

Degree Program Assessment Plan Cover Sheet (rev. 06):

UNIVERSITY OF ARKANSAS AT LITTLE ROCK Plan No. 24

Degree Program: Theatre Arts (2006)

Department and College: AHSS

Circle one: AA AS BA BS BBA BSE BSW Master's EdS JD EdD PhD Certificate

Prepared by: Yslan Hicks (myhicks@ualr.edu)

Submitted to College Assessment Committee on _____ Approved on

Submitted to Provost Assessment Advisory Group on _____ Approved on _____

Respond to all four questions, following the Degree Program Assessment Plan Form Instructions. Attach additional pages as needed.

1. What are your student learning goals for this degree program? Include which core competencies are addressed by these goals where applicable (see list at <http://www.ualr.edu/provost/assessment/competencies.shtml>).

Acknowledging the liberal education to which the University of Arkansas at Little Rock is committed, the Department of Theatre and Dance honors theatre's history and legacy as a performing art form and uses theatre as a method for teaching reading, writing, critical thinking, and problem-solving. Through classroom and laboratory experience, the department provides training that produces students with an intrinsic commitment to the arts. Success beyond the undergraduate degree may be found in a life that seeks additional study at the graduate level or that is dedicated to employment in one of the many areas that comprise theatre, but theatre training may also impact success in fields of employment that utilize the ability to analyze, synthesize, and communicate ideas. Persons whose career paths take them into the areas of teaching or practicing politics, law or business may find our classes to be a useful component of their education. The faculty of the Department of Theatre Arts and Dance value and practice theatre as a collaborative art form.

Students who successfully complete the B.A. in Theatre will:

1) Learn about each of the areas that comprise the art and practice of theatre and be prepared to succeed in each area of theatrical endeavor according to standards of professional consensus. These areas include theatre history; dramatic literature and

(4/26/06: LM)

Theatre BA-Plan 24-(2006)—page 2

criticism; playwriting; directing; performance; design; stage and theatre management; and technical production.

Core Competencies: Aesthetic Experience, Critical Thinking, Ethical and Moral Consciousness, Historical Consciousness, Information Technology, International Awareness, Social and Cultural Awareness, Verbal Literacy

2) Discover and develop an aesthetic process and/or craft skill set that allows the student to interpret, evaluate, and transmit the theatrical experience to an audience by way of education in an environment that promotes exploration and the release of the imagination.

Core Competencies: Aesthetic Experience, Critical Thinking, Ethical and Moral Consciousness, Historical Consciousness, Information Technology, International Awareness, Mathematics, Philosophy and Methods of Science, Social and Cultural Awareness, Verbal Literacy)

3) Examine a body of literature that 1) includes fundamental texts, 2) offers a representative range of genre, style, structure, and period, 3) offers the opportunity to explore various aesthetic interpretations of text, and 4) develops a familiarity with and a respect for theatre history and tradition.

Core Competencies: Aesthetic Experience, Ethical and Moral Consciousness, Historical Consciousness, International Awareness, Social and Cultural Awareness, Verbal Literacy

4) Value collaborative endeavor.

Core Competencies: Aesthetic Experience, Critical Thinking, Ethical and Moral Consciousness, Social and Cultural Awareness, Verbal Literacy

2. What are your learning objectives or outcomes associated with each student-learning goal?

Students who successfully complete the B.A. in Theatre will be able to:

- 1) Define the organizational structure of theatre and identify area divisions and personnel according to craft. (Goal 1)
2. Identify the individual practitioners and their responsibilities, including aesthetic styles of approach and the nomenclature specific to each area of study. (Goal 1)
3. Recognize the interconnectedness of each area of craft (Goal 1) and the extent to which each relies upon the other. (Goal 1, Goal 4)

(4/26/06: LM)

Theatre BA-Plan 24-(2006)—page 3

4. Analyze, identify, and articulate the genre, style and basic structural components of dramatic literature. (Goal 2, Goal 3)
5. Define and articulate the aesthetic demands of dramatic literature. (Goal 2, 3)
6. Define, develop, and demonstrate a creative process. (Goal 2)
7. Participate and contribute as a team member (performer, designer, technician, director) to the creation of a live theatre event. (Goal 4)
8. Articulate critical reflection on self-endeavor and the contribution of other team members. (Goal 2, Goal 4)
9. Reveal an understanding of how the tradition of theatre has contributed to the history of civilization and how the theatre of the student's own lifetime affects his/her ability to participate in the art form. (Goals 1, 2, 4)

3. Where will the objectives be addressed in your program? In which courses and through which activities will they be assessed? (Attach Curriculum Assessment Map.)

Please see Curriculum Assessment Map.

