

# University of Louisiana at Lafayette

## Detailed Assessment Report 2015-2016 Performing Arts BFA

As of: 11/04/2016 01:34 PM CENTRAL

(Includes those Action Plans with Budget Amounts marked *One-Time, Recurring, No Request.*)

### Mission / Purpose

As a vibrant community of artists/scholars, the Performing Arts program exists to provide rigorous pre-professional training within the context of a comprehensive liberal arts education. Focused on engaged and active training in discipline specific techniques, academic scholarship, and high personal and professional standards, the program empowers students with the skills and dispositions needed to succeed in advanced training, enter the professional arena, and navigate the life of an artist in service to their world community.

### Student Learning Outcomes/Objectives, with Any Associations and Related Measures, Targets, Findings, and Action Plans

#### **SLO 1: Demonstrate Scholarship Skills**

Students will demonstrate scholarship skills by analyzing current performance methods/trends within the context of the history of theatre or dance.

#### **Connected Document**

[Scholarship Rubric](#)

#### **Related Measures**

#### **M 2: Research Paper**

Performing Arts students will be assessed on their scholarship ability by analyzing current performance methods/trends within the context of the history of theatre or dance. Using a rubric with a scale of 0 to 100, final research papers will be evaluated by at least two faculty members per student assessment. These assessments will be undertaken each time Dance History is offered (the course is scheduled on an alternating year schedule) and in Theatre History at the conclusion of odd-numbered Fall semesters (Fall 2011, 2013, etc).

Source of Evidence: Written assignment(s), usually scored by a rubric

#### **Target:**

Achievement for this target will be 80% of students evaluated will score an average of 75% or better on the scholarship assessment rubric.

#### **Finding (2015-2016) - Target: Not Reported This Cycle**

In light of ongoing changes to both the Theatre and Dance programs in light of NAST and NASD accreditation efforts, (including but not limited to curricular changes and changes to embedded assessment protocols) the assessment of this outcome is on hold.

#### **Related Action Plans (by Established cycle, then alpha):**

#### **Improved instruction on Research**

It has become apparent that many students do not truly understand how to conduct research, find and evaluate sources, or frame a thesis statement and support that thesis with appropriate supporting materials.

In the Theatre History course, enhanced integration of research will be involved throughout the course, including working with the research librarians at Dupre Library, discussing such topics as primary sources and the evaluation of credible sources, and creating a cogent argument in a scholarly paper.

**Established in Cycle:** 2013-2014

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Research Paper | **Outcome/Objective:**  
Demonstrate Scholarship Skills

**Implementation Description:** Students in Theatre History the semester following this assessment were given an instruction session with library faculty on how to more effectively utilize the research tools and resources available to them in the university library. They were also given additional benchmark assignments to ensure that sufficient time was being given to research for the assessed assignment.

**Responsible Person/Group:** Sara Birk

### **Overhaul Program Assessment Process**

Many changes have occurred in the Performing Arts program since assessment protocols were first established, including new leadership and new faculty. In the interim, the program has begun the accreditation process for NAST and NASD, which has led to a re-examination of a wide range of programmatic structures and issues, including curriculum and ongoing student evaluation mechanisms. The time is ripe, with new curricula either recently approved or in planning, faculty taking a new look at the embedded assessment used in day-to-day evaluation of students, and other programmatic issue, to do an overhaul of the current Performing Arts assessment protocols. Although the outcomes seem valid, faculty need to take time for a significant discussion of how best to assess the work of the program, through new assessment tool, new assessment locations, and other possibilities. We will be using this upcoming academic year to make revisions to our assessment procedures, with an eye to rolling out new assessment mechanisms in the 2017-2018 academic year.

**Established in Cycle:** 2015-2016

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Collaboration and Appropriate Attitude in Production | **Outcome/Objective:** Demonstrate Understanding of Appropriate Process

**Measure:** Research Paper | **Outcome/Objective:**  
Demonstrate Scholarship Skills

**Measure:** Senior Capstone | **Outcome/Objective:**  
Demonstrate Creativity

**Responsible Person/Group:** Dr. Kulp, Assoc. Prof. Birk, and Performing Arts faculty.

### **SLO 2: Demonstrate Creativity**

Students will demonstrate their ability to implement the creative and technical principles of

theatre or dance through the development of unique designs or interpretations of roles.

### **Connected Document**

[Creativity Rubric](#)

### **Related Measures**

#### **M 1: Senior Capstone**

All graduating seniors in the Performing Arts major will be evaluated by faculty in their concentration area, using a rubric on a scale of 0 to 100. Dance concentration students will be evaluated through their work as performers or choreographers in the dance production in their final semester. Theatre concentration students will be evaluated through their work in their senior capstone performance or presentation of their work just prior to graduation. Members of the faculty with expertise in the student's concentrations evaluated each student. This results in a minimum of two faculty members providing individual assessment of each student.

Source of Evidence: Capstone course assignments measuring mastery

#### **Target:**

Achievement for this target will be 80% of students evaluated will score an average of 75% or better on the creativity assessment rubric.

