Undergraduate Degree Program Assessment Progress Report Cover Sheet

Degree: Theatre BA and Dance BFA

For Calendar Year: 2014

(Date submitted to college committee:) March 13, 2015

(Date posted on college assessment website:)

By: Yslan HIcks (myhicks@ualr.edu)

Overall Rating: 

Respond to all six parts following the “Degree Program Assessment Progress Report Instructions.” Attach additional pages as needed.

(NOTE: Parts 1 through 4 can be copied from the relevant sections of your assessment plan.)

(1) Student learning goal(s) addressed this year:

The Department of Theatre and Dance approaches assessment in terms of two umbrella categories: 1. intellectual processes, and 2. approaches to art.

The intellectual processes may be defined as creation, discovery, analysis, interpretation, integration, synthesis, application, and evaluation.

The approaches to art consists of process, product, communication, collaboration, psychological phenomenon, physiological phenomenon, therapeutics, technique, social expression, heritage, and subject matter from other disciplines.

(2) Learning outcomes/objectives for those goals addressed this year:

In the study of THEATRE we evaluate using THREE categories of learning outcomes:

1. Making Theatre - the development of knowledge and skills - acting; voice; speech; movement; directing; interpretation; playwriting; translation; scenic, costume, lighting, and sound design; stagecraft and technology; computer technology; collaborative projects; improvisation; dramaturgy; script analysis; stage, company, and production management; and the integration of creation and performance.

2. Study, Understand, and Evaluate Influences and Relationships - theory; criticism; history and analysis; repertory; bibliography; ethnology; aesthetics;
sociology; psychology; architecture; therapy; and evolution of contemporary movements.

3. Apply and Present Theatre and Facilitate Theatre Activities - production administration; commerce; public relations; therapy; technology; professional protocol; rehearsal technique; and management.

In the area of DANCE we utilize FOUR categories for evaluation of learning outcomes:

1. Ability to Dance and to Create Dance - techniques; choreography; construction and reconstruction of repertory; kinesiology; somatics; improvisation; music notation; production design; directing; and presenting in concerts and other settings.

2. Study, Understand, and Evaluate Dance - theory; criticism; history; philosophy; cultural context; ethnology; evolutions of technique and form; bibliography; description; and sociology.

3. Pedagogy - teaching skills, educational methodologies and materials, evolution, course development, instructional innovation.

4. Applying Dance and Facilitating Dance Activity - connection to society; art institutions; commerce; public relations; and technology.

(3) Courses & activities where assessed:

THEATRE

In the three gateway courses to the major -- 1201 Theatre and Dance: A First Experience, 2352 Script Analysis, and 2362 Acting I -- we assess Learning Outcomes 1 (Making Theatre) and 2 (Study, Understand, and Evaluate Influences and Relationships) An accumulated 2.6 GPA must be achieved in these three courses in order to remain a major in the department.

The remaining courses in our 62 credit hour major are evaluated using the following system:

1310 Introduction to Theatrical Design; 2310 Costume Techniques; 2320 Stagecraft and Lighting Technology; 2359 IT for Theatre and Dance; 3350 Voice and Movement; 3360 Stage Management; 3362 Directing I - Learning Outcome 1 (Making Theatre)
Undergraduate Degree Program Assessment Progress Report Cover Sheet

4350 History of Theatre I; 4351 History of Theatre II; 4352 Dramatic Criticism; 4364 Contemporary Theatre - Learning Outcome 2 (Study, Understand, and Evaluate Influences and Relationships);

3160, 3161, 4161, 4162 Stage Production; 4262 Capstone; 4369 Performance Internship; 4370 Design/Technical Internship - Learning Outcome 1 (Making Theatre) and Learning Outcome 3 (Apply and Present Theatre and Facilitate Theatre Activities)

4262 Capstone is also evaluated using Learning Outcome 2 (Study, Understand, Evaluate Influences and Relationships)

DANCE
2201, 3301, 4301, 4302 Modern Dance I-IV; 2241, 3341, 4341, 4342 Ballet I-IV; 2261, 3261 Jazz Dance I and II; 2281 Tap Dance I; 2271 Dance Improvisation; 3240 Music for Dance; 3371, 4371, 4372 Choreography I-III; 4330 Dance Science and Kinesiology - Learning Outcome 1 (Ability to Dance and to Create Dance)

3311, 3313 Dance History I and II - Learning Outcome 2 (Study, Understand, and Evaluate Dance)

3360 Dance Pedagogy - Learning Outcome 3 (Pedagogy)

4191 Dance Performance, 4399 Senior Project - Learning Outcome 1 (Ability to Dance and to Create Dance) and Learning Outcome 4 (Applying Dance and Facilitating Dance Activities)

(4) Methods used:

THEATRE
Methods - tutorial coaching; directed research; field trips; master classes; guest artists; capstone projects; preparation and presentation of performance; guest artist exit interviews.

