

**San Francisco State University  
Inventory of Program Assessment Activities**

**Program: Theatre Arts BA**

**College: Liberal and Creative Arts**

**Date: 2/28/13 Draft 2**

**Program Mission:** The Department of Theatre Arts (THA) is an inclusive learning environment that promotes creativity and scholarship, and mirrors the wide range of cultural, artistic and scholarly interests in the San Francisco Bay Area. Our mission is to create and maintain an environment that promotes respect for and appreciation of scholarship, freedom, human diversity and the cultural mosaic of the city of San Francisco and the Bay Area. To promote excellence in instruction and intellectual accomplishment; to provide broadly accessible higher education for residents of the region and state, as well as the nation and world.

Measurable learning outcome	Place in curriculum where outcome is addressed	Academic year outcome was/will be assessed	Assessment Procedures/ Methods/Strategies	Summary of findings about student learning	Use of findings for program improvement
1. Be effectively involved in the creation and presentation of public performances in the theatre.	310: Scenery and Properties Lab and Crew 312: Costuming and Make-up Lab and Crew 313: Lighting and Sound Lab and Crew 335: Rehearsal and Performance 515: Leadership and Organization for Production 530: Acting the Play 533: Advanced Musical Theatre Workshop 610: Practicum In Theatre 690: Brown Bag Theatre Company	Theatre Arts has developed a 10-year L.O. assessment cycle which aligns with our national accreditation (NAST) visits. We were last visited and reaccredited in 2011-12. Data collection is continuous, but full analysis of each outcome will happen in two specified years before our next visit.  <b>This outcome will receive particular focus in: 2013-14, 2018-19</b>	<b>ThA310</b> – Primary direct observation of basic scenic construction techniques, safe tool usage, safe shop operating procedures and commitment to a set schedule.	Although not the focus of detailed analysis this year:  <b>ThA310</b> – The timeline of the production schedule present structural issues. The first challenge comes during the first weeks of the semester, when all students enrolled must be trained on the safe use of the equipment within the first week (or two) of classes. The remainder of the semester is an ebb and flow of busy times and less busy times which can be disorienting for some students. Finally, the required crew assignments are often more hours than	Although not receiving major focus this year:  <b>ThA301-</b> Constant re-structuring of the class is occurring. Every semester the hours that the students are required to work are shaved down as much as possible. Training has been streamlined into 3 training sessions, instead of 4. One training session has been turned into a treasure hunt to make it more fun and interactive.

			<p><b>ThA 610.13</b> - 1. Rubric-based qualitative assessment. 2. Peer assessment of collaborative process.</p> <p><b>ThA 533:</b> Interactive primary assessment of rehearsal process. Data captured via narrative-based notes.</p>	<p>should be completed for a 2-unit class.</p> <p><b>ThA 610.13</b> Instructor suggests that students find collaboration a bigger challenge than they anticipate, as opposed to technical knowledge and expertise.</p> <p><b>ThA 533:</b> Instructor finds the learning outcomes are being met consistently. Generally, the weakness of our students is their literacy with script work and research.</p>	<p><b>ThA 610 .13</b> Collaborative group discussions instituted in the pre-production semester, w/small group interactions in a low-pressure situation. This fostered an atmosphere of trust and group focus, leading to openness and responsiveness of the individuals toward the group effort.</p> <p><b>ThA 533:</b> Instituted relationship with our GWAR program, encouraging wider research and related reading.</p>
<p><b>2. Understand basic production processes such as acting; directing; stage, costume, and lighting design; and basic technical operations related to productions.</b></p>	<p>130: Acting Workshop I 205: Intro to Tech Theatre and Design 230: Acting Workshop II 305: Design Graphics for Stage and Screen 340: Principles of Directing</p>	<p><b>2012-13, 2017-18</b></p>	<p><b>THA205 –</b> Evaluative assessment via quizzes and exams based on material covered during lectures.</p>	<p><b>THA205 –</b> Students proceed from 205 to the various areas of emphasis with a general knowledge of all design and technical related areas, thereby giving them a greater understanding of all departments and how they interact. The on-going challenge of this class is that many students find it difficult to take notes</p>	<p><b>THA205 –</b> Inviting guest lecturers in to break up the monotony has been helpful. The guests often bring examples of their work or demonstrations to share during their lecture. Attempts to interject more stories about experiences in theater to assist students in connecting the vocabulary with a memorable story or</p>

