Department: Theatre and Dance, BA Theatre Arts

Assessment Coordinator: Deborah 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

Upon graduation, Theatre Arts majors will be able to:

1. Apply knowledge of major works of dramatic literature representative of diverse cultures in graduate programs and professional positions in the performing arts field.
2. Apply understanding of the history of theatrical production – its styles, conventions and social context – from the ancients to the present day in graduate programs and professional positions in the performing arts field.
3. Apply skills and knowledge of the means by which theatrical production is realized in graduate programs and professional positions in the performing arts field.
4. Apply knowledge of the role of theatre in shaping our past, present and future in graduate programs and professional positions in the performing arts field.
5. Analyze and interpret dramatic literature and performance from the standpoint of designer, performer, director, playwright or critic in graduate programs and professional positions in the performing arts field.
6. Use the tools and technology basic to theatrical production safely and efficiently in graduate programs and professional positions in the performing arts field.
7. Function effectively as a member of a collaborative team in the preparation and realization of a public performance in graduate programs and professional positions in the performing arts field.

GUR Student Learning Outcomes

THTR 101, THTR 201, THTR 202, THR 380, 381, 382:

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 “Isms” 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 – 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 382 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 – 380, 381 and 382 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 5: Analyze and interpret dramatic literature and performance from the standpoint of designer, performer, director, playwright or critic

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**THEATRE DEPT. “CLOSING THE LOOP”: PROGRAM IMPROVEMENT DOCUMENTATION • EVIDENCE FORM**

<table>
<thead>
<tr>
<th>Type of Change</th>
<th>SLOs Targeted for Improvement</th>
<th>Description of Program Improvement</th>
<th>Rationale</th>
<th>Evidence that will demonstrate if this change improves student learning.</th>
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<tbody>
<tr>
<td>Curricular</td>
<td>3, 5, 6</td>
<td>THTR 210 (Foundations in Design Communication) has been added as a prerequisite for the 300-level acting series (acceptance on audition basis)</td>
<td>Pre-requisite was added in order to encourage acting-focused students to explore a potential design interest within their first two years of education, leading to a more liberal arts approach and opportunity to advise students earlier in their college careers.</td>
<td>Expected change in numbers of acting-specific majors, leading to a reduction in students in their junior and senior year needing to redesign their theatre major (when they do not pass the 300-level audition) with a different concentration – this leads to improved time-to-degree numbers, as students will “find their path” earlier in their WWU career.</td>
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<td>Curricular/Pedagogy</td>
<td>1, 4</td>
<td>Faculty participation in “Internationalizing the Curriculum” grant and workshop series; Theatre for Youth courses redesigned to cross-list with new International Studies Minor</td>
<td>Recognition that the value added nature of internationalizing coursework aligns perfectly with our departmental diversity initiatives. Faculty applied for the mini-grants to participate in the workshop series, offered by the Center for Global Engagement. One theatre and one dance professor were awarded grants and participated in the workshops winter/spring of 2016.</td>
<td>Student course evaluations and further connections between the Educational Theatre concentration and the Center for Global Engagement will uncover more evidence of how redesigned courses are impacting students in the program. First redesigned TFY course will be run in winter, 2017.</td>
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<td>Curricular</td>
<td>6, 7</td>
<td>Acting Concentration faculty reviewed the sequence of acting classes, THTR 260, 261, 264; 360, 361, 364, and 450, 461, 464. To provide greater coherence and structure to the sequence of classes, as well as provide more clarity to students regarding timing, sequence and scaffolding of learning objectives within the concentration itself. These changes have been approved by ACC and are to be implemented in the next academic year. Expected positive result in student learning outcomes, engagement and quality of work.</td>
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<td>Curricular</td>
<td>3, 6, 7</td>
<td>Design and technical faculty revised THTR 255: Production Tech 258 added a weekly 1 hr meeting to teach topics that students need to know to do costume run crew work (both backstage and day work) on a production. In the past this some of this information was disseminated on a need to know basis right before the production opened. Now all the students in the class get the same information, ahead of time and in a much more organized, clear and well presented. Production technology runs more smoothly; there is less student failure rate in the course itself due to increased contact and information with instructors; student satisfaction with the course is reflected in increased positive course evaluations.</td>
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<td>Curricular/Pedagogy</td>
<td>5</td>
<td>Revived THTR 463: Audition Prep course This revision focuses on not only Professional Audition Techniques, but research into viable cities that might prove comfortable for a new theatre grad, head shots and resumes, and a final audition package highlighting current acting strengths. Students will be better prepared to seek audition and intern opportunities post-graduation. Expected results of improved post-graduate placement in professional performance companies.</td>
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<td>Pedagogy</td>
<td>1, 5</td>
<td>Theatre History courses have added “creative response” projects to assess students' critical thinking around dramatic literature throughout history. The faculty continues to seek pedagogical innovation that reflects the different types of learners we have in our department, allowing for opportunities to employ performance-based, non-traditional assessment approaches. Students in the theatre history series will demonstrate a better understanding of key dramatic literature and its cultural relevance. This will ultimately be assessed via final exams and the senior exit survey.</td>
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<td>Student Support</td>
<td>1, 2, 3, 4, 5, 6, 7</td>
<td>Student travel dollars allocated to conferences and industry gatherings; students enter competitions in every area of professional theatre work and are mentored – both prior to and on site – by accompanying faculty members in their field(s). The department continually strives to offer multiple opportunities to students, regardless of major concentration, to strengthen training, connections and internship/job opportunities in their field(s). Every THTR major is allocated travel dollars (amount varies per year according to budget) to attend conference(s) with faculty mentors.</td>
<td>Student placement in professional company internships post-conference interviews/auditions/portfolio reviews will continue to grow in number.</td>
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<td>Student Support</td>
<td>3, 4</td>
<td>Continued efforts of faculty to allocate budget and bring in more guest artists to extend students’ education and provide networking opportunities with professionals in their field(s). 2015-2016 academic year featured: Commissioned original play by playwright Elaine Avila; guest professional director Kathleen Weiss; Hip Hop Theatre Weekend featuring Brian Quijada and Idris Goodwin; Philip Cuomo and a clown workshop; Don Fleming, Seattle Children’s Theatre Education Director, with a workshop on directing Theatre for Youth; Cirque Du Soleil Casting Director Annette Devick gave an auditioning/clowning workshop open to all students.</td>
<td>Student improved engagement and performance in related coursework demonstrates the value of offering guest artist experiences and opportunities; student placement in internships and post-graduation jobs associated with meeting guest professionals demonstrates long-term positive results for students and graduates.</td>
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