

## **Student learning outcomes assessment plan, Theatre, B.A., B.S.**

From 2016-2017 program review self-study report (pages 51-62)

### **1) Who is responsible for student learning outcomes assessment for this program?**

During the 2016/17 academic year, the ad hoc assessment committee, overseen by the Director of the School of Theatre and Dance, will be the primary body responsible for student learning outcomes assessment. This committee consists of representatives from each of the areas within The School of Theatre and Dance (Acting, Dance Performance, Dance Teacher Education, Design/ Production, Theatre and Film Studies, Theatre Teacher Education) who aid in the oversight of their curricular area through assessment practices. Following the 2016/17, academic year the responsibilities will return to the School Curriculum and Assessment Committee overseen by the Director of the School of Theatre and Dance (SOTD). The committee consists of three appointed tenured/tenure-track faculty members from three of the six areas within the school, one undergraduate and one graduate SOTD student (elected by the SOTD student body), the School's Academic Advisor (non-voting), and the Director of the School (non-voting). This committee will maintain data and reinforce the student learning outcomes for the school. A specific system for data collection will be finalized in the fall of 2016 for implementation in the spring of 2017. This system will provide the reliable and protected collection of student assessment data and random student work samples.

### **2) What are the student learning outcomes for the program?**

The student goals for SOTD were formed to address four areas: Foundational Knowledge, Fundamental Skills, Collaboration & Professionalism, and Evidence of Practice. These four goals are common across all of our areas of Theatre and Dance.

The areas of Acting, Design/Production, Theatre and Film Studies, and Theatre Teacher Education identify the foundational knowledge to reflect dramatic text, and knowledge of film and dramatic structure. In addition, foundational knowledge aims to reflect historical perspectives and cultural influences on theatre and film. Foundational knowledge also intends to articulate methods of analysis.

Fundamental Skills are also important to the School of Theatre and Dance. The areas of Acting, Design, Theatre and Film Studies, and Theatre Teacher Education place value on analyzing text, researching text, and merging the analysis and research all to inform the development of the creative product.

The third goal reflects Collaboration and Professionalism among students. Acting, Design/Production, Theatre and Film Studies, and Theatre Teacher Education aim to have students recognize and participate in the collaborative process, respect and build on the ideas of others, and demonstrate the ability to communicate effectively.

Goal four recognizes the variances within the School and reflects each area's individual evidence of practice. Table 1.a. outlines the Goals and Learning Outcomes for the areas of Acting, Design/Production, Theatre and Film Studies, and Theatre Teacher Education.

Table 1.a.

*Program Goals and Learning Outcomes for: Acting, Design, Theatre and Film Studies, & Theatre Teacher Education*

Goal I: Foundational Knowledge
<ul style="list-style-type: none"> <li>A. Demonstrates knowledge of film and/or dramatic structure.</li> <li>B. Determines historical perspectives and cultural influences.</li> <li>C. Articulates methods of analysis.</li> </ul>
Goal II: Fundamental Skills
<ul style="list-style-type: none"> <li>A. Analyzes text/artistic and technical elements to inform the creative product</li> <li>B. Researches text to further inform the creative product</li> <li>C. Merges analysis and research to inform the development of the creative product</li> </ul>
Goal III: Collaboration & Professionalism
<ul style="list-style-type: none"> <li>A. Recognizes and/or participate in the collaborative process</li> <li>B. Respects/builds on the ideas of others</li> <li>C. Demonstrates strong communication skills.</li> </ul>
Goal IV: Evidence of Practice
<p><u>Acting:</u></p> <ul style="list-style-type: none"> <li>A. Merges analysis, research, and imaginative exploration to create a role.</li> <li>B. Performance demonstrates responding in the moment to fellow actors, circumstances, and the audience.</li> </ul> <p><u>Design/Production:</u> Creates design and production work that supports the production as a collaborative artist, a clear understanding of the demands of the text, and artistry that is evocative.</p> <p><u>Theatre and Film Studies:</u></p> <ul style="list-style-type: none"> <li>A. Demonstrates an ability to reflect on and critique theatre/film projects, either their own or others'.</li> <li>B. Applies knowledge and skills learned in the classroom to theatre and film projects.</li> </ul> <p><u>Theatre Teacher Education:</u> Candidate blends artistic knowledge, content knowledge and pedagogical knowledge in the teaching of secondary students</p>

The areas of Dance Performance and Dance Teacher Education also value the four overarching goals identified by the School of Theatre and Dance including Foundational Knowledge, Fundamental Skills, Collaboration and Professionalism, and Evidence of Practice.