4. How will you assess each objective? (a) Methods; b) Design; c) Assessment cycle; d) Stakeholder involvement.)

We utilize a holistic approach to assessment that undoubtedly differs from those methodologies adopted by other programs in the College of Arts, Humanities and Social Sciences but that, nevertheless, serves our particular needs when assessing knowledge acquisition in a performing art form. An individual faculty member's ability to define criteria for successful completion of the class in his or her area of specialization is anticipated and embraced. Each faculty member determines the specific expectations attached to his or her course(s), determines the methods and exercises that will best reveal student progress (or failure to progress) and structures the course with an eye attuned to program goals and student learning objectives. Expectations, policies, and criteria for grading are specifically profiled in the syllabus for each class. Both verbal and written feedback is provided to students; verbal feedback often takes place in class at the time the project or exercise or presentation is made. As theatre practitioners we value and practice direct and immediate communication. This practice reproduces the process of information dissemination in the profession.

Because skill sets are developed over a sequence of courses in individual areas and

because these areas are co-mingled in order to create theatre, internal connections among

(4/26/06: LM)

Theatre BA-Plan 24-(2006)—page 4

faculty are critical to successful training. By internal connections we mean that the progress and academic needs of individual students, as well as the need for course content adjustment, are determined through intensive and regular conversations (often weekly, sometimes daily), among faculty members. We rely upon one another to train in a manner that builds a sequence of skills so that successful completion of the next level of training within the department is possible. Faculty members are, of necessity, deeply connected to one another's methodology, and frankly, we believe we interact with one another more intensively than the faculty in any other department on this campus. Our professional interaction is fundamental in modeling the collaborative art form. We are engaged in assessment, of each other and our students, on a daily basis.

The department will very shortly present a package of forms to the Undergraduate Curriculum Council that reveals a complete overhaul of the Theatre curriculum. The adjustment to one prefix (THEA) from three prefixes (DRPE, DRTH, DRTE) will be a

significant improvement in itself. Among a number of proposed changes, the new curriculum will require that a student complete eight hours of credit in introductory-level courses with combined final grades in those courses that equal a 2.75 GPA or higher before the paperwork for major declaration can be completed. The total core hours will increase and a capstone course with a scholarly, creative, or internship focus will be required.

Orientation to the plan for assessment will be included in a required freshman-level, two-hour introductory course that offers an overview of theatre personnel and practices. The course will include a comprehensive overview of guidelines for gathering a representative portfolio of artifacts over the course of the student's career in the department and offer an opportunity to record an individual assessment that will serve as a baseline for subsequent comparisons.

We are proposing a three-hour theatre technology course in which each student major will acquire the skills to develop an electronic portfolio. The portfolio will become the repository for artifacts that serve as evidence of the student's mastery of program goals and learning objectives. Artifacts will include writing samples from upper level courses and rubrics-based evaluations from performance, design, or theory courses. Other artifacts may include photographic images, production design renderings or models, and letters/evaluations from stakeholders who have observed or benefited from student endeavor. The portfolio will serve as an assessment tool for faculty and also serve as a means to compile professional materials for graduate school and employment applications.

The student's academic advisor becomes a key facilitator in the process by which the individual student is nurtured. Each year during the spring semester and as part of the advising process, the academic advisor will review the portfolio for content. The annual review will include a thorough examination of artifacts, a dialogue between student and advisor regarding portfolio strength and weakness, and a written narrative of the meeting,

(4/26/06: LM)

Theatre BA-Plan 24-(2006)—page 5

which will include a statement regarding student goals for the upcoming year. A copy of the annual reevaluation of goals will be retained in the portfolio.

During the student's final semester and prior to graduation a student will move through an exit interview conducted in a one-on-one arrangement with an individual faculty

member. In advance of the exit interview, the student will be asked to submit a written document, which is a reflection on progress, goal achievement and future plans. The student will then be asked to respond to a series of guided questions, which have been devised in order to assess the student’s mastery of learning outcomes. The faculty member will record the student’s responses.

Three and a half pages of our 2005 program report were devoted to an in depth explanation of our relationship with stakeholders and the methods we utilize in order to gather feedback. Nothing has changed. We continue to value faculty, alumni, employers, guest artists and our partnership with Arkansas Repertory Theatre as vital in the feedback loop that informs conclusions about the vitality and effectiveness of our assessment methods.

Bachelor of Arts—Theatre Plan: 24

Curriculum Assessment Map: Degree Program Assessment

Goal #1 page 1 of 2

GOAL #1 Areas that comprise the art and practice of theatre; standards of professional consensus COURSES AND ACTIVITIES	HOW OUTCOMES ARE ADDRESSED AND ASSESSED	OUTCOME #1 Define organizational structure and identify area divisions and personnel	OUTCOME #2 Identify individual practitioners and their responsibilities, including aesthetic styles of approach and nomenclature	OUTCOME #3 Recognize the interconnectedness of each area and the extent to which each relies upon the other	OUTCOME #4 Reveal understanding of theatre’s contribution to civilization and to student’s own lifetime.
DRTH 3340 Seminar in	Emphasis: Assessed:	None	None	None	Extensive Paper

Contemporary					
--------------	--	--	--	--	--