Annual Assessment Plan
Academic Year: 2012-2013

Department: Theatre and Dance: BA in Theatre
Assessment Coordinator: Deb Currier

Departmental Mission: The faculty and staff of the Theatre and Dance Department are committed to a liberal arts approach to performing arts education while maintaining a balance of both academic and practical approaches to the arts of theatre and dance. We believe strongly in the value of academic rigor, which in turn supports and maintains productions and projects of the highest standards. We promote a global, diverse and collaborative view of performing arts education, and strive to train artistic leaders in their chosen disciplines who will further contribute to the craft.

Department Student Learning Outcomes:
Theatre Learning Outcomes: The following outcomes are central to the undergraduate degree in theatre arts:

1. Knowledge of major works of dramatic literature representative of diverse cultures
2. Knowledge of the history of theatrical production – its styles, conventions and social context – from the ancients to the present day
3. Knowledge and application of the means by which theatrical production is realized
4. Knowledge of the role of theatre in shaping our past, present and future

Theatre Program Objectives: In addition to the goals of the content knowledge areas, students completing the degree in theatre arts should be able to:

5. Analyze and interpret dramatic literature and performance from the standpoint of designer, performer, director, playwright or critic
6. Use the tools and technology basic to theatrical production safely and efficiently
7. Function effectively as a member of a collaborative team in the preparation and realization of a public performance

GUR Student Learning Outcomes - HUM GURs offered by Theatre:

THTR 101, THTR 201, THTR 202, THR 380, 382, 383:

Competency 1: Analyze and communicate ideas effectively in oral, written, and visual forms – all THTR GUR courses engage this competency and range from capstone 4: “exceeds standard” to milestone 2

Competency #2: Analyze and interpret information from varied sources, including print and visual media - all THTR GUR courses engage this competency and are at Capstone 4: exceeds standard

Competency #4: Identify and Analyze Complex Problems – Student group film projects in 201; Student group Asian theatre and “Ism”s projects in 380 and 382; milestone 3: meets standard

Academic Competency #5: Apply tools of technology, with an understanding of their uses and limitations – Student group film projects in 201; group project multi-media presentations in 380 and 383; milestone 3: meets standard

Competency #6: Explore, imagine, and create – um… this is what we do in every class taught, not just GURs; Capstone 4: exceeds standard

Competency #8: Understand and evaluate assumptions, values, and beliefs in context of diverse local, national and global communities – THTR 380, 381 and 383 Theatre and Culture series- global, intercultural approach; milestone 2

Competency #9: Work collaboratively and manage projects to effective completion – 201, 380, 382 all group projects address this; Exceeds capstone (4)

Competency #10: Reflect on one’s own work and on the ethical dimensions of academic pursuits – T 380, 381 and 383 reflection assignments meet the milestone standard (3)

Competency #11: Understand and assess the impacts of interactions among the individual, society, and the environment – 202, 380, 381, 382 meet milestone (2)

