

**COLLEGE OF VISUAL AND
PERFORMING ARTS**

THE UNIVERSITY OF TOLEDO

Assessment Plan

Mission Statement

The College of Visual and Performing Arts of The University of Toledo provides students with a learning environment that fosters creative scholarship and exploration. We embrace both innovation and the traditions of our disciplines. Through collaborative learning and artistic practice we prepare new artists, scholars and arts educators who will lead, challenge, and inspire.

College or Unit Structure

Programs

Each department has an assessment committee which monitors and reviews the assessment activities of each program in the department and prepares a report for College level review. The CVPA Faculty Council has assigned the College level oversight of Assessment to the CVPA Academic Affairs Committee which has a faculty representative from each department. In collaboration with the College Assessment Liaison, a position held by the College's Associate Dean, the Academic Affairs Committee reviews the department reports. The College Assessment Liaison, with committee input and endorsement, prepares a College report on assessment activities for the University Assessment Committee in the fall, and provides feedback to each department at a faculty meeting the following semester.

In addition to the College programs, 80% of the courses required for the AED and the MED degrees (both graduate and undergraduate) are housed in the CVPA. Currently, both the Department of Music and the Department of Art review assessment activities in these programs, and prepare reports for submission to the JHCEHSHS Assessment Committee, which includes them in its College Assessment Report.

Core courses

The core courses in the undergraduate programs are assessed by the Faculty Senate Core Curriculum Committee. All three departments participate in this assessment per the committee's guidelines.

Assumptions on Which Plan is Based

The College holds two accreditations, and is in the early stages of pursuing a third. The Department of Art is accredited by the National Association of Schools of Art and Design (NASAD) and the Department of Music is accredited by the National Association of Schools of Music (NASM). The Department of Theatre and Film has begun the process of pursuing accreditation for the Theatre program from the National Association of Schools of Theatre (NAST), while the Film program is considering whether to modify its program to align with accreditation under NAST or NASAD. Each department follows the guidelines set forth by their own accrediting body:

NASAD accreditation materials on [assessment](#)

NASM accreditation materials on [assessment](#)

NAST accreditation materials on [assessment](#)

Additionally, Education degrees in Art and Music, which fall under NASAD and NASM respectively, also fall under the College of Education's accrediting body, which is the National Council for the Accreditation of Teacher Education (NCATE).

NCATE accreditation materials on [assessment](#)

Methodology for Undergraduate and Graduate Level Assessments

We do not have Student Learning Outcomes at the College level. Current sample SLO's from the programs include:

From Music (all programs):

- Students will be able to demonstrate historical understanding of musical genre, time period and composer.

From Art BFA:

- Students prepare artworks skillfully for both exhibition and the creation of a coherent portfolio.

From Film BA:

- Recognize common elements and vocabulary of cinema and apply these elements to analysis of cinematic works.

From Theatre BA:

- Students will demonstrate a familiarity with the basic expressive techniques, rehearsal procedures, and approaches essential for theatrical performance, including experience acting in a performance.

Feedback Loop

The College Assessment Coordinator provides a copy of the College Assessment Report to all Department Chairs after it is accepted by the University Assessment Committee. Following that submission, the College Assessment Coordinator provides feedback to the faculty members of each department on each program's assessment methods and findings at a faculty meeting no later than the following semester.

Synthesis of Department / Program Plans

Note - Except for three new programs in the Department of Art, all remaining plans were written as department plans rather than program plans, and need to be updated to reflect the new system.

The departments use a variety of methods in assessment, including rubrics to evaluate writing and critical thinking skills, exit exams, portfolio and peer review of creative work, and capstone/thesis projects. Many faculty members participate in the collection and evaluation of assessment tools, and the Assessment Committee reports based on this work are shared with the entire department at subsequent faculty meetings.

Action Plans

Action	Timeline	Responsible Persons
Provide feedback to departments, and training in rubric development and SLO development	Spring, 2012	College Assessment Liaison
Convert department assessment plans from department-specific to program-specific	Spring, 2012	Chairs/Department Assessment Committees
Convert SLOs from department-specific to program-specific	Spring, 2012	Chairs/Department Assessment Committees
Develop new rubrics for creative activity evaluation	Fall, 2012	Department Assessment Committees, Program Faculty
Institute "master" syllabus and SLOs for all 1000 & 2000 level courses with multiple sections	Spring 2012, Core AY 2012/13, Remaining courses	Program faculty

Appendices - Department/Program Assessment Plans

Attached.

