**2012-2013 CLASS FACT Assessment Year End Report, June, 2013**

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| **Program Name(s)** | **FACT Faculty Fellow** | **Department Chair** |
| B.A. in Theatre Arts | Darryl Jones | Thomas Hird |

**A. Program Student Learning Outcomes**

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| Students who graduate with a B.A. in Theatre Arts will be able to: 1. communicate in writing, orally, non-verbally, and visually in their area of emphasis; 2. conduct background research, evaluate scripts, and analyze performance for use in scholarly and performance applications; 3. employ historical, contemporary, and cultural performance techniques and production technology appropriate to their area of emphasis; 4. reflect on performance techniques and concepts of other performers and apply high standards of reflection to their own production work; and 5. 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. |

**B. Program Student Learning Outcome(s) Assessed**

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| SLO 3: employ historical, contemporary, and cultural performance techniques and production technology appropriate to their area of emphasis   (aligned with ILO 6: demonstrate expertise and integration of ideas, methods, theory and practice in a specialized discipline of study) |

**C. Summary of Assessment Process**

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| Assessment Instruments  Three faculty teach acting/musical theatrte. Syllabi from all three were collected and analyzed.  Acting Introductory Level: THEA 1020 Discover Acting  THEA 2035 Fundamentals of Acting Acting Mastery Level: THEA 4038-9 Acting Studio I-II Musical Theatre Introductory Level: THEA 2041-3 Musical Theatre Show Choir A-C Musical Theatre Mastery Level: THEA 4048-9 Advanced Musical Ensemble A-B All courses include a culminating performance (scene). From beginning through advanced levels, the scenes themselves become longer and require greater skill and attention to detail. Styles are introduced at the intermediate level. In the mastery level courses students perform a substantial role in a workshop presentation of an entire play. Shared direct indicators for written and performance assignments exist in all the syllabi. Based on the shared indicators we developed rubrics for written and performance assignments in the Acting courses, but only began the discussion for Musical Theatre courses.  Since we cannot administer the new rubrics until we offer the courses again next year, Professor Jones surveyed the Spring Quarter population of Acting and Musical Theatre majors. The students were asked to self-assess their performance when they took their first introductory course and performance as members of a mastery course. |

**D. Summary of Assessment Results**

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| The results of the Acting survey show quite conclusively that the students overwhelming believe they have made substantial growth from their introductory classes to the intermediate and mastery levels. In every specific area of the acting craft for which we are training students, the results reveal that students see themselves progressing and improving. However, 85% believe they did not receive adequate written assessment from the faculty on their progress. 99% believe that they would have benefitted from periodic acting juries. Too few Musical Theatre surveys were returned. However, past practice has been similar to Acting, so we will adopt similar new practice.  Closing the Loop A) The commonalities between the Acting syllabi enabled us to create a standard list of indicators for courses that can now be featured in future syllabi and used in the future. We created trial assessment rubric forms for evaluating both written and performance assignments at each course level. While the rubric forms can be used for assessment, the indicators will have another powerful use. The indicators represent standards that will help students to understand professional expectations; to mark their own evolution and progress as artists; and, to appreciate what distinguishes capable acting and performance preparation. B) The Acting Assessment Survey reveals that while students believe they are learning and progressing, they receive little formal feedback. As a result, the Acting emphasis will either implement performance juries or complete a rubric form for each student at the end of each course. Juries would have the added value of providing input from all three acting faculty, not just individual instructors. The rubric forms, with scores for the standard set of skill/technique indicators, will be filed for future assessment and copied to students for advising. As seasoned professionals, we have an informed awareness of where our student’s would stand in the professional world. Jury results would also give students better perspective on career progress by suggesting specific areas that need work. We will follow similar practice in the Musical Theatre emphasis. |

**E. Suggestions and Recommendations for the CLASS FACT Project in the Future**

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