

DEPARTMENT OF THEATRE ARTS

Learning Outcomes Assessment Plan

Revised 4/11

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MISSION STATEMENT

1. The Theatre Arts Department strives to be an intellectual and cultural leader in the San Joaquin Valley.
2. By teaching the fundamentals of dramatic art, along with its history and literature, the Theatre Arts Department aims to give future artists the basic tools for success. The department also accepts a role in training a liberal arts graduate who is aware of the most important achievements of intellect and art, and who can read perceptively, think critically, and communicate precisely. Along with training dancers and theatre artists, the department seeks to provide communication skills that will aid future teachers, broadcasters, attorneys and others.
3. The department's productions exemplify the sound practice of theatre and dance fundamentals. They offer important experiences that help students develop into skilled and sensitive collaborators. These productions also carry powerful benefits to the campus and to the community at large. They can bring vitality to course offerings in many other disciplines on campus. Primary and secondary students in the area can also benefit from viewing a range of performances. And many area residents depend upon the University for an exciting experience of drama and dance.
4. Finally, the Department sees an opportunity to help people of various cultures find and share their voices through artistic expression. It can also provide opportunities for diverse groups of students to come together and learn to succeed as teams. In this way the Department can help to shape the future of its unique and richly diverse region.

GOALS/ OBJECTIVES

Goal 1. Students will demonstrate knowledge of the history, literature and function of the theatre, including works from various periods and cultures.

1.1. They will be able to relate the evolution of the performance space and the demands and potentialities of a variety of theatre styles.

1.2. They will be able to discuss the theoretical bases of at least two dramatic genres and to illustrate them with examples from plays of different eras.

Goal 2. Students will be able to analyze a script.

2.1. They will be able to determine the genre of a work.

2.2. They will demonstrate a facility in script breakdown for a specialty. They will be able to discuss the action in terms of dramatic conflict and climax.

2.3. They will be able to express their concepts clearly in writing.

Goal 3. Students will develop specialized skills in theatre and dance.

3.1 They will demonstrate and test these skills in public presentations.

3.1.1. Acting students will select, rehearse and present audition packages, in the format required by professional theatres and graduate schools.

3.1.2. Design students will present portfolios of their work, also in the format favored by professionals and graduate schools.

3.1.3. Dance students will choreograph, rehearse and perform pieces to be tested and refined in performance.

3.1.4. Each student will have at least six experiences in preparing a work for public performance.

Goal 4. Students will be able to collaborate effectively.

- 4.1. They will demonstrate the ability to sustain a commitment.
- 4.2. They will respect and support the contributions of others.
- 4.3. They will respond to suggestions non-defensively.

Goal 5. Students will display basic skills in several areas of theatre and dance; they will develop into well-rounded artists.

5.1. They will complete class projects that demonstrate competence in an area outside their own specialties.

5.2. They will complete assignments as cast or crew on several productions, encompassing a variety of performance styles.

THEATRE ARTS OBJECTIVES ADDRESSED IN CORE COURSES

	Objective 1.1	Obj. 1.2	Obj. 2.1	Obj. 2.2	Obj. 2.3	Obj. 3	Obj. 4.1
Drama 10 Art of Theatre	E	I			E		
Dance 20 Physical Thtr						E	
Drama 30 Voice						E	
Drama 33 Beginning Acting						E	I
Drama 34 Theatre Crafts						E	
Drama 41 Makeup						E	
Drama 110 Design for Theatre			E	E	E		
Drama 115 Project in Production						E	E
Dance 117 D Modern Dance						E	
Drama 132 Period Acting Styles	R		R	R		E	
Drama 139 Directing				E			
Drama 163 Dramatic Literature	R		E	E	E		
Drama 180 Scene Design			R	E	R	E	
Drama 181 Costume Design	R					E	
Drama 182 Lighting Design						E	
Drama 185 History of Theatre	E	E					
Drama 186 History of Theatre (2)	E	E					

