2. **SLO(s) being assessed:** Student will...

   SLO 11: Students will understand and appreciate the arts and aesthetics as ways of knowing and engaging wi

3. **AGSC Content Area of Alignment:**

   Area II: Humanities

4. **Assessment Method(s):**

   [Explain how assessment for the measures associated with this SLO - not grading for the course as a whole - was conducted. You may cut/paste rubrics for inclusion here, identify faculty reviewing committees, or identify specific kinds of test questions important to your method. Is this the method you initially planned to use? Provide a separate paragraph for each method].

   For SLO11, a rubric has been constructed that identifies key measures and also offers evaluative categories for those measures. We have kept this as our internal departmental rubric and have devised a way to translate those findings to the comprehensive rubric for SLO11 as dictated by the University Assessment Committee. I have attached our revised rubric to this report. This is our third full academic year of collecting data, but the first with the use of this new comprehensive rubric. For SLO11, each section of THEA 2010 administers an identical Pre and Post Test to assess student's progress in relation to the three stated criteria for demonstrating aesthetic appreciation and engagement. A random, anonymous sampling of at least 10 tests per course (generally there are 3 to 4 sections, for a total of 30 out of 200/300 or 40 out of 300/400, or roughly 10 to 20% depending on total enrollment). The Test is administered through CANVAS at the beginning and end of the semester and is given a point value to assure student participation. It consists of three open-ended, short answer questions, each relating to a specific subcategory of the SLO (#1 aesthetic judgement, #2 societal impact/engagement, #3 creative process). The head assessor will then collect hard copies of both the pre and post tests from each course. The head assessor will then complete a rubric for each of the submitted pre/post tests and will then hand the stack of materials to a second assessor (a rotating faculty member who also teaches the Intro course). Once both have completed their rubrics they will meet with the other Introduction to Theater teachers to discuss the results and make a plan of action for the following year. Rubric Categories Include:- Understanding the Creative Process (#3)- Demonstration of Knowledge of Historical Context (#2)- Evidence of Artistic Criteria or Standards (#1)

   QUESTION #1: Briefly describe the process of a play going from page to stage. What are some of the main elements involved in translating the written play text into the three-dimensional performance? (relates to subcategory #3)

   QUESTION #2: Describe the relationship between theatre and society. Use an example of theatre, either historic or modern, where the piece of theatre made some sort of statement or commentary on society. What message did the theatre try to convey? What issues was the performance tackling? How did the performers, designers, etc. go about expressing that message? (relates to subcategory # 2)

   QUESTION #3: Identify an issue that is occurring in contemporary theatre (theatre of the last twenty years). Describe that issue and the various debates surrounding it. What is at stake in the argument for the future of theatre? Use as many specific details as possible (play titles, people, places, etc). (Relates to subcategory #1)

5. **Findings: What assessment data did each assessment method produce?**

   Like previous years, we received an equally good data set using our above outlined assessment method. In each course we received around 75 to 80% participation in the pre/post test which gave us a really strong data set. I will break down the findings by question. For Question #1: We continue to find that most students entering into Introduction to Theatre for NonMajors have some general information about the
6. Based on the comprehensive rubric for the appropriate SLO(s), indicate the extent of competency of the average student who has completed this core course in each learning outcome assigned to it:

<table>
<thead>
<tr>
<th>SLO</th>
<th>Level of Ability</th>
</tr>
</thead>
<tbody>
<tr>
<td>SLO 11</td>
<td>intermediate</td>
</tr>
</tbody>
</table>

7. How did you (or will you) use the findings for improvement?

[What questions / issues / concerns did your data raise for the faculty teaching the course? What discussion did the faculty have about the findings? What future actions to improve student attainment of this outcome will the department / program take as a result of this analysis?]

For the next year, the Introduction to Theatre teachers have identified a couple few they wish to tackle in response to the data from both our internal rubric and the new University mandated rubric for SLO 11 summarized above.1. We as an entire theatre faculty plan to do a review of the three PRE/POST test
questions to make sure they are still addressing the issues both that we want to cover and that service the
new University rubric. 2. We will monitor the continued implementation of the newly revised rubric that
attempts to pull together our own internal needs and those of the University Core Assessment committee.

3. We will try to emphasize the design process more explicitly in each of the course sections to try and
improve on the students understanding of the complexities of the design process from the perspectives of
the set, lighting, costume, and sound designers. 4. AS an entire faculty we will also continue to wrestle
with the "aesthetic judgement" portion of the SLO 11. In a class as large as the Introduction to Theatre
course, its often difficult to develop specific critical skills that might be best demonstrated through the
writing of a review, etc. We will investigate creating an additional question that might target that phrase
more directly to bring us in line with the new rubric even more closely. We believe that with these
changes, we will see better responses and the process of assessment will grow ever more streamlined within
the already established goals of the THEA 2012 course.

