### STUDENT LEARNING ASSESSMENT PROGRAM
### SUMMARY FORM  AY 2009-2010

**Degree and Program Name:**
BA, Theatre Arts (Dept. of Theatre Arts)

**Submitted By:**
THA Assessment Committee (Christopher Mitchell, Nick Shaw, David Wolski, Mary Yarbrough) in consultation with Jean K. Wolski (Chair of THA)

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#### PART ONE

<table>
<thead>
<tr>
<th>What are the learning objectives?</th>
<th>How, where, and when are they assessed?</th>
<th>What are the expectations?</th>
<th>What are the results?</th>
<th>Committee/ person responsible? How are results shared?</th>
</tr>
</thead>
</table>
| 1. **In the area of technical theatre:**
  a. Students will be able to read, draft, and understand basic theatre drawings.
  b. Students will be able to construct the basic elements used in contemporary stage design.
  c. Students will develop a working knowledge of the tools used in the contemporary theatre.
  d. Students will have an understanding of the basic principles of light.
  e. Students will have an understanding of how to hang, focus, and maintain lighting instruments commonly used in the theatre.
  f. Students will have an understanding of the control of light in the theatre.
  g. Students will have an understanding of the control of light in the theatre. |

  1. **In the area of technical theatre,** direct assessment measures include:

     - Review of a portfolio of the student’s technical work (scenic, lighting, costuming, sound, stage management). Portfolios are composed by technical theatre concentrators. This is collected and assessed as per the area professors’ rubrics at multiple points in the curriculum, beginning in the student’s freshman year. Collection occurs in courses such as THA 2220 (“Theatre Seminar I”), THA 3220 (“Theatre Seminar II”), THA 3434 (“Basic Theatrical Design”), THA 3357 (“Scenic Design”), THA 3360 (“Stage Lighting”), and THA 3358 (“Design and History of Costume”). The process of digitizing portfolios for the departmental archive has been initiated by Prof. David Wolski, and rubric scores will be stored with them for

  1. **In the area of technical theatre,** the expectations of the direct assessment measures as outlined in column two are:

     - Portfolios: By the end of their senior year, technical theatre concentrators are expected to have composed a portfolio of their technical work that is concise, clear, and descriptive, as appropriate to the professional standards of the field.

     - HOT (practicum) evaluations: all THA majors are expected to meet or surpass the rubric expectations for technical work in the areas of scenic/lighting and costuming. |

  1. **In the area of technical theatre,** the results of the direct assessment measures as outlined in column two are:

     - Portfolios: While exact percentages are not yet available, it is estimated that the vast majority (over 95%) of technical theatre concentrators graduate with a portfolio that meets or exceeds the expectation.

     - HOT (practicum) evaluations: In order to successfully complete the curriculum, it is required to meet or surpass rubric expectations. (Therefore, all students that have graduated have done so.) If a student fails to meet said expectations in a given HOT course, s/he must repeat that course. |

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Please complete a separate worksheet for each academic program (major, minor) at each level (undergraduate, graduate) in your department. Worksheets are due to CASA this year by **June 15, 2010**. Worksheets should be sent electronically to kjsanders@eiu.edu and should also be submitted to your college dean. For information about assessment or help with your assessment plans, visit the Assessment webpage at http://www.eiu.edu/~assess/ or contact Karla Sanders in CASA at 581-6056.
understanding of the relationship between designers and director.

h. Students will have a basic understanding of how garments are constructed.

i. Students will have an understanding of fashion as it relates to theatrical performance.

j. Students will be able to do the necessary research for the preparation and execution of a concept for a scenic or costume design. They will be able to effectively communicate—both orally and in writing—the results of that research and the development of said concept.

- Review of a student’s work in the “Hands-on Theatre” (practicum) courses, THA 2001/2003 (HOT Costuming I/II), THA 2002/2004 (HOT Scenic/Lighting I/II), THA 3001 (HOT Advanced Costuming), and THA 3002 (HOT Advanced Scenic/Lighting). Work in these courses involves serving in a production crew position on a show and/or working a defined number of shop hours. The work is typically assessed orally as per the rubrics determined by the design area professors. Students may take these courses at any point during their curriculum; at minimum (in our new curriculum effective FA 2008), a THA major, regardless of concentration, must take one HOT course in Scenic/Lighting and one in Costume. Rubric scores will be archived by the design area professors (David Wolski, Karen Eisenhour, and Nick Shaw), and the plan is for the Assessment Committee to analyze score trends yearly.
2. In the area of performance:
   a. Students will understand basic acting technique.
   b. Students will understand the importance of movement in performance.
   c. Students will understand period style and movement as it relates to performance.
   d. Students will have a knowledge of the history of acting and the development of contemporary acting techniques.
   e. Students will understand the workings of the human voice.
   f. Students will understand the role of director in the contemporary theatre.
   g. Students will be able to analyze play scripts for production.
   h. Students will develop the ability to communicate with other artists in the field.
   i. Students will be able to do the necessary research for the preparation and execution of a role. They will be able to effectively communicate—both orally and in writing—the results of that research and the progress of the role’s development.