I-- introduced

E-- emphasized

R-- reinforced

	Objective 4.2	Obj. 4.3	Obj. 5.1	Obj. 5.2			
Drama 10 Art of Theatre			I				
Dance 20 Physical Thtr			E				
Drama 30 Voice							
Drama 33 Beginning Acting	I	E					I
Drama 34 Theatre Crafts	E	E	R				
Drama 41 Makeup			E	E			
Drama 110 Design for Theatre	R		E				
Drama 115 Project in Production	E	E		E			
Dance 117 D	R	R					
Drama 132 Period Acting Styles	R	R					
Drama 139 Directing	E	R	E				
Drama 163 Dramatic Literature							
Drama 180 Scene Design	R	R					
Drama 181 Costume Design		R					
Drama 182 Lighting Design	E	E					
Drama 185 History of Theatre							
Drama 186 History of Theatre (2)							

I-- introduced

E-- emphasized

R-- reinforced

ASSESSMENT OF SELECTED OBJECTIVES

Goal 1.1. Demonstrating knowledge of the history of theatre.

This goal will be assessed through use of an exam, which will be administered in Drama 10, the first course in the history sequence, and again in Drama 186, the final course in the sequence. The history/literature faculty will review the results, note possible areas of weakness and suggest improvements in the curriculum. They will report to the entire faculty at the department's retreat.

Goals 1.2 and 2. Discussing dramatic structure and theory with examples from plays of various eras.

This will be assessed through the use of an essay which will also be assigned in both Drama 10 and Drama 186. Results will be reported to the entire faculty at the retreat, along with suggestions for improvement in the curriculum. The essay will be scored by the history/literature faculty, using the following rubric:

SCORING RUBRIC: WRITING ON DRAMATIC THEORY

	4. STRONG	3. CAPABLE	2. DEVELOPING	1. LIMITED
CONTENT	Thoroughly and clearly defines the genre under discussion. Correctly identifies the play's genre. Outlines key elements of plot, character and theme.	Clear; includes most elements that define the genre. Correctly identifies the play's genre. Outlines most key elements of plot, character and theme.	Definition of the genre is clearly stated but incomplete. Identifies the genre correctly. Some important points are omitted in discussing plot, theme and character.	Definitions of Genres are confused. Genre is identified incorrectly. Discussion of plot, character, theme is lacking.
RESOURCES/ RESEARCH	All statements regarding the definitions are attributed to their sources.	Most statements regarding the definitions are attributed to sources.	Some resources are referred to; attribution is sometimes lacking.	Basis for definitions is unclear.
CLARITY/ SUPPORT	All statements are clear and specific. Most key statements are illustrated with quotes or apt examples, well introduced.	Statements are clear, but at times too general. Many statements are illustrated with quotes or apt examples, well introduced.	Some statements are clear; others, confused. Quotes or examples are insufficiently introduced or explained.	Statements are frequently confused or vague. Examples are lacking or not conclusive.
GRAMMAR/ MECHANICS	Subject, verb, and pronouns agree. No sentence fragments, run-on sentences, comma splices. No errors in possessives. Less than one spelling or punctuation error per page.	Subject, verb, and pronouns agree. Three or fewer instances of sentence fragments, run-on sentences, comma splices or errors in possessives. Fewer than two spelling or punctuation errors per page.	Agreement errors occur. More than three instances of sentence fragments, run-on sentences, comma splices or errors in possessives. Two to three spelling or punctuation errors per page.	Agreement errors occur. More than five instances of sentence fragments, run-on sentences, comma splices or errors in possessives; four spelling or punctuation errors per page.

Goal 3.1.1. Acting students will present audition monologues in the format required by professional theatres and graduate schools.

This will be assessed by the incorporation of prepared monologues into the department's mainstage auditions each semester. The auditions will be scored by a committee comprised of the directors and acting faculty. This committee will review the results immediately after the completion of auditions. It may decide to make improvements in the procedure immediately. Such changes will be reported to the entire faculty at the Fall retreat. Monologues will be scored using the rubric below.