Dance Performance and Dance Teacher Education values Foundational Knowledge to inform their students about dance genres, dance history, and cultural influences. In addition, demonstrating knowledge of choreographic elements, structure, and form as well as demonstrating knowledge of anatomy and applying that knowledge to dancing and teaching is reflected in Foundational Knowledge.

Fundamental Skills in dance are also significant. Dance Performance and Dance Teacher Education recognize technical competencies in dance genres as well as artistic skills as necessary fundamental skills. Critical thinking skills focused on creative problem solving and skills in movement analysis are also reflected in Fundamental Skills.

Dance Performance and Dance Teacher Education values collaboration and professionalism for goal three. These areas aim to instill the recognition of and participation in the collaborative process as well as demonstrating professionalism and strong communication skills.

Goal four demonstrates Evidence of Practice for Dance Performance and Dance Teacher Education. See Table 1.b. for the outline of program goals and learning outcomes for Dance Performance and Dance Teacher Education.

Table 1.b.

*Program Goals and Learning Outcomes for: Dance Performance and Dance Teacher Education*

Goal I: Foundational Knowledge
<ul style="list-style-type: none"> <li>A. Demonstrates knowledge of dance history and cultural influences.</li> <li>B. Demonstrates knowledge of the choreographic elements, structure, and form.</li> <li>C. Demonstrates knowledge of the body (muscles, skeleton) as they apply to dancing and teaching.</li> </ul>
Goal II: Fundamental Skills
<ul style="list-style-type: none"> <li>A. Develops technical competencies in a variety of genres (ballet, modern, jazz).</li> <li>B. Develops artistic skills through performance-based coursework and production opportunities.</li> <li>C. Develops critical thinking skills through composition coursework focused on creative solving.</li> <li>D. Develops skills in movement analysis, as they apply to dancing and teaching.</li> </ul>
Goal III: Collaboration and Professionalism
<ul style="list-style-type: none"> <li>A. Recognizes and/or participates in the collaborative process among dancer/choreographer.</li> <li>B. Demonstrates professionalism in coursework, creative work, and co-curricular work</li> <li>C. Demonstrates strong communication skills.</li> </ul>
Goal IV: Evidence of Practice
<u>Dance Performance</u> <ul style="list-style-type: none"> <li>A. Demonstrates advanced technical skills in dance performance.</li> <li>B. Exhibits artistic growth in dance performance.</li> <li>C. Exhibits choreographic knowledge as applied to the creative process.</li> </ul> <u>Dance Teacher Education</u> <ul style="list-style-type: none"> <li>A. Student demonstrates pedagogical expertise in a variety of dance forms</li> <li>B. Student demonstrates pedagogical expertise teaching in a variety of diverse settings.</li> <li>C. Student demonstrates pedagogical expertise in teaching diverse learners.</li> </ul>

**3) What data are collected related to the student learning outcomes?**

Overarching student learning goals were established at the School level, and subsequent student learning

outcomes were developed at each sequence level. Master rubrics were designed to specifically describe mastery of these outcomes at 4 levels of performance. These rubrics are used to measure specific evidence produced by students in response to assessment tasks that have been established and standardized by each sequence and embedded in required coursework.

Data is collected and evaluated using the Master Rubrics at various points within each sequence's course of study. Four to six courses and projects have been identified as collection points for the various learning outcomes within each area. These include projects such as analysis papers, design projects, tests, lesson plans, and collaborative projects. Table 2 outlines each area, the assessment number, the task and description of the task, the course where the assessment takes place, and the goals that project addresses. In addition, program faculty identified specific formative assessment points within the program for each learning outcome as well.

Table 2.

*Assessment Map*

Program	Assessment #	Task	Description	Course	Goal
Acting	#1	Final Exam	Test: Short answer/essay	104	I.A.
	#2	Collaborative Project	Oral and written group production team project.	377	I.B.
	#3	Text Analysis in Acting II	Written text analysis of performance scenes	113	I.C.
	#4	Text Analysis, Research, Merge Analysis & Research in Shakespeare	Written and performance presentation of analysis and research in regards to Shakespeare	314.02	II.A., II.B., II.C.
	#5	Final Reflection Collaboration	Written self-reflection on collaboration & professionalism	212/221	III.A., III.B., III.C.
	#6	Senior Year Performance	Written and oral evaluations from acting faculty	Acting Assessment	IV.A, IV.B.
Design/Production	#1	Final Exam	Test: Short answer/essay	104	I.A.
	#2	Collaborative Project	Oral and written group production team project.	377	I.B., III.C.
	#3	Final Play Analysis	Written essay of play analysis	240	I.C.