In addition, we employ the general tools of assessment in the field - production auditions; performances; rehearsals; design projects; written and video projects; examinations; feedback from studio and classroom teaching and capstone projects; senior exit interviews; placement in internships and graduate programs; competitive exhibits; and demonstrations.
DANCE
Methods - field trips; annual participation in American College Dance Festival; guest artist residencies; master classes; senior projects; public performances; and guest artist exit interviews.

In addition, we employ the general tools of assessment in the field - placement auditions; periodic adjudication; juries; dance concerts; written and video projects; portfolio review; feedback from studio and classroom teaching; rehearsals; senior exit interviews; placement in internships, graduate programs and intensives.
(5) What are the assessment findings? How did you analyze them?

Among the positive developments that we can point to in the areas of theatre and dance in the period that this report covers are these:

THEATRE - academic

Students with a BA in theatre from our program have been accepted into the following graduate programs: University of California at Irvine (MFA Stage Management); University of Houston (MFA Acting); Florida State University (MFA Technical Direction).

Students with a BA in theatre from our programs have received graduate degrees from the following programs: California Institute of the Arts (MFA Lighting Design); Columbia University in the City of New York (MFA Stage Management); New York University New School (MFA Acting).

Deandre Lewis (BA Theatre, 2014) received a first place designation in the Arts category at the Undergraduate Research Expo for the presentation of his capstone project, "Assistant Technical Director for SPEECH AND DEBATE". Deandre is currently seeking a Masters of Secondary Education at UALR.

Nicole Jovanovic successfully completed her Theatre Capstone and Donaghey Scholars Project as Assistant Technical Director for LITTLE SHOP OF HORRORS.

Jessica Deloach Sabin (BA Theatre, 2013) and Dariane Mull (BA Theatre, 2014) were accepted into the Clinton School of Public Service as members of the class of 2016.

THEATRE - professional

Ross Jackson (BA Theatre, 2012) completed a Company Management Internship on THE BOOK OF MORMON at the Segerstrom Center for the Arts in Costa Mesa, CA. He has operated as Assistant Stage Manager and/or Tour Manager for three productions at Profile Theatre in Portland, OR. He was the Floor Manager for the Actor's Fund Tony Award Party at the Skirball Cultural Center in Los Angeles. Ross has been selected as the Stage Management Intern with WICKED: THE MUSICAL on Broadway in summer 2015.

MarQuis Bullock was accepted into the highly competitive American Theatre Wing SpringBoard NYC program. He was one of 25 top undergraduate students in the nation selected for the program and he received a 75% scholarship. MarQuis is the first student from Arkansas ever to complete the program. In addition, Marquis was the student dramaturg for CLYBORNE PARK at Arkansas Repertory Theatre in January 2014.

Emily Wold (BA Theatre, 2013) completed an acting internship with the Peterborough Players in New Hampshire.

Samantha Key (BA Theatre, 2013) after being engaged as the Assistant Costume Designer on CLYBOURNE PARK at Arkansas Repertory Theatre in January 2014, Samantha was hired as the Costume Shop Assistant for the 2014-2015 season. She oversees and manages the costume/wig/makeup changes for every production.
Mikita Thompson (BA Theatre, 2013) was the Assistant to the Costume Designer for the Arkansas Repertory Theatre production of THE WHIPPING MAN. In addition she designed the costumes for seven productions at Murry’s Dinner Playhouse, operated as Wardrobe Supervisor on the feature film, ALL THE BIRDS HAVE FLOWN SOUTH, and was hired as Wardrobe Crew for MEMPHIS and ELF at Arkansas Repertory Theatre.

Erin Anson (BA Theatre, 2012) is the Production/Company Manager for Ballet Arkansas.

Ryan Bona (BA Theatre, 2009) is the Associate Show Lighting Designer at Walt Disney Imagineering Shanghai, in Shanghai, China.