Department of Art

College/Unit Assessment Plan Template

1. College/Unit Mission Statement

Mission Statement of the Department of Art

(Adopted – January, 1985; Revised – November, 2003.)

The Department of Art of The University of Toledo is housed in the Center for the Visual Arts and represents the educational alliance of a large, multifaceted and dynamic university with the internationally recognized Toledo Museum of Art. The essential mission of the department is to provide students of The University of Toledo with outstanding educational experiences in the visual arts and to maintain the department's high level of educational quality. The Department of Art is committed to presenting offerings that effectively explore the significance of the visual arts and the relevance of the creative process to both the individual and society. For majors in art education, art history and studio fine arts, the Department of Art is committed to offering curricula of the highest academic quality which encourages the success of its graduates in their pursuit of careers or further educational experiences. Allied with these goals is the Department of Art's express intent to effectively utilize the excellent research facilities and outstanding art collections of The Toledo Museum of Art. The Department of Art intends for its faculty members to realize their potential as teachers and artists or scholars, and for its programs to rise to a prominent position in higher education in the visual arts.

2. Overall College/Unit Assessment Structure (e.g., personnel support, resources, college assessment committee membership)

3. Assumptions upon which Plan is Based (e.g., accreditation agency and professional association guidelines)

The Department of Art

The Department of Art determines its programs' objectives, outcomes and assessment with respect to our outside accrediting agency NASAD (The National Association of Schools of Art and Design) and implements them in accordance with our expectations of art students attending the University of Toledo. In the *NASAD Handbook*, NASAD designates a strong standard about assessment under the category "Evaluation, Planning and Projections." For example, the standard states that the art/design unit shall demonstrate that "the educational and artistic development of students is first among all evaluative considerations" and that "students completing programs have achieved the artistic and education levels and competencies outlined in applicable NASAD standards" (NASAD Handbook, 2007-2008, p. 59). NASAD expects institutions to have assessment procedures in place but does not impose specific procedural mandates on institutions. NASAD visitors focus more on student outcomes than on assessment processes.

Accordingly, the assessment strategy for each of the Department's areas -- Studio Art,

Art History, and Art Education -- is defined in their respective "Overview of Assessment Procedures" (see Appendix).

4. Methodology for Undergraduate and Graduate College-Level Assessment (e.g., above and beyond department/program assessment or aggregated department/ program assessment)

- a. Student Learning Outcomes- (e.g., portfolio reviews, retention, standardized test scores, degree completion rates)
- b. Student Services Outcomes (e.g., advising, career placement, satisfaction)

5. Feedback Loop (e.g., process for analyzing data and implementing changes based on findings, providing feedback to students)

6. Synthesis of Department/Program Plans (not required for non-college unit)

7. Action Plan

- a. Timelines
- b. Responsible Persons

8. Appendices - Department/Program Assessment Plans

Assessment plans are included for the following Department of Art Programs:

Art History

Studio Art

Undergraduate Art Education

Graduate Art Education

Department of Art – Art History Program – Overview of Assessment Procedures

1. Learning objectives:

Our programmatic learning objectives revolve around students developing competence in:

- (1) visual analysis;
- (2) understanding media, processes, and discipline-specific vocabulary;
- (3) writing;
- (4) analyzing and synthesizing research materials;
- (5) historical awareness; and,
- (6) art historical methodologies.

2. Instruments used to assess student learning:

We assess the learning of students through portfolio review, an examination, and a timed writing exercise in the museum galleries:

A. Portfolio Review

We ask all Art History majors to assemble a portfolio containing a selection of work (e.g., exams, papers, journals, reviews, informal writing assignments, etc.) from Art History courses taken AY during the academic year under review. Requests for materials are announced in classes at the start of each semester, but portfolios are collected near the end of the academic year. Writing samples are reviewed in terms of the programmatic learning objectives listed above; see score sheet attached.

B. Examination

We have majors examine images of twenty works of art and architecture, each projected for one minute; ten work are well known works, while the remainder are deliberately obscure. Students are asked to identify (1) the artist or nationality of the work, (2) the title or subject matter, (3) the stylistic era, (4) the geographical origin, and (5) the approximate date. In analyzing student answers, the procedure is highly objective. Students are encouraged to guess whenever possible when they are not certain of the answer. A score of "2" is awarded for a correct response, a "1" for a knowledgeable response, and a "0" for an incorrect answer or missing answer. Thus, there is a maximum of 10 points for each work, 200 for the entire examination.