#4	Design Project	Research, examination, and analysis of assigned creative medium	251, 261, 330, 362	II.A., II.B., II.C.
#5	Directing Project	Direction of a 10-minute play	240	III.A., III.B.
#6	Graduation & Employment (job placement rates)	Survey of alumni	N/A	IV.

*Assessment Map Continued*

Program	Assessment #	Task	Description	Course	Goal
Theatre & Film Studies	#1	Final exam	Test: Short answer/essay	104	I.A.
	#2	Collaborative Project	Oral and written group production team project.	377	I.B., II.B., III.C., IV.A.
	#3	Final play analysis	Written essay of play analysis	240	I.C., II.A.
	#4	Directing Project	Direction of a 10-minute play	240	II.C., III.A., III.B., IV.B.
Theatre Teacher Education	#1	EdTPA - Rubric 1, 4, 8, & 9	Written demonstration of theatre vocabulary and symbols as well as video demonstration of theatre teaching	STT 399.70	I.A., IV.A.
	#2	Final Exam	Test: Short answer/essay	104	I.B.
	#3	Final Play Analysis	Written essay of play analysis	240	I.C.

#4	Prompt Book	Directing information binder project	385	II.A., II.B., III.A, III.B.
#5	Lesson Plan Teaching	Presentation and written lesson for peers	285	II.C., III.C.

*Assessment Map Continued*

Program	Assessment #	Task	Description	Course	Goal
Dance Performance	#1	Research Paper	Written paper and presentation	373	I.A.
	#2	Collaborative Choreography	Completed choreography collaborating with another discipline	358	I.B., II.C., III.A, IV.C
	#3	Movement Analysis Project	Written paper of applied knowledge	204	I.C, II.D.
	#4	Performance/ Practical Exam	Presentation of skills	305,307, 319	II.A, II.B, IV.A, IV. B
	#5	Written Reflection	Written self-reflection on collaboration & professionalism	Dance Assessment	III.B, III.C
Dance Teacher Education	#1	Research Paper	Written paper and presentation	373	I.A.
	#2	Choreography Study	Choreographic project	125	I.B, II.C, III.A
	#3	Movement Analysis Project	Written paper of applied knowledge	204	I.C, II.D.
	#4	Performance/ Practical Exam	Presentation of Skills	305, 207 or 307, 319	II.A, II.B,
	#5	Written Reflection	Written self-reflection on collaboration & professionalism	Dance Assessment	III.B, III.C

#### **4) From whom and when are data collected?**

Student outcome data are collected in the program according to the specific assessment system described earlier. These assessments are embedded in required course work and experiences allowing data to be collected each semester from students in the sequence at varying levels of program completion. This approach allows the program to collect and analyze data to inform the program at variable points in the program. Data for the assessment of the School of Theatre and Dance will be collected from each area within the School of Theatre and Dance (Acting, Dance Performance, Dance Teacher Education, Design/Production, Theatre and Film Studies, Theatre Teacher Education). The teacher of record or area head person for the course or activity where the data is collected is responsible for collecting the appropriate data and sharing that data with their Area Head for collection of that data. The Area Head will be responsible for submitting their collective data to their area representative, on the School Curriculum and Assessment Committee, every fall semester. The School Curriculum and Assessment Committee will then organize, label and analyze the data and create summative data reports and turn it into the School office for electronic record keeping.

Each program area has identified three sequential courses/activities, within their plan of study, for each goal/learning objective. The concept is first introduced early in the program's specific plan of study in courses at the 100 or 200 academic level. Concepts are further dug into or developed in the program following these fundamental/foundational courses. Finally, the concept is assessed in the third course within the three-sequence plan. The concept is evaluated using the Master Rubric for the appropriate goal/learning objective on the suitable assignment.

Table 3 outlines the courses where data will be collected to address the learning objectives.