#### **Finding (2015-2016) - Target: Met**

Ten students (100% of eligible students) were evaluated this cycle. 100% of the students assessed scored in excess of the 75% average on the rubric. Each student was independently assessed by at least two faculty members.

#### **Related Action Plans (by Established cycle, then alpha):**

##### **Raising the Bar**

In this assessment cycle, students again met the expected outcomes with seeming ease. However, there was some discussion amongst the faculty (in the theatre area specifically) that some of the rubric topics were challenging to judge accurately based solely on the performance. It may be worthwhile to consider adding a stronger written component or student interview component to this capstone assessment in order to make the capstone a more significant and accurate assessment of student Creativity skills.

**Established in Cycle:** 2011-2012

**Implementation Status:** Planned

**Priority:** High

##### **Relationships (Measure | Outcome/Objective):**

**Measure:** Senior Capstone | **Outcome/Objective:**  
Demonstrate Creativity

**Implementation Description:** This should be brought to faculty for discussion at the start of the 2012-2013 academic cycle.

**Responsible Person/Group:** Birk and PFAR faculty under the supervision of Dr. Garth Alper.

##### **Review Assessment Process**

In light of many changes within the Performing Arts program, including a large influx of new faculty and curricular adjustments based on engaging in the accreditation process for both NASD and NAST, the time seems ripe to revisit the program assessment process for Theatre and Dance. Program adjustments on the horizon for both concentrations may

provide more and better assessment locations and provide an impetus for new targets and tools, although it is anticipated that the assessment Outcomes/Objectives will remain intact.

**Established in Cycle:** 2014-2015

**Implementation Status:** In-Progress

**Priority:** Medium

**Relationships (Measure | Outcome/Objective):**

**Measure:** Senior Capstone | **Outcome/Objective:**  
Demonstrate Creativity

**Implementation Description:** Review programmatic changes in the 2015-2016 academic year and make appropriate adjustments to assessment tools and locations.

**Responsible Person/Group:** Dr. Kulp, Asst. Prof. Birk and Performing Arts faculty.

### **Overhaul Program Assessment Process**

Many changes have occurred in the Performing Arts program since assessment protocols were first established, including new leadership and new faculty. In the interim, the program has begun the accreditation process for NAST and NASD, which has led to a re-examination of a wide range of programmatic structures and issues, including curriculum and ongoing student evaluation mechanisms. The time is ripe, with new curricula either recently approved or in planning, faculty taking a new look at the embedded assessment used in day-to-day evaluation of students, and other programmatic issue, to do an overhaul of the current Performing Arts assessment protocols. Although the outcomes seem valid, faculty need to take time for a significant discussion of how best to assess the work of the program, through new assessment tool, new assessment locations, and other possibilities. We will be using this upcoming academic year to make revisions to our assessment procedures, with an eye to rolling out new assessment mechanisms in the 2017-2018 academic year.

**Established in Cycle:** 2015-2016

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Collaboration and Appropriate Attitude in Production | **Outcome/Objective:** Demonstrate Understanding of Appropriate Process

**Measure:** Research Paper | **Outcome/Objective:**  
Demonstrate Scholarship Skills

**Measure:** Senior Capstone | **Outcome/Objective:**  
Demonstrate Creativity

**Responsible Person/Group:** Dr. Kulp, Assoc. Prof. Birk, and Performing Arts faculty.

### **SLO 3: Demonstrate Understanding of Appropriate Process**

Students will demonstrate an understanding of the appropriate disciplines, practices, and dispositions for success in theatre and dance through collaborative participation in department productions.

**Connected Document**

[Process Rubric](#)

## Related Measures

### **M 3: Collaboration and Appropriate Attitude in Production**

Performing Arts students will demonstrate their understanding of the appropriate disciplines, practices, and dispositions for success in theatre and dance production. Each year, theatre concentration students enrolled in THEA 112 and THEA 312 will be evaluated on their performance of assigned tasks by at least two faculty members using a Collaboration rubric on a scale of 0 to 100. Dance concentration students will be evaluated on their performance in the Dance Repertory class OR their work in the Spring Dance production using the same rubric. At least two faculty will evaluate the work of each student.

Source of Evidence: Performance (recital, exhibit, science project)

#### **Target:**

Achievement for this target will be 80% of students evaluated will score an average of 75% or better on the collaboration assessment rubric.

#### **Finding (2015-2016) - Target: Not Reported This Cycle**

In light of ongoing changes to both the Theatre and Dance programs in light of NAST and NASD accreditation efforts, (including but not limited to curricular changes and changes to embedded assessment protocols) the assessment of this outcome is on hold.

#### **Related Action Plans (by Established cycle, then alpha):**

##### **Discuss and modify rubric or use of rubric**

Although this target was met, it seems that the Performing Arts program could be doing better in this area, as we only just met the target for this outcome. Because this was the first cycle of assessment for this objective, we may as a faculty need to examine the rubric (possibly for clarification) or the implementation of the rubric (especially in the assessment of THEA 112 and THEA 312). Alternatively, it may be of value to see where next year's data falls out in case this year was inconsistent with later data sets for this outcome. I recommend that faculty discuss the results early in the next academic year to trouble shoot the process as well as examining the data from the next cycle.