8. **Additional Comments:**
   [What else would you like the Committee to know about your assessment of this course or plans for the future?]
   
   We continue to be quite pleased with our assessment system and continue to find the rubrics incredibly user
   friendly. We will continue to brainstorm ways of increasing student participation in the pre/post test.

9. **Committee Comments:**
### Introduction to Theatre for NonMajors
THEA 2010/2011
PreTest/Post Test Rubric

**QUESTION #1:** Briefly describe the process of a play going from page to stage. What are some of the main elements involved in translating the written play text into the three-dimensional performance?

**SLO Targeted:** Be able to study, create, or participate in some form of artistic expression as a means of understanding the creative process.

<table>
<thead>
<tr>
<th>Desired Knowledge</th>
<th>Student Response (does the student address the following components and to what extent?)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgement of the multileveled and extensive production process</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Presence of a script</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Role of a Director</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Role of Dramaturg</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acknowledgement of the Design Process: Including Set, Lighting, Costume, and Sound Design</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Mention of the theatrical space</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Acknowledgment of the Rehearsal Process</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OVERALL:** (circle the appropriate category based on the information above)

**ADVANCED**
“Describes the ways in which the various individuals and processes involved in the creative process impact an individual presentation, performance, or work of art.”

**INTERMEDIATE**
“Clearly delineates the role of various individuals involved in the creation of a given type or art work and/or the role of various processes in that creation.”

**BASIC**
“Has a basic understanding of the individuals involved in the creation of a given type of art work and their roles.”

**LITTLE/NONE**
“Understands the main parts of the process of creating a particular type of art work.”
**QUESTION #2:** Describe the relationship between theatre and society. Use an example of theatre, either historic or modern, where the piece of theatre made some sort of statement or commentary on society. What message did the theatre try to convey? What issues was the performance tackling? How did the performers, designers, etc. go about expressing that message?

**SLO Targeted:** Understand how various art forms and/or works of art both reflect and inform society at large, historically and/or in the present.

<table>
<thead>
<tr>
<th>Desired Knowledge</th>
<th>Student Responses (does the student address the following and to what extent?)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearly identifies a theatrical movement or event</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly identifies the historical, economic, and/or political context of that given theatrical movement or event</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly identifies a social issue or event that relates to the given theatrical movement or event</td>
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<td></td>
</tr>
<tr>
<td>Clearly discusses the ways that the theatrical movement or event addressed the societal issue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Clearly discusses the outcome of the given theatrical movement or event in addressing the social issue</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**OVERALL:** (circle the appropriate category based on the information above)

**ADVANCED**
“Makes clear connections between specific cultural or societal influences in a particular work of art and the technical or structural elements of that work that the artist/creator uses to make such references”

**INTERMEDIATE**
“Identifies specific cultural or societal references made by the creator in a particular work of art.”

**BASIC**
“Identifies relationships between historical developments in the art being studied and historical trends in society at large.”

**LITTLE/NONE**
“Identifies topics relevant to society at large (current or historical) that can be addressed by the arts.”
QUESTION #3: Identify an issue that is occurring in contemporary theatre (theatre of the last twenty years). Describe that issue and the various debates surrounding it. What is at stake in the argument for the future of theatre? Use as many specific details as possible (play titles, people, places, etc).

SLO Targets: Develop and articulate criteria for aesthetic judgment.

<table>
<thead>
<tr>
<th>Desired Knowledge</th>
<th>Student Responses (does the student address the following and to what extent?)</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clearly identifies an issue affecting contemporary theatre</td>
<td></td>
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<tr>
<td>Clearly describes the various debates surrounding the issue using a reasonable level of specificity and detail</td>
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<td></td>
</tr>
<tr>
<td>Engages with all sides of the debate</td>
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<td></td>
</tr>
<tr>
<td>Demonstrates what is at stake for theatre in the outcome of the issue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Demonstrates knowledge of criteria for aesthetic judgment</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

OVERALL: (circle the appropriate category based on the information above)

ADVANCED
“ Judges structural elements of a work or performance separately from the works execution or performance”

INTERMEDIATE
“ Distinguishes between structural and surface elements of an artistic work or performance”

BASIC
“ Distinguishes between varying levels of execution in an artistic expression”

LITTLE/NONE
“ Identifies elements in the given art form that can serve as a basic for judgment.”