be accepted.

Reference

Shaw, C., & Ivens, J. (2005). *Building great customer experiences* (Rev. ed.). New York, NY: Palgrave. (Chapters 2 & 3)

SAMPLE EXPERIENCE ANALYSIS GRADING RUBRIC (7.5% OF FINAL GRADE)

Name _____

Date _____

Experience _____

Item	Performance grading descriptors					Score	Score	Score: 105 total points possible
	Un- ceptable	Inade- quate	Ade- quate	Compe- tent	Superior			
WRITING AND PRESENTATION (15 pts)								
1. Well written with correct word choices, good phrasing, and few grammatical errors (5)	0-2.9	3-3.4	3.5-3.9	4-4.4	4.5-5			
2. Analyses are in depth with a clear sense of developing a central theme for the analysis (5)	0-2.9	3-3.4	3.5-3.9	4-4.4	4.5-5			
3. Provides clear, well-written examples of observations (5)	0-2.9	3-3.4	3.5-3.9	4-4.4	4.5-5			
MAPPING (10)								
4. Provides sequential, narrative account of experience (5)	0-2.9	3-3.4	3.5-3.9	4-4.4	4.5-5			
5. Narrative is written to provide the reader an authentic feeling of the experience (5)	0-2.9	3-3.4	3.5-3.9	4-4.4	4.5-5			
ANALYSIS OF EXPERIENCE ENHANCEMENTS (20)								
6. Provides both data and analysis (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
7. Analysis is supported with observed data (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
ANALYSIS OF SERVICE QUALITY FACTORS (20)								
8. Provides both data and analysis (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
9. Analysis is supported with observed data (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
ANALYSIS OF SOCIAL STRUCTURE (20)								
10. Describe relationships of participation cohort (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
11. Describe type of interaction facilitated (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
FRAMES AND TRANSITIONS (20)								
12. Frames seem to be critical to duplicating the experience described (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
13. Frames are detailed with good cause-and-effect logic (10)	0-5.9	6-6.9	7-7.9	8-8.9	9-10			
<p>Additional Point Awards. Can award additional points for exceptional performance in categories listed or in other categories. Up to 5 additional points. Total should not exceed 105.</p> <p>Explain additional point awards:</p> <p>(Additional notes/comments on your paper)</p>								
<p>FINAL POINTS \sum of points awarded _____ / 14 = _____ Final Points/7.5</p>								

COMMENTS:

EVALUATOR _____