Table 3

*Curriculum Map*

Program	Goal	Concept is Introduced	Concept is Developed	Concept is Assessed	Assignment	
Acting	I.A. Demonstrates knowledge of film and/or dramatic structure.	103	104	104	Final Exam	
	I.B. Determines historical perspectives and cultural influences.	103/104	376	377	Collaborative Project	
	I.C. Articulates methods of analysis.	103/104	113	113	Text Analysis in Acting II	
	II.A. Analyzes text to inform the creative product	113	240	314.02	Text Analysis, Research, Merge Analysis & Research in Shakespeare	
	II.B. Researches text to further inform the creative product	113	212/221	314.02	Text Analysis, Research, Merge Analysis & Research in Shakespeare	
	II.C. Merges analysis and research to inform the development of the creative product	113	212/221	314.02	Text Analysis, Research, Merge Analysis & Research in Shakespeare	
	III.A. Recognizes and/or participate in the collaborative process	110	211/220	212/221	Final Reflection Collaboration	
	III.B. Respects/builds on the ideas of others	110	211/220	212/221	Final Reflection Collaboration	
	III.C. Demonstrates strong communication skills.	110	211/220	212/221	Final Reflection Collaboration	
	IV.A. Merges analysis, research, and imaginative exploration to create a role	110	314	Acting Assessment	Reflection on Senior Year Performance	
	IV.B. Performance demonstrates responding in the moment to fellow actors, circumstances in the environment	110	314	Acting Assessment	Reflection on Senior Year Performance	
	Design/Production	I.A. Demonstrates knowledge of film and/or dramatic structure.	103	104	104	Final Exam
		I.B. Determines historical perspectives and cultural influences.	103	377	377	Collaborative Project
I.C. Articulates methods of analysis.		103	240	240	Final Play Analysis	
II.A. Analyzes text to inform the creative product		130	*251, 330, 261, 362	251, 330, 261, 362	Design Project	



II.B. Researches text to further inform the creative product	130	*251, 330, 261, 362	251, 330, 261, 362	Design Project
II.C. Merges analysis and research to inform the development of the creative product	130	*251, 330, 261, 362	251, 330, 261, 362	Design Project
III.A. Recognizes and/or participate in the collaborative process	104	240	240	Directing Project
III.B. Respects/builds on the ideas of others	104	240	240	Directing Project
III.C. Demonstrates strong communication skills.	104	377	377	Collaborative Project
IV. Creates design and production work that supports the production as a collaborative artist, a clear understanding of the demands of the text, and artistry that is evocative.	Design Interviews	N/A	N/A	Graduation & Employment (job placement rates)

\*251, 330, 261, 362 are our Design courses (Sound, Costume, Lighting, Scenic). Currently, students in the sequence currently pick 2 of the 4 rather than taking all a 4.

Theatre & Film Studies	I.A. Demonstrates knowledge of film and/or dramatic structure.	103	104	104	Final Exam	
	I.B. Determines historical perspectives and cultural influences.	103	376	377	Collaborative Project	
	I.C. Articulates methods of analysis.	103	110	240	Collaborative Project	
	II.A. Analyzes text to inform the creative product	104	130	240	Final Play Analysis	
	II.B. Researches text to further inform the creative product	104	130	377	Collaborative Project	
	II.C. Merges analysis and research to inform the development of the creative product	130	240	240	Directing Project	
	III.A. Recognizes and/or participate in the collaborative process	103	104	240	Directing Project	
	III.B. Respects/builds on the ideas of others	104	240	377	Directing Project	
	III.C. Demonstrates strong communication skills.	104	240	377	Collaborative Project	
	IV.A. Demonstrates an ability to reflect on and critique theatre/film projects, either their own or others'.	103	240	377	Collaborative Project	
	IV.B. Applies knowledge and skills learned in the classroom to theatre and film projects.	130	240	377	Directing Project	
	Theatre Teacher Education	I.A. Demonstrates knowledge of film and/or dramatic structure.	103/104	240	STT 399.70	EdTPA - Rubric 1, 4, 8, & 9