		<p><b>ThA 230:</b> Interactive primary assessment of exercise assignments, final improvisation and final scene presentation. Data capture methods in discussion.</p> <p><b>ThA 305</b>– Portfolio based assessment.</p> <p><b>TH A 340</b> – 1. Primary assessment of three directorial projects, two focused formatively and a final focused more evaluatively. 2. Portfolio-style assessment of “director’s books” for projects. 3. Three objective examinations of terminology. 4. Four analytic papers used for evaluative assessment.</p>	<p>in a typical lecture-based class and then recall the information during a written exam.</p> <p><b>ThA 230:</b> Instructor finds this objective relating to basic acting process is being met.</p> <p><b>ThA 305</b> – Most challenging is the process of unlearning unproductive technique and breaking through rigid assumptions about “I can’t draw.”</p> <p><b>TH A 340</b> – Most difficulties are encountered in the <i>initial</i> process of choosing scenes, casting (finding actors), carrying out rehearsals, and presenting them in proscenium, thrust, or arena staging.</p>	<p>anecdote. When possible, examples of materials are handed around the class and the entire class is invited onto the stage at the end of the session to view certain elements discussed.</p> <p><b>ThA 230:</b> None appear to be needed at the introductory level. Re-consideration of evaluation techniques will occur with new hire acting professor in the coming academic year.</p> <p><b>ThA 305</b> – Created more assignments accomplished primarily in class where non-threatening nurturing is encouraging students to let go of their resistance to new techniques.</p> <p><b>TH A 340</b> – In process: Instructor suggests more availability of experienced actors, greater variety and availability of rehearsal spaces needed.</p>
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3. Become familiar with and develop competence in a number of theatre techniques

<p>125: Movement I Skills  223: Voice I Skills  310: Scenery and Properties Lab and Crew  312: Costuming and Make-up Lab and Crew  313: Lighting and Sound Lab and Crew  460: Play Development Workshop  515: Leadership and Organization for Production</p>	<p><b>2014-15, 2019-20</b></p>	<p><b>ThA 223:</b> 1. Primary assessment of performance projects. 2. Objective quizzes and written reports for evaluative assessment. 3. Peer evaluation used for formative assessment.</p> <p><b>ThA 460 –</b> 1. Qualitative primary review of final playwriting projects. 2. Formative evaluation of growth of technique from initial creative spark to rough draft.</p>	<p>Although not the focus of detailed analysis this year:</p> <p><b>ThA 223:</b> An area for improvement is quiz scores, which average 70%.</p> <p><b>ThA 460 –</b> Most difficulties are encountered in middle sections of process, where creative ideas get stifled by structural concerns.</p>	<p>Although not receiving major focus this year:</p> <p><b>ThA 223:</b> Due to a restructuring of the class assignments and grading, the regular updating of grades in iLearn, addition of written reports about voice work in plays on and off campus, and Peer feedback in online discussions during the last assessment cycle, attendance, class participation and level of skills and performances has already improved significantly. Instructor plans to add additional lecture and hands-on practice of voice skills to help students make connections of the theory and practice.</p> <p><b>ThA 460 –</b> Installation of more units of improvisational prompts for writing to break the orderly mold, and assist writers in envisioning structures that mirror the original creative charge.</p>
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4. Develop visual and aural perceptions related to theatre performance, as well as a structured approach (through linguistics) to the use of language.