**Established in Cycle:** 2011-2012

**Implementation Status:** Finished

**Priority:** High

##### **Relationships (Measure | Outcome/Objective):**

**Measure:** Collaboration and Appropriate Attitude in Production | **Outcome/Objective:** Demonstrate Understanding of Appropriate Process

**Implementation Description:** Discussion of rubric/implementation of rubric

**Responsible Person/Group:** Birk and Theatre faculty under the direction of Dr. Garth Alper

##### **Re-evaluation of course structure**

With the advent of new faculty who will be directly involved in the Workshop course (where a portion of this assessment data is collected), PFAR faculty and Dr. Alper will be taking a serious look at the expectations and structures of this course. Changes to the course will be made with an eye to increasing the usefulness of the course in its ability to teach students the appropriate professional attitudes and demeanor, which will hopefully improve results in this area.

**Established in Cycle:** 2013-2014

**Implementation Status:** Finished

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Collaboration and Appropriate Attitude in Production | **Outcome/Objective:** Demonstrate Understanding of Appropriate Process

**Responsible Person/Group:** PFAR faculty and Dr. Alper

### **Review Assessment Plan**

In light of many changes within the Performing Arts program, including a large influx of new faculty and curricular adjustments based on engaging in the accreditation process for both NASD and NAST, the time seems ripe to revisit the program assessment process for Theatre and Dance. Program adjustments on the horizon for both concentrations may provide more and better assessment locations and provide an impetus for new targets and tools, although it is anticipated that the assessment Outcomes/Objectives will remain intact.

**Established in Cycle:** 2014-2015

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Collaboration and Appropriate Attitude in Production | **Outcome/Objective:** Demonstrate Understanding of Appropriate Process

**Implementation Description:** Faculty will meet to discuss how programmatic changes will impact assessment tools and locations.

**Responsible Person/Group:** Asst. Prof Birk and Performing Arts faculty under the direction of Dr. Alper.

### **Overhaul Program Assessment Process**

Many changes have occurred in the Performing Arts program since assessment protocols were first established, including new leadership and new faculty. In the interim, the program has begun the accreditation process for NAST and NASD, which has led to a re-examination of a wide range of programmatic structures and issues, including curriculum and ongoing student evaluation mechanisms. The time is ripe, with new curricula either recently approved or in planning, faculty taking a new look at the embedded assessment used in day-to-day evaluation of students, and other programmatic issue, to do an overhaul of the current Performing Arts assessment protocols. Although the outcomes seem valid, faculty need to take time for a significant discussion of how best to assess the work of the program, through new assessment tool, new assessment locations, and other possibilities. We will be using this upcoming academic year to make revisions to our assessment procedures, with an eye to rolling out new assessment mechanisms in the 2017-2018 academic year.

**Established in Cycle:** 2015-2016

**Implementation Status:** In-Progress

**Priority:** High

**Relationships (Measure | Outcome/Objective):**

**Measure:** Collaboration and Appropriate Attitude in

Production | **Outcome/Objective:** Demonstrate Understanding of Appropriate Process

**Measure:** Research Paper | **Outcome/Objective:** Demonstrate Scholarship Skills

**Measure:** Senior Capstone | **Outcome/Objective:** Demonstrate Creativity

**Responsible Person/Group:** Dr. Kulp, Assoc. Prof. Birk, and Performing Arts faculty.

## Analysis Questions and Analysis Answers

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### **How were assessment results shared and evaluated within the unit?**

Assessment results need to be more regularly disseminated to the unit faculty as a whole. The most recently (and consistently) assessed objectives have normally been met, but it is time to discuss how assessment may be adjusted to make it more streamlined as a process, and to make it more useful in evaluating the overall health and structure of the program.

### **Identify which action plans [created in prior cycle(s)] were implemented in this current cycle. For each of these implemented plans, were there any measurable or perceivable effects? How, if at all, did the findings appear to be affected by the implemented action plan?**

No new action plans were implemented this cycle. The unit is preparing to restructure the assessment tools and locations, so further assessment using the current protocols did not seem to be a wise use of the unit's time. We will be investigating options for new or revised assessment protocols in the 16-17 cycle.

### **What has the unit learned from the current assessment cycle? What is working well, and what is working less well in achieving desired outcomes?**

The current assessment cycle has primarily shown us that the time is ripe for a restructuring/reevaluation of the actual assessment process as it currently exists for the unit. As mentioned elsewhere in this cycle's reporting, significant changes in both the teaching faculty of the unit and an overall reexamination of the curricula and student evaluation protocols as a result of the accreditation process for both Theatre and Dance is spurring the unit to see how program assessments might be changed to better dovetail with recommended student assessment methods, tools and locations.

While the overall objectives are sound, it is time to adjust the assessment tools and locations. Additionally, teaching methodologies may need to be adjusted to address student shortfalls, specifically in the area of Scholarship among the Theatre unit students. But, these changes to teaching methods in that specific course should also be made with an eye to program accreditation goals.