2. In the area of performance, the expectations of the direct assessment measures as outlined in column two are:
   - Auditions. Freshman auditions are expected to be evaluated in each audition category (focus, blocking, etc.) at the “1” (lowest) level. They are expected to progress to the “3” or “4” (highest) level by their senior year. This improvement of audition technique often translates into casting in more demanding and substantial roles in the productions.
   - Résumés. The expectation is that the student will develop a professional-quality résumé by their senior year (as reflected by the rubric score), and that the experience noted on it evidences a progress toward roles of greater challenge and substance. (However, it needs be noted that casting is as per the role demands of the show involved, as is the nature of the craft.)
   - HOT (practicum) evaluations: all THA majors are expected to meet or surpass the rubric expectations for performance work.

2. In the area of performance, the results of the direct assessment measures as outlined in column two are:
   - Auditions. While exact percentages are not yet available, it is estimated that 90% of all THA majors achieve “3” or “4” level by their senior year. The more demanding and substantial roles in the productions consistently go to the juniors and seniors in the program, although it is not rare to have a freshman or sophomore cast as such.
   - Résumés. While exact percentages are not yet available, the development of the résumés at the various points ensures that the vast majority (over 95%) of performance concentrators graduate with a résumé that is of professional quality. It is estimated that a significant majority (over 80%) are cast in roles of greater challenge and substance as they progress toward senior year. (However, as noted in column three, the role demands of the season affect this greatly.)
   - HOT (practicum) evaluations: In order to successfully complete the curriculum, it is required to meet or surpass rubric expectations. (Therefore, all students that have graduated have done so.) If a student fails to meet
actors in the professional world, and it also serves as an effective means to evaluate the student’s progress as an actor. Résumés are reviewed primarily in the seminar courses, THA 2220 (Seminar I) and THA 3220 (Seminar II), which are taken in the student’s freshman and junior years, respectively. The résumé-in-progress is also reviewed as part of the Auditioning class, THA 3348, which can be taken following the completion of the Movement, Basic Acting, and Script Analysis classes. (To enhance their employability, students in the seminar courses also produce technical and general résumés.) Evaluation in the seminars is done by Prof. David Wolski; evaluation in the auditioning class is done by the professor instructing the class. The process of archiving student résumés for comparison over time has been initiated. A comprehensive rubric for evaluating résumé development is being created, so as to enable more systematic data collection.

- Review of a student’s work in the “Hands-on Theatre” (practicum) courses, THA 2000 (HOT Performance) and THA 3000 (HOT Advanced Performance). THA 2000 is required of all majors, regardless of concentration; THA 3000 is typically taken by performance concentrators. Students may take these at any point in the curriculum. Work in these courses involves development and completion of a role or roles in the Departmental Production Program. It is
estimated that a comprehensive rubric for evaluating this area will be created in the next AY, with the aid of the new acting/directing hire, so as to enable more systematic data collection. The process of archiving rubric scores for comparison over time will be initiated soon thereafter.
3. In the area of history and literature:
   a. Students will have an understanding of the major periods of drama and their relationship to the contemporary theatre.
   b. Students will have an understanding of the principal writers and critics of a given period and the contemporary view of their works.
   c. Students will be able to read, understand, and analyze play scripts.
   d. Students will have an awareness of the significant plays, criticism, and theories of the major periods in theatre history.
   e. Students will be able to do research in theatre history and literature appropriate to the undergraduate level and communicate the results effectively orally and in writing.