<p>341: History of Directing          401: Theatre Backgrounds: 500 BC – 1642          402: Theatre Backgrounds: 1642 – 1900          403: Theatre Backgrounds: 1900 – Present          504: Historical Styles for the Theatre: Prehistory to 1700          505: Historical Styles for the Theatre: 1700 to Present</p>	<p><b>2013-14, 2018-19</b></p>	<p><b>THA401 –</b>          1. Assessment via short reports on filmed or live performances of representative plays are employed in which students demonstrate conceptual mastery by exploring and explaining disciplinary perspectives on performance styles. In these projects students also demonstrate research and citation skills.          2. Applied projects (for example, performing selections from plays in class using the performance practice of the time in which it was created, or recasting a Western drama into the form of a Noh play) in which students demonstrate mastery of concepts by using historical approaches for creative problem solving.</p> <p><b>ThA 504 &amp; 505-</b> 1. Formative assessment of primary research via a portfolio-style “research notebook” 2. Objective exams and written reports for evaluative assessment.</p>	<p><b>THA401 –</b>          Applied projects showed that students entered the course with almost no exposure to, or retention of, major analytical tools: Less than a quarter of the students said that they had ever heard of <i>The Poetics</i>, or even the Aristotelian components of drama. Less than 10% of the class could demonstrate initial familiarity with terms for dramatic structure or character functions. Only a single student over the course of three semesters could demonstrate the ability to cite an assigned reading using standard MLA format in an initial project. (All students must do so to successfully complete the course.)</p> <p><b>ThA 504 &amp; 505-</b> The challenge in this research-intensive study is to foster the use of sources other than the internet. A</p>	<p><b>ThA 401 –</b>          The major roadblock to achievement of this learning objective was the lack of exposure to analytical frames and research/citations skills in prior study. <i>The Poetics</i> was added to the reading list. The format for the fifteen required play reports was revamped to require use of Aristotelian terms and concepts of dramatic components, structure, and character functions. Instruction in MLA citation was incorporated into the course content and reinforced through multiple projects. This was more successful, but in future iterations of the class the added unit on <i>The Poetics</i> will be moved out of chronology to be the first major assignment, in order to provide students with better tools for play analysis before they read and report on any plays.</p> <p><b>ThA 504 &amp; 505 –</b> The next offering of these classes will be the first test of the influence of the new library on the quality of visual research</p>
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			secondary issue is the ongoing struggle to develop curiosity about and respect for history.	accomplished by the students in this class.	
<b>5. Become familiar with the historical and cultural dimensions of theatre, including the works of leading playwrights, actors, directors, and designers both past and present.</b>	341: History of Directing 401: Theatre Backgrounds: 500 BC – 1642 402: Theatre Backgrounds: 1642 – 1900 403: Theatre Backgrounds: 1900 – Present 504: Historical Styles for the Theatre: Prehistory to 1700 505: Historical Styles for the Theatre: 1700 to Present	<b>2012-13, 2017-18</b>	<b>ThA 401</b> – 1. Pre- and post-course surveys of student self-assessment of content recognition and recall (using the Teagle Foundation/AMC metacognitive framework). 2. Formative assessment via weekly objective quizzes on assigned readings and plays. 3. An objective final exam is used for evaluative assessment. 4. Further evaluative assessment of research and citation skills using analytical essays on representative plays 5. Applied projects (for example, editing a selection from an early modern text for contemporary performance) employed for both formative and evaluative purposes.	<b>ThA 401</b> - Assessment results were consistent across multiple measures. Students showed very low prior exposure (less than 10%) to course content. Early attempts at quizzes also confirmed weak understanding and/or retention of major concepts. Students made cumulative, strong gains in knowledge of content and concepts from the class. Post-course self-assessments of learning indicated an average mastery of 79.32% of the course content. Final examinations indicate a slightly higher result with an average score of 86.94% over the same material. Students completing all applied projects demonstrated the highest retention of class materials,	<b>THA 401</b> – Data suggest students are generally successful at meeting this learning objective, consistently developing a high degree of familiarity with the specified content. The last iteration of the class created a separate menu of elective applied projects. The idea was to focus on a smaller number of applied projects, encouraging busy performers to engage in them. While succeeding at this goal, it also created some student dissatisfaction. Greater choice increased their anxiety. The elective project structure will be retained but a different approach to laying out the alternatives and explaining the rationale will be employed in the next semester.

		<p><b>THA402-</b> 1. Interactive formative assessment using group discussion and projects. 2. Objective evaluation via quizzes and creative essays.</p> <p><b>ThA 504 &amp; 505</b> – Portfolio-based assessment.</p>	<p>scoring roughly 10% higher in both self-assessments and on the final exam, than classmates who did not complete projects at similar rates.</p> <p><b>THA402 –</b> Many students enroll in class with primitive writing and reading skills.</p> <p><b>ThA 504 &amp; 505 –</b> Most students arrive with a good general understanding of the major developments of the <i>architecture</i> of theatre spaces, but less so of the development of design styles within those spaces.</p>	<p><b>THA402</b> Curriculum designed for reiteration of connective themes and steady expansion of topics by way of ongoing comparison and contrast. Introduction of data, visual documents, films, and documentaries that bridge the evidence of the past with current practices. Creation of quizzes and essay topics that eschew predictable formula and challenge the student to imagine the field with personal creativity.</p> <p><b>ThA 504 &amp; 505 –</b> The inclusion of more examples of theatrical design that clearly show the thrust of the overall design culture of various periods, both past and contemporary, will attempt to encourage students to link their own work in the theatre to the stylistic and cultural developments of the</p>
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6. Understand and evaluate contemporary thinking about theatre and related arts.	403: Theatre Backgrounds: 1900 – Present 505: Historical Styles for the Theatre: 1700 - Present 531: Understanding and Performing Shakespeare	<b>2015-16, 2020-21</b>	<b>ThA 505 - This course is discussed under multiple objectives.</b> The examination of contemporary thinking and theories about design as expressed in written and visual vocabularies are included as part of the overall study of these factors in history. The assessment of this particular segment of awareness often occurs in the students' further work in other classes and projects that provide an opportunity for these aspects of contemporary thought to be applied to the creative process of theatre.	<b>ThA 505 –</b> The ultimate goal in this area is to foster an awareness and curiosity about the contemporary design culture by pointing out its manifestations in concrete tangible examples that are part of the students' daily experience.	<b>ThA 505 –</b> Added emphasis on encouraging engagement in the larger urban experience available to students in this geographic area, through museum visits and professional theatre attendance, along with an enhanced general awareness of the details of the wider visual world has fostered a broader understanding of the development of the art form as a reflection of the temporal and changing world.
7. Make informed assessments of quality in works of theatre.	405: Writing about Theatre GVAR 515: Leadership and Organization for Production 660: Advanced Play Development Workshop 690: Brown Bag Theatre	<b>2016-17, 2021-22</b>			