DANCE - academic

In March 2014, the UALR Department of Theatre and Dance hosted the south region conference of the American College Dance Festival Association. Over 400 participants from 28 different colleges and universities from 10 different states participated in a four day festival on the UALR campus. Festival-goers attended performances, workshops, panels, and master classes taught by our faculty, visiting faculty and internationally known guest artists including Christopher K. Morgan, Dr. Lorenzo "Rennie" Harris, Anjali Austin, and Douglas Nielsen. The daily sessions included work in ballet, jazz, modern, tap, hip hop, Capoeira, African (Umfundalai), Latin ballroom, somatic movement, Chinese, Afro Caribbean, acting for dancers, improvisation, and composition. Two works from the conference were chosen for the national College Dance Festival at the Kennedy Center. The piece, ENGENDERED SPECIES, choreographed by our faculty member, Stephanie Thibeault, and danced by our students was chosen as Alternate for the Kennedy Center concert. UALR reinstated its dance major in 2009 and today it is the only Bachelor of Fine Arts dance performance program in the state of Arkansas. For a department that is five years old, to host a conference of this magnitude is a major accomplishment.

The Department of Theatre Arts and Dance has created a fully-funded, study abroad experience for dancers with the Accademia Dell' Arte in Arezza, Italy. A single student is selected for the experience as the result of a competitive essay contest. The award is announced each spring at the AHSS Awards Ceremony. Our fourth student, Trent Montgomery, is currently studying abroad with European artists. Previous recipients are Emily Karnes, Olivia Perry, and Elizabeth Hartzell Wood.

Two master classes are offered annually to local and state-wide high school and dance studio students. The classes are scheduled to coincide with department dance productions and serve as an all-day and evening recruitment event that includes a meal and free tickets to a performance on the same day.

DANCE - academic/pre-professional performance
Arkansas Festival Ballet (AFB), a member of the Regional Dance America (RDA) network, places a strong focus on classical ballet artistry, technique, and performance. Seven students, current or graduates of the BFA Dance Performance program, performed in AFB’s productions of Carmina Burana, The Nutcracker, Snow White, Dance Melange, and a performance at the ACANSA Arts Festival.
DANCE - professional training
Dance students were accepted into the following intensives:
--Perry-Mansfield Pre-Professional Intensive, Steamboat Springs, CO, 2014
--Christopher K Morgan Summer Intensive 2014
--David Parsons Summer Intensive, New York City, 2013
--Paul Taylor Summer Intensive, New York City, 2014
--Doug Varone Winter Intensive, New York City, 2014
--Gelsey Kirkland School of Classical Ballet, New York City, 2011
--Martha Graham School of Contemporary Dance, Winter and Summer Intensives, New York City, 2013, 2014
--Diavolo Summer Intensive, Los Angeles, 2012

In addition, dance students took classes with the following companies and choreographers: Cedar Lake Contemporary Ballet, Peridance, Dallas Black Dance Theatre, Alvin Ailey, Steps on Broadway, Emmanuel Gat, Gregory Dolbashian, Elizabeth Streb, Donlin Foreman, Lisa Fusillo, Beto DeFreitas, Rennie Harris, Anjali Austin, Christopher Morgan, Douglas Nielsen, and Diadie Bathily.

Rachel Powell (BFA, Dance Performance, 2014) auditioned, was selected, and is currently enrolled at the Martha Graham’s School Professional Training Program in New York City.

DANCE - professional performance

Cal T Chester (BFA Dance Performance, 2011) toured internationally as a dancer and aerial performer with Royal Caribbean Cruise Lines. Earlier this year Cal was hired as a Performer for Diavolo: Architecture in Motion in Los Angeles, CA.

Marisa Kirby (BFA Dance Performance, 2011) is a Board Member of the Arkansas Dance Network. She choreographed ELF at Arkansas Repertory Theatre in December 2014.

(6) What conclusions were drawn and what decisions were made as a result? How were stakeholder groups involved?

The breadth of involvement in noteworthy academic and professional engagements on-site and across the nation is evidence that the methodology and mentoring of students in the Department of Theatre and Dance is effective and successful.

We used stakeholder investment in the following ways:

Ross Jackson returned to UALR to stage manage the seven concerts that were prepared and selected to perform at the south region American College Dance Festival Conference in March 2014. Ross also mentored the backstage student
Samantha Key returned to UALR to train the student wardrobe crew for the production of LITTLE SHOP OF HORRORS in October 2014. Samantha mentored students in wig preparation and maintenance and quick change organization and execution.