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<th>3. In the area of history and literature, direct assessment measures include:</th>
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<td>- Assessment of quality of research through collection of papers generated in the History Course Sequence. In the new curriculum (effective FA 08), all STA majors are required to complete STA 3751, 3752, and 3756, which collectively is a sweep of theatre history and literature from antiquity to the present day. In keeping with expectation “e” in column one, students generate research papers of varying lengths (approximately 1-2 papers per course). The papers are assessed via a rubric adapted from the Electronic Writing Portfolio’s rubric; the evaluation translates into a numerical grade on the 0-100 scale, which in turn can easily translate into a letter grade. The rubric scores (along with growth summaries per student over the course of their completion of the sequence, and overall rubric trends per academic year) are stored electronically by Prof. Christopher J. Mitchell and are available for inspection by the Assessment/Curriculum committee upon request. More central archiving of these will be initiated in the next AYs.</td>
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<th>3. In the area of history and literature, the expectations of the direct assessment measures as outlined in column two are:</th>
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<td>- Research papers. Upon completion of each course of the sequence, each STA major is expected to achieve “minimally competent” level for each research paper exercise. (This translates to “C” grading level or a total score of 70 out of 100 on the rubric scoring.)</td>
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<td>- Symposium. Of all students writing papers for the STA History Sequence, it is expected that between 10 and 20% of students will write papers of Symposium quality. Of papers submitted for consideration, the acceptance rate is expected to be high at present (over 85%) due to the initial vetting through the curriculum.</td>
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<td>- Discussion Evaluation. Upon completion of each course of the sequence, it is expected that all students will achieve “minimally competent” level of discussion participation. (This translates to “C” level or a total score of 70 out of 100 on the rubric scoring.)</td>
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<th>3. In the area of history and literature, the results of the direct assessment measures as outlined in column two are:</th>
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<td>- Research papers. For AY 09-10, of the students that completed the assignment, 86.30% achieved “minimally competent” level. (This represented a slight increase over AY 08-09’s percentage: 84.38%) Precise numerical breakdown is available upon request.</td>
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<td>- Symposium. The 10 to 20% figure cited in column three has held for the first five years of the Symposium’s existence; exact percentages are not yet available. The acceptance rate has likewise matched expectations (over 85%); exact percentages are not yet available.</td>
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<tr>
<td>- Discussion Evaluation. For AY09-10, 100% of students in the sequence achieved “minimally competent” level. (This represented an increase over AY 07-08’s percentage: 97.22%) Precise numerical breakdown is available upon request.</td>
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<th>3. In the area of history and literature, there is a division according to assessment measure:</th>
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<td>- Research Papers and Discussion Assessment. Assessment is done by Prof. Christopher J. Mitchell, the area faculty for history/literature. Summary results are communicated to the chair, Prof. Jean K. Wolski, as appropriate.</td>
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<td>- Symposium is organized by Prof. Mitchell and Prof. Christopher Wixson (English), and the faculty panel has typically been two STA and two ENG faculty, although exact composition depends on faculty interest and workload. Since the Symposium is a public event, a general audience hears the results.</td>
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<tr>
<td>- Discussion Evaluation. Assessment is done by Prof. Christopher J. Mitchell, the area faculty for history/literature. Summary results are communicated to the chair, Prof. Jean K. Wolski, as appropriate.</td>
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exercise (the event is in December), which allows students to present their papers in conference format and receive feedback from audience present and from a faculty panel of judges. (Students who achieve highest level of competency on the research papers in the courses are particularly invited to submit for consideration. Faculty both vet the papers to determine invitees to the Symposium and decide upon the “Best Paper” of the Symposium, both according to the rubric used in the THA History Sequence.) The papers, as well as the judges’ scoring and the scoring trends over the four years of the Symposium, are archived electronically by Prof. Christopher J. Mitchell and are available for inspection by the Assessment/Curriculum committee upon request. More central archiving of these will be initiated in the next AYs.

- Professor’s written evaluation of discussion-participation quality in the THA history sequence. Students in the sequence communicate their engagement with the course material in group discussion, indicating their level of commitment to and comprehension of the material (plays) assigned by the professor. The students are evaluated at the end of the semester according to a rubric developed by the professor, which assesses objectives “a” through “d” (see 1st column) on a 0-100 point scale, which translates directly into the “participation” portion of the grade. The rubric scores,
(along with growth summaries per student over the course of their completion of the sequence and overall rubric trends per academic year) are stored electronically by Prof. Christopher J. Mitchell and are available for inspection by the Assessment/Curriculum committee upon request. More central archiving of these will be initiated in the next AYs.

(Continue objectives as needed. Cells will expand to accommodate your text.)

PART TWO
Describe what your program’s assessment accomplishments since your last report was submitted. Discuss ways in which you have responded to the CASA Director’s comments on last year’s report or simply describe what assessment work was initiated, continued, or completed.

Our new acting/directing faculty member came on board Fall 2010, so we have begun the process of re-engineering the assessment of the acting/directing program to make it more systematic. However, it is important to note that the new hire, Prof. Jeff Tangeman, is still acclimating himself to the program and we as a faculty did not want to impose too much upon him in his first year. Nevertheless, he has “hit the ground running” and we are making a great deal of progress. As an example, we have, through digital media, begun documenting performance work by students from their freshman through their senior year in order to better assess their development as actors. Another example is the more systematic analysis of student reflective journals, both in the classroom and in rehearsal.

It is also important to note that this past AY was the first year of Prof. Jean Wolski’s tenure as interim chair, following the retirement of Prof. John Oertling. As such, we have undergone many changes in this AY past, and as we prepare for our NAST visit this forthcoming year, we are re-assessing the overall direction of our program. It is still important to note that we are currently down 2 ¾ positions and, as a result, are all working at full load and beyond in some cases.

PART THREE
Summarize changes and improvements in curriculum, instruction, and learning that have resulted from the implementation of your assessment program. How have you used the data? What have you learned? In light of what you have learned through your assessment efforts this year and in past years, what are your plans for the future?

Assessment of curriculum is ongoing. The new curriculum is only four semesters out of the starting gate (it took effect F08), so its effectiveness is not yet measurable. However, we have had a few students who, in their senior year, chose to jump to the new curriculum for varying reasons and have graduated under it. Nevertheless, the data on this curriculum will be scant until, we estimate, following AY 2011-12, when the freshmen who matriculated under the F08 curriculum will graduate (assuming a four-year completion, of course).