Theatre Assessment 12/13

Degree/Certificate: BA in Theatre

Major/Option: Theatre

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Part I – Program SLO Assessment Report for 2012-13

Part I – for the 2012-13 academic year: Except for the formatting, this section nearly identical to previous years’ templates for the Program SLO Assessment reports. Because we have begun asking Deans to create College-Level Summary Reports annually, the template has been slightly modified for a) clarity for Chairs and Directors, and b) a closer fit with what the Deans and Associate Deans are being asked to report.

1. Student Learning Outcome: The student performance or learning objective as published either in the catalog or elsewhere in your department literature.

Demonstrate the ability to act and direct in live theatre

2. Overall evaluation of progress on outcome: Indicate whether or not the SLO has been met, and if met, to what level.

_____ SLO is met after changes resulting from ongoing assessments, referencing assessment results from the previous year to highlight revisions;

_____ SLO is met, but with changes forthcoming;

X SLO met without change required

3. Strategies and methods: Description of assessment method and choices, why they were used and how they were implemented.

In Theatre 491 (Theatre Capstone) theatre majors produce a fully realized theatrical production for a public audience. The Senior Capstone Project requires students to synthesize learning from previous course work into a single collaborative performance. The Senior Capstone Project offers the student an opportunity to perform in the safety of an academic environment but with far more independence than previous course work. The intent is to create curricular experience that serves as a bridge between the academic and professional world.
A rubric, which outlines how the performance will be evaluated by the instructor, and a student reflection paper are the primary assessment tools. There is also a rubric that measures the effectiveness of the student’s pre-production character and play analysis. Theatre program faculty also conducts a post-mortem where they offer verbal feedback about the strengths and weaknesses of the performance to the students directly. Informal feedback from the audience is also generated during and after the performance.

**Used 3 rubrics to assess THTR 491**

1) The first rubric guides and assesses the actor/director’s pre-production paper work.
2) The second rubric guides and assesses the performance (quality of acting or directing in performance)
3) The third rubric guides and assesses the post-production reflection paper.

4. **Observations gathered from data**: Include findings and analyses based on the strategies and methods identified in item #3.

   a. **Findings**:
      The senior capstone class produced a full-length play “Coyote on a Fence”. It had three public performances at the University Theatre. 150 people were in attendance. In all cases, the students demonstrated growth and success as performers. The acting and directing, on the whole, was better than previous Senior Capstone plays and the performance rubrics reflect that success. In the self-reflection paper, the students routinely identified tools of the craft and spoke of them in relation to their own artistic development.

      “There is no way this writing will be able to properly show my development as an artist during my five years in the Eastern Washington University Theatre Department. When I came in, I was a stock actor who had written a couple sketches and student directed a very simple comedy. My time here as been the most developmental period for me as professional and as well as a person.”

      “My confidence in my ability actually exists now”

      “I believe my greatest strength as an actor is listening and being there for my scene partner(s).”

      “I think this process taught me more about trusting myself as an actor and learning that you can only rely on yourself to improve. Carolyn wasn’t going to make me practice the music so I sounded better, that was a choice I had to make on my own.”
“My confidence and abilities as an actor have vastly increased and I feel like such a strong woman now.”

“I feel that I have grown so much not only as an actor but as a person as well”

“The strength I have as a director is in the vision”

“Seeing the mental strength I have developed to keep on enduring whatever may come even when feeling so isolated is something that I now take some pride in”

“This show taught me to see moments that were not working as a gift: A chance for freedom on stage and an opportunity for ownership.”

**Numerical Data for Rubric**

Average of Rubric #1) The first rubric guides and assesses the actor/director’s pre-production paper work. 2.5

Average of Rubric #2) The second rubric guides and assesses the performance (quality of acting or directing in performance) 3.5

Average of Rubric #3) The third rubric guides and assesses the post-production reflection paper. 2.6

b. Analysis of findings:

The students are developing as actors and directors as evidenced by average of the second rubric (3.5). Students express a sense of ownership of the techniques of their craft as evidenced by student reflection papers. There is a measurable difference in the student’s artistic ability in the area of performance from the time they enter the program to the time they finish the Senior Capstone class as evidenced by the fact the instructor teaches Theatre 110 (the first class in the performance sequence) and the last class, the Senior Capstone.

5. **What program changes will be made based on the assessment results?**

a) Describe plans to improve student learning based on assessment findings (e.g., course content, course sequencing, curriculum revision, learning environment or student advising).

We will include an audience survey that attempts to measures the actors and directors performance in addition to the rubric assessed by the faculty and the self-assessment done by the student.
b) Provide a broad timeline of how and when identified changes will be addressed in the upcoming year.

Spring Quarter offers an opportunity for further assessments.

6. Description of revisions to the assessment process the results suggest are needed and an evaluation of the assessment plan/process itself.

We still need to examine the SLO’s themselves to determine whether or not they are actually the best articulation of our program objectives.
NEW: PART II – CLOSING THE LOOP
FOLLOW-UP FROM THE 2011-12 PROGRAM ASSESSMENT REPORT

In response to the university’s accrediting body, the Northwest Commission on Colleges and Universities, this section has been added. This should be viewed as a follow up to the previous year’s findings. In other words, begin with findings from 2011-12, and then describe actions taken during 2012-13 to improve student learning along, provide a brief summary of findings, and describe possible next steps.

**Working definition for closing the loop:** Using assessment results to improve student learning as well as pedagogical practices. This is an essential step in the continuous cycle of assessing student learning. It is the collaborative process through which programs use evidence of student learning to gauge the efficacy of collective educational practices, and to identify and implement strategies for improving student learning." Adapted 8.21.13 from [http://www.hamline.edu/learning-outcomes/closing-loop.html](http://www.hamline.edu/learning-outcomes/closing-loop.html).

1. **Student Learning Outcome(s) assessed for 2011-12**
   
   Demonstrate the ability to act and direct in live theatre

2. **Strategies implemented** during 2012-13 to improve student learning, based on findings of the 2011-12 assessment activities.
   
   No improvement strategies suggested from 11/12 assessment report

3. **Summary of results** (may include comparative data or narrative; description of changes made to curriculum, pedagogy, mode of delivery, etc.): Describe the effect of the changes towards improving student learning and/or the learning environment.
   
   No changes were made to assessment process from 11/12 to 12/13

4. **What further changes to curriculum, pedagogy, mode of delivery, etc. are projected based on closing-the-loop data, findings and analysis?**
   
   Re-examination of Program SLO’s