C. Timed writing exercise in the galleries

We also assess art historical learning in terms of visual analysis; understanding media, processes, and discipline-specific vocabulary; writing; and historical awareness; and art historical methodologies. Students are given a clipboard, pencil, and assignment sheet; choosing from three designated works from quite disparate eras, each writes an analysis of the form and content of a single work. (A copy of the instructions for this instrument is available on request.)

Department of Art – Studio Art Program – Overview of Assessment Procedures

1. Learning objectives:

Students will develop conceptual abilities, formal (aesthetic) abilities, and technical skills:

- a. Formal Abilities: Students will demonstrate the ability to create an aesthetic order that expresses their unique vision.
- b. Technical Skills and Understanding Medium's Potential: Students will demonstrate their ability to safely use tools and materials, and to understand the potential of specific media to make works of art.
- c. Conceptual Ability: Students will demonstrate their ability to express themselves inventively through the use of traditional and experimental media.
- d. Presentation and Portfolio Development: Students will be prepared for admission into colleges/universities which offer advanced degrees in Fine Art.
- e. Writing Skills: Students will be prepared to function as a professional in the broader art community. Students can effectively discuss their artwork through writing.

2. Instruments and methods used to assess student learning:

Student learning outcomes data are successfully collected from students through:

- a. BA portfolio reviews
- b. BFA portfolio reviews
- c. BA artist statements
- d. BFA artist statements
- e. Foundations portfolio reviews

The Criteria used to measure student learning (assessed using rubric on file/ attached) are:

- a. Formal ability (aesthetic concerns)
- b. Technical skills
- c. Understanding of their medium's potential
- d. Conceptual ability
- e. Presentation
- f. Portfolio development
- g. Ability to write about their work.

Foundations Assessment

The Foundations Coordinator meets with Foundations faculty during the Fall and Spring semesters to review class projects by Foundations students. The instructors are given immediate feedback in order to assure students were acquiring the skills and knowledge desired by the department. The specific skills and knowledge are outlined in the "Assessment of Learning Objectives Evaluation Form- Sophomore Level" and are directly tied to the department's learning objectives. The Foundations coordinator also meets with all Foundations faculty (about 14 instructors per semester) each semester to

discuss goals, achievements, problems and solutions. Peer observations are also conducted to help facilitate the process.

General Portfolio Assessment

Scholarship review

The annual Spring assessment portfolio review is linked to the department's scholarship review process and is held in April. BA and BFA students compete for studio scholarships by submitting a small portfolio of their artwork along with transcripts, a statement about their work, and an application form. All Studio Faculty review the scholarship applications/ portfolios and rank each student within their class level (sophomore, junior, senior) on the "Assessment of Student Learning Evaluation Form" (directly tied to the department's learning objectives) for sophomore, junior, and senior levels.

The mid-year Biannual Student Exhibition

In order to achieve a more representative sampling of student work to evaluate, we utilize the mid-year Biannual Student Exhibition as an assessment tool and evaluate all submissions to the exhibition (over 200) prior to the jurying process. We used the same criteria/ same rubric we've been using to assess student learning in other assessment reviews for consistency.

Individual Classes

We also evaluate portfolios from within individual classes to give a more representative sampling of student work to evaluate. This new Annual Portfolio Review allows us to assess representative work that is displayed throughout our facilities from a selection of classes at the beginning, intermediate, and advanced levels. Not all classes are assessed and the specific classes/ disciplines will rotate. However, of any class chosen for assessment, every student enrolled in those classes has their work assessed. This ensures we are looking at a representative sampling of student work, and not just the "best" work. We select a variety of studio courses at the 2000-3000 level and a variety of 3000-4000 level classes. Instructors display all students' work from a given assignment in those classes during the first or second week of April. The studio faculty decide as a group which classes would be used for this purpose at the beginning of the semester. We use the same criteria/ same rubric we've been using to assess student learning in other assessment reviews for consistency.

In all reviews, the portfolios are grouped by class (sophomore, junior, senior) since different expectations are held for each class level. Individual portfolios are looked at as representative samples of a given class. Later, summaries are compiled by the department's administrative