Scoring Rubric: Auditions

	4. STRONG	3. CAPABLE	2. DEVELOPING	1. LIMITED
DRESS	Flattering; aids physicalization and character.	Flattering; allows physicalization.	Dress seems casually chosen.	Dress unflattering or inhibiting.
PERSONAL/INTRODUCTION	Demeanor is professional, confident, mindful of the task at hand.	Demeanor is positive, mindful of the task at hand.	Demeanor seems haphazard; shows no great commitment.	Demeanor is lacking in confidence, commitment.
FOCUS	Connects, reads and interacts with the addressed character(s) or audience.	Moments of strong need, connection and interaction.	Projects but lacks a sense of receiving from character(s) or audience addressed.	Character(s) or audience addressed are not included sufficiently.
CHOICE OF MATERIAL	Material suits student's strengths. Text includes intent, tactics, stakes, relationship,	Material appropriate to strengths. Some intention, stakes, changing tactics present.	Material could fit student better. Little dramatic action; writing recalls stand-up.	Material not appropriate. Text is not sufficiently interesting.
PREPARATION	Lines are mastered. Transitions noted. Interpretation is specific.	Lines solid. Most transitions clear. Specific for the most part.	Some line problems. Needs variety, specificity.	Consistent line errors. Text not well understood.
UNDERSTANDING/COMMITMENT	Emotionally engaged in the character and situation as text indicates. Reflects thought process.	Strong feeling where called for in the text.. Engaged for most of scene. Reflects thought process.	Some emotion as indicated in the text, but needs more connection. Thought process unclear.	Emotion lacking or inappropriate to author's intent. Little thought behind the words.
VOICE	Projects with authority. Articulation is always clear. Speech expresses character.	Audible, but some placement or projection problems. Good articulation. Fits character.	Projection weak at times. Articulation needs attention. inconsistently expresses character.	Vocal energy inadequate. Key words are garbled. Speech undermines the expression of character.
BODY/PHYSICALIZATION/MOVEMENT	Body is dynamic, expressive, responsive to character's intent, emotion, tactics.	Body is responsive to character's intent, emotion, tactics. Gestures are motivated.	Body sometimes shows actor tension. Some movement, gestures seem unmotivated.	Body often shows actor tension; movement, gestures, often not motivated.

Goal 3.1.2. Design students will present design projects with documentation in the format favored by professionals and graduate schools.

These projects will be evaluated by the faculty member in the student's specialty. Results will be reported to a committee of the entire design faculty at the end of the semester. This committee's suggestions for improving the curriculum will be shared at the Fall retreat. The rubric for design follows.

	4. STRONG	3. CAPABLE	2. DEVELOPING	1. LIMITED
RESPONSIBILITY	Relates professionally to help, peers, supervisors. Punctual for all meetings and calls. Persistent in seeking information, materials, etc.	Relates professionally in most cases. Punctual with one or two minor exceptions. Needs help with one or two searches.	Relates well but a problem in communication is evident. Punctuality is not consistent. Has some difficulty finding information, etc.	Some relations are strained. Late for meetings or misses them. Others are forced to cover student's responsibilities.
TECHNIQUE	Project shows mastery of technique. Effective use of line, color, texture, etc. Consistent care for detail. Project functions very well.	Project shows sound technique. Line, color, texture generally well used. Few details overlooked. Project functions well.	Technique needs some improvement. Some design elements not used to best effect. Key details omitted. Project functions adequately.	Project shows poor technique. More study of design elements is needed. Many details are unfinished. Project functions poorly.
CREATIVITY	Work displays innovation. It solves problems. It advances the production concept.	Work shows a degree of invention. It functions well. It fits in with the production concept.	Work is mostly conventional. It functions adequately. Its fit with the concept is questionable.	Work is not imaginative. It creates problems. It sets the concept back.
DOCUMENTATION	Drawings are comprehensive, readable. They are presented on time. They facilitate completion of the design.	Drawings are mostly complete and readable. They are presented on time. They do not delay completion.	Elements are lacking or unclear. Parts are presented late. This causes slight delays in completion.	Drawings are incomplete. They are presented late or not at all. This causes major delays in completion.
RATIONALE	Clearly explains design decisions in terms of script, style, research and concept.	Clearly explains decisions in terms of script and concept, but research is incomplete.	Explanations are clear but incomplete in most areas.	Design decisions appear to have been made without good reason.

