

PROGRESS TOWARD FIVE-YEAR REVIEW PLANNING GOALS

We've essentially met or eliminated 12 of our 19 goals as reported in past reports. We made . W

18) Alumni and community outreach: Our alumni engagement efforts continue. We distribute a digital newsletter 2-4 times per year and maintain alumni oriented features on our Webpage. We are trying to provide Web access to our digital photo archive. Our alumni perform on Broadway; design in the film industry; and, direct and perform at the community and professional nonprofit levels. While we host alumni events that do produce modest financial support, we do not have a written plan.

19) Equipment funding continues to be sufficient, but we have a continuing concern about the larger issues in section C.

B. Program Changes and Needs

Overview: Q2S conversion continued to consume significant effort this past year. However, in planning our conversion we addressed many goals from the Strategic Plan and find ourselves in a good position for the upcoming review. The program faces continued resource pressures.

Curriculum: Due to the modifications,

reformulated annually and makes conflicting judgments from year to year. We've responded to all questions by the college and CAPR about our operations, but the committee makes cuts without even asking questions.

II. SUMMARY OF ASSESSMENT (suggested length of 1-2 pages)

A. Program Learning Outcomes (PLO)

OUTCOMES: Students who graduate with a B.A. in Theatre Arts will be able to:

- A. communicate in writing, orally, non-verbally, and visually in their area of emphasis; (ILO 2,6)
- B. conduct background research, evaluate scripts, and analyze performance for use in scholarly and performance applications; (ILO 1)
- C. employ historical, contemporary, and cultural performance techniques and production technology appropriate to their area of emphasis; (ILO 1,4,6)
- D. reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work; (ILO 2,3,4,5)
- E. solve problems of production by creating roles, dancing, designing, managing, building, directing, or choreographing performances that address issues of life in striking and remarkable ways. (ILO 1,4)

B. Program Learning Outcome(S) Assessed

PLO E. In each of the last five years a tenure-track faculty member assessed one outcome, but we transitioned to the current outcomes in 2014. So, officially this outcome has not been assessed. However, Professor Haft assessed a similar outcome in 2012 and Kupers in 2013. Kupers focused on technique to confirm that students need regular technique. Haft focused on self-criticism to show that when challenged, students are learning this skill. The culmination production experience is effective at pushing students at the mastery level to integrate self-criticism into their regular practice. In both cases we agreed to find ways to increase the kind of production assignments that help students see the value of and begin to implement a regimen of technique and practice of self-criticism.

C. Summary of Assessment Process

Instrument(s): student reflective writing journals; student critical writing about performances attended; student self-assessment and peer-feedback during in-class showings of works in progress and at student or faculty directed rehearsals; faculty assessment of student performances using rubrics.

Sampling Procedure: all students in each of the courses was included in the sample, with patterns determined by instructor observation and by student self-reporting.

Sample Characteristics: Introductory courses range from first year students (DANC 1202 – sample of 70) to sophomores and juniors (THEA 1494, 2494 and 2055 – average sample of 12 each). Practice courses were juniors and seniors (DANC 3454 – sample of 18) (THEA 3494 – sample of 8). Mastery courses were either entirely graduating seniors (THEA 4152 – sample of 12) or a combination of sophomores to seniors (DANC 3456 – sample of 18.)

Next Step #5, above, was written before the unexplainable 35% cut in our EIRA allocation that funds the majority of our production program. Other Arts and Media departments were similarly crippled. The school chairs met with a sympathetic and understanding Provost and Dean. Our plan is to present a suggestion for resolving the misunderstandings that we believe have led to this difficult situation. The point here is that resolving assessment issues often depends on the resources available to a program.

E. Assessment Plans for Next Year

We planned for semesters to coincide with new outcomes and assessment. In the coming year we will roll out the revised plan for testing. Below see the four outcomes. One appealing aspect of our program is the opportunity to perform. So, we continue to plan for assessment that concentrates on performance have written outcomes that all relate to production competency. Eventually mastery will be assessed in separate Theatre and Dance capstone courses using a common department rubric being devised to track all four outcomes. In even years faculty will assess at least 20% of student portfolios (a journal and evidence based record of producing and performing a work) and in odd years at least 20% of actual performances. The performance rubric