Student Learning Outcomes Assessed This Year

SLO 3: Knowledge and application of the means by which theatrical production is realized
SLO 4: Knowledge of the role of theatre in shaping our past, present and future
PO 6: Uses the tools and technology basic to theatrical production safely and efficiently
PO 7: Function effectively as a member of a collaborative team in the preparation and realization of a public performance
<table>
<thead>
<tr>
<th>Assessment Measures</th>
<th>SLO/POs Assessed</th>
<th>Results</th>
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</thead>
<tbody>
<tr>
<td>Syllabi, course lectures, exams, student projects and research papers from core</td>
<td>SLOs 3, 4</td>
<td>Faculty syllabi are annually submitted for review. SLOs and POs addressed in each individual course are required to be listed in each course syllabus. Individual faculty then report out regarding meeting or not meeting those outcomes and objectives.</td>
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<tr>
<td>theatre major courses</td>
<td></td>
<td>Summaries of student course performance, relative to SLOs 3 and 4, were reported by faculty teaching core major courses as well as elective courses in the major.</td>
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<tr>
<td>Western Theatre Ambassadors Tour (AKA &quot;Brit Tour&quot;); elective</td>
<td></td>
<td>Generally, individual courses are meeting these learning objectives to varying degrees.</td>
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<tr>
<td>Multicultural Outreach Tour (THTR 353, 354)</td>
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<tr>
<td>Syllabi, course lectures, exams, student projects and research papers from THTR</td>
<td>POs 6, 7</td>
<td>Faculty syllabi are annually submitted for review. SLOs and POs addressed in each individual course are required to be listed in each course syllabus. Individual faculty then report out regarding meeting or not meeting those outcomes and objectives.</td>
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<td>353, 354, 380, 381, 382, 383, 420, 428</td>
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<td>Summaries of student course performance, relative to POs 6 and 7 were reported by faculty teaching upper-division, core major courses (some of which are also GURs).</td>
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<td>Departmental main season productions (actualized): THTR 256, 356, 255, 355, 455;</td>
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<td>Generally, individual courses are meeting these program outcomes to varying degrees.</td>
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<tr>
<td>electives</td>
<td></td>
<td>Departmental productions were assessed by faculty designers and directors in relation to SLOs 6 and 7 and are meeting those program objectives quite effectively.</td>
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<tr>
<td>Western Theatre Ambassadors Tour (AKA &quot;Brit Tour&quot;); elective</td>
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<td>Twoing projects were focused on in specific and unique relation to SLOs 6 and 7 and are meeting those program objectives quite effectively.</td>
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<td>Multicultural Outreach Tour (THTR 353, 354); elective</td>
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<td>Senior Exit Survey</td>
<td>SLOs 3, 4; POs 6</td>
<td>Online senior exit survey – specific to theatre department - is given to graduating seniors when they apply for graduation.</td>
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<td>Capstone Senior Projects: THTR 496</td>
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<td>Senior projects were examined overall for demonstrating departmental SLOs and POs.</td>
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**Changes/Kudos to us based on assessment findings:**

**Overall:** need to make sure seniors are given the exit survey; need to re-design it/revisit contents annually

**Findings in relation to SLO 3:** The department offers multiple opportunities to address and ensure this learning outcome. However, the number of student projects has become overwhelming and is affecting the quality of education students are getting in this area.

- Recommendation: enact a new system of approving student use of space for non-class projects (this will in turn have an effect on the number of them each quarter)

- Recommendation: Students who are participating in/enrolled in a faculty-directed show will need departmental permission to participate in any student production projects

**Findings in relation to SLO 4:** The future is shaped by training new artists while desperately trying to educate new audiences to a form that doesn’t fit into i-phone or Ipod. Challenges come from many angles predominantly the lack of face to face communication. Young actors are presented with due to technology taking away the human element. Theatre, now and in the future, is going to be about teaching, and re-teaching people how to be human/humane.

- Recommendation: continue to work on the balance of new technology in theatrical presentation while still examining, learning and performing theatre that has shaped where we are now in the field (ie: attention to classics and non-technology-based productions).

**Findings in relation to PO 6:** The theatre tech classes meet and/or exceed the requirements of this program outcome. The purpose of all these classes is to teach specific skills, tools and technologies and their use in the production of theatrical events in a safe and efficient manner. By definition these classes discuss, in detail, the various methodologies of theatrical production. Empirical
evidence in production work, as well as student placement in coveted summer internships with professional companies in a technical capacity, exemplify the successful ways in which this outcome is achieved.

**Findings: In relation to PO 7:** In some courses (ex: film, upper-division acting courses, history and literature courses with large group projects) students overall find the process frustrating, recognizing 3 major causes: 1. inequitable commitment to learning on participants behalf 2. insufficient opportunity in class to exercise and apply collaborative techniques- to practice collaboration with greater instructor involvement and 3. Lack of space required to work collaboratively on projects requiring use of a specific lab or classroom

- Recommendation: more time spent on how we collaborate (more process, less product oriented); more exercises in class to build skills.
- Recommendation: better communication between professors and students regarding courses which require collaborative projects; less attention on site-specific rehearsals needed
- Recommendation: more targeted advising early-on for students regarding NOT doubling-up on those courses with group project demands (ie: take them separate quarters)