Goal 3.1.3. Dance students will choreograph and rehearse pieces to be tested and refined in performance.

These dance pieces will be evaluated by the instructor for Dance 117D, and the results will be reviewed at the end of the semester by a committee comprised of the entire dance faculty. Possible weaknesses and suggestions for improving the curriculum will be shared with the entire faculty at the Fall retreat. The evaluator will use the following rubric:

	4. Strong	3. Capable	2. Developing	1. Limited
Rhythmic Structure	Consistently displays accuracy of meter and note value.	Generally accurate but not consistently precise.	Aware of rhythm at times but erratic.	Insufficient clarity and rhythmic awareness.
Spacial Choices	Consistently clear in choices involving direction, planes, range and levels.	Choices involving direction, planes, range and levels are mostly clear.	Some spacial choices are clear; others show a lack of awareness.	Lacks facility in the use of space.
Musicality	Movement embodies knowledge of musical dynamics and phrasing.	Movement shows an adequate sense of musicianship.	Movement reveals an inconsistent musicianship.	Movement does not demonstrate an understanding of music.
Depth of Expression	Performance shows immediacy and vibrancy of emotional life.	Emotional involvement is evident but the degree of commitment is less full.	Emotional involvement in the movement is sporadic.	The movement appears to be mechanical, not emotional.
Instrument	The body is a trained instrument incorporating balanced use of strength, alignment, flexibility.	Strength, alignment and flexibility are good but training is still needed.	The body shows less evidence of physical awareness and integration.	The instrument needs improvement in all areas.

Goal 4. Students will be able to collaborate effectively.

Goal 5.2. Students will complete assignments as cast or crew on several productions, encompassing a variety of performance styles.

These goals will be evaluated by the production stage managers (for crews) and the director (for casts). Results and suggestions for improving student training will be reviewed by the entire faculty at the department retreat. Student assignments will be scored using the following rubric:

SCORING RUBRIC FOR PRODUCTION CREW ASSIGNMENTS (GOAL 4, 5.2)

	4. Strong	3. Capable	2. Developing	1. Limited
Commitment	Punctual attendance at all meetings or calls. Always arrives prepared. Quick response to call board. Meets all deadlines. All communications are positive in tone.	Slightly late for one or two meetings or calls. Usually arrives prepared. Prompt response to call board. Meets nearly all deadlines. Most communications are positive in tone.	Lateness delays a meeting or call. Not always prepared. Inconsistent response to call board. Meets most deadlines. In some cases, communications are negative in tone.	Persistently late for meetings or calls. Rarely arrives prepared. Difficult to locate when needed. Lax in meeting deadlines. Expresses a negative attitude frequently.
Support	Courteous and encouraging to entire company. Suggests improvements constructively. Adapts to limitations.	Generally courteous and encouraging. Suggests improvements constructively. Endures limitations.	Occasionally disrespectful of company members. Suggests improvements tactlessly.	Frequently disrespectful of company members. Suggests improvements tactlessly.
Demeanor	Always mindful of safety concerns. Never distracts with needless noise. Never gives notes falling in another's area.	Always mindful of safety concerns. Rarely distracts with needless noise. Never gives notes falling in another's area.	Endures limitations. Usually mindful of safety concerns. Rarely distracts with needless noise. Sometimes gives notes falling in another's area.	Frustrated by limitations. Sometimes careless of safety. Distracts with needless noise. Offers notes in inappropriate areas.
Accepting Criticism	Welcomes supervisor's notes, writes them down and reviews them. Turns notes into an improved performance. Expects mistakes at rehearsal; wastes no time justifying them.	Generally welcomes supervisor's notes, writes them down and reviews them. Turns many notes into an improved performance. Wastes little time justifying mistakes.	Accepts supervisor's notes, usually writes them down and reviews them. Turns some notes into an improved performance. wastes some time on excuses.	Frustrated by supervisor's notes and then forgets most of them. Notes aren't reflected in performance. Routinely responds defensively to suggestions.