	I.B. Determines historical perspectives and cultural influences.	103/104	103/104	103/104	Final Exam
	I.C. Articulates methods of analysis.	103/104	240	385	Final Play Analysis
	II.A. Analyzes text to inform the creative product	110	240	385	Prompt Book
	II.B. Researches text to further inform the creative product	103/104	240	385	Prompt Book
	II.C. Merges analysis and research to inform the development of the creative product	185	280	285	Lesson Plan Teaching
	III.A. Recognizes and/or participate in the collaborative process	185	285	385	Prompt Book
	III.B. Respects/builds on the ideas of others	185	285	385	Prompt Book
	III.C. Demonstrates strong communication skills.	280	385	STT 399.70	Lesson Plan Teaching
	IV. Candidate blends artistic knowledge, content knowledge an pedagogical knowledge in the teaching of secondary students	285	385	STT 399.70	EdTPA - Rubric 1, 4, 8, & 9
Dance Performance	I.A. Demonstrates knowledge of dance history and cultural influences.	372	373	373	Research Paper
	I.B. Demonstrates knowledge of the choreographic elements, structure, and form.	125	325	358	Collaborative Choreography
	I.C. Demonstrates knowledge of the body (muscles, skeleton) as they apply to dancing and teaching.	204	204	204	Movement Analysis Project
	II.A. Develops technical competencies in a variety of genres (ballet, modern, jazz).	*205, 207, 219	305, 307, 319	305, 307, 319	Performance/ Practical Exam
	II.B. Develops artistic skills through performance-based coursework and production opportunities.	*205, 207, 219	305, 307, 319	305, 307, 319	Performance/ Practical Exam
	II.C. Develops critical thinking skills through composition coursework focused on creative problem solving.	125	325	358	Collaborative Choreography
	II.D. Develops skills in movement analysis, as they apply to dancing and teaching.	204	204	204	Movement Analysis Project
	III.A. Recognizes and/or participates in the collaborative process among dancer/choreographer.	125	325	358	Collaborative Choreography

III.B. Demonstrates professionalism in coursework, creative work, and co-curricular work.	Annual Dance Assessment	Annual Dance Assessment	Annual Dance Assessment	Written Reflection
III.C. Demonstrates strong communication skills.	Annual Dance Assessment	Annual Dance Assessment	Annual Dance Assessment	Written Reflection
IV.A. Demonstrates advanced technical skills in dance performance.	*205, 207, 219	305, 307, 319	305, 307, 319	Performance/ Practical Exam
IV.B. Exhibits artistic growth in dance performance.	*205, 207, 219	305, 307, 319	305, 307, 319	Performance/ Practical Exam
IV.C. Exhibits choreographic knowledge as applied to the creative process.	125	325	358	Collaborative Choreography

\*Dance forms are learned in the different courses for each individual dance form.

Dance Teacher Education

I.A. Demonstrates knowledge of dance history and cultural influences.	372	373	373	Research Paper
I.B. Demonstrates knowledge of the choreographic elements, structure, and form.	125	125	125	Choreography Study
I.C. Demonstrates knowledge of the body (muscles, skeleton) as they apply to dancing and teaching.	204	204	204	Movement Analysis Project
II.A. Develops technical competencies in a variety of genres (ballet, modern, jazz).	*205, 207, 219	305, 207 or 307, 319	305, 207 or 307, 319	Performance/ Practical Exam
II.B. Develops artistic skills through performance-based coursework and production opportunities.	*205, 207, 219	305, 207 or 307, 319	305, 207 or 307, 319	Performance/ Practical Exam
II.C. Develops critical thinking skills through composition coursework focused on creative problem solving.	125	125	125	Choreography Study
II.D. Develops skills in movement analysis, as they apply to dancing and teaching.	204	204	204	Movement Analysis Project
III.A. Recognizes and/or participates in the collaborative process among dancer/choreographer.	125	125	125	Choreography Study
III.B. Demonstrates professionalism in coursework, creative work, and co-curricular work.	Annual Dance Assessment	Annual Dance Assessment	Annual Dance Assessment	Written Reflection
III.C. Demonstrates strong communication skills.	Annual Dance Assessment	Annual Dance Assessment	Annual Dance Assessment	Written Reflection

IV.A. Student demonstrates pedagogical expertise in a variety of dance forms.	227	327	327/ STT 399.20	Clinical Experience
IV.B. Student demonstrates pedagogical expertise teaching in a variety of diverse settings.	227	327	327/ STT 399.20	Clinical Experience
IV.C. Student demonstrates pedagogical expertise in teaching diverse learners.	227	327	327/ STT 399.20	Clinical Experience

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\*Dance forms are learned in the different courses for each individual dance form.

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### **5) When and where are the data reviewed and discussed?**

Following one year of data collection, each area will meet in the Fall semester to review the data collected. Additionally, members of the area will be presented with their longitudinal data by the School office that has been catalogued by the Curriculum and Assessment Committee. Ample time for discussion, review, and recommendations will commence at that meeting.

A report of the meeting will be kept with the Area Head of each sequence. Area meetings will occur on a yearly basis to review and discuss the data. Data will also be analyzed for each of the four goals at the School level.

### **6) What is the process for revising the assessment plan?**

Following five years of data collection, results of the information from all areas will be shared with the faculty. The Director of the SOTD, with the Curriculum and Assessment Committee, will conduct meetings with the faculty to examine the data and develop an action plan to alter or revise the assessment plan.