Alumni survey. An alumni survey regarding the department's learning goals has been developed. The department is updating its list of alumni addresses with the expectation that the survey will be mailed during the Summer of 2001. The survey follows:

The faculty has identified these six learning goals. Please place a check mark to indicate your level of confidence in each area.

Theatre Arts graduates should be able to:

A. Express a knowledge of the history and literature of the theatre.

4. Strong ___ 3. Capable ___ 2 Growing___ 1. Limited___

B. Analyze a script.

4. Strong ___ 3. Capable ___ 2 Growing___ 1. Limited___

C. Communicate clearly, both in speech and in writing.

4. Strong ___ 3. Capable ___ 2 Growing___ 1. Limited___

D. Display specialized skills in an area of theatre or dance.

4. Strong ___ 3. Capable ___ 2 Growing___ 1. Limited___

E. Demonstrate basic skills in several areas of design, tech or performance.

4. Strong ___ 3. Capable ___ 2 Growing___ 1. Limited___

F. Collaborate effectively with other artists.

4. Strong ___ 3. Capable ___ 2 Growing___ 1. Limited___

Do any of these goals seem to you unimportant? Yes___ No___

If yes, please give letter(s)_____

Should other goals be added to help students in further studies or in a career?

Yes_____ No_____

If yes, what would you suggest?_____

When did you attend CSU Fresno? _____

Did you enter the Theatre Arts program as a
frosh___ soph___ junior___ transfer___

Are you currently employed? If yes, please briefly describe your
position. _____

That's it. Thank you very much.

PROPOSED TIMELINE FOR IMPLEMENTING
LEARNING OUTCOMES ASSESSMENT PLAN

<u>Academic Year</u>	<u>Assessment Activity</u>
2000-2001	Alumni Survey Exam in Drama 10 and Drama 186 (Goal 1.1) Essay in Drama 10 and Drama 186 (Goal 1.2)
2001-2002	Employ Scoring Rubric for Auditions (Goal 3.1) Employ Scoring Rubric for Design (Goal 3.2) Employ Scoring Rubric for Dance (Goal 3.3)
2002-2003	Employ Rubric for Crews, Casts (Goal 4, 5.2) Employ Rubric for Term Papers (Goal 2.3)
2003-2004	Senior Focus Group or Panel Discussion (A discussion among randomly selected seniors discussing their experience of the program, centered around the learning goals. Faculty would receive an edited transcript to use in assessment.) Essay in Drama 10 and Drama 186 (Goal 1.2) Exam in Drama 10 and Drama 186 (Goal 1.1)
2004-2005	Graduate School Survey Employ Scoring Rubric for Auditions (Goal 3.1)
2005-2006	Employ Scoring Rubric for Auditions (Goal 3.1) Essay in Drama 10 and Drama 186 (Goal 1.2)
2006-2007	Assess teaching-related skills in Drama 138 Employ rubric for Crews, Casts (Goal 4, 5.2)
2007-2008	Employ Scoring Rubric for Design (Goal 3.2) Employ Scoring Rubric for Dance (Goal 3.3)
2008-2009	Senior Focus Group or Panel Discussion Exam in Drama 10 and Drama 186 (Goal 1.1)
2009-2010	Essay in Drama 10 and Drama 186 (Goal 1.2) Employ Scoring Rubric for Auditions (Goal 3.1)
2010-2011	Employ Rubric for Crews, Casts (Goal 4, 5.2) Exam in Drama 10 and Drama 186 (Goal 1.1)
2011-2012	Employ Scoring Rubric for Design (Goal 3.2) Employ Scoring Rubric for Dance (Goal 3.3)
2012-2013	Employ Scoring Rubric for Auditions (Goal 3.1) Exam in Drama 10 and Drama 186 (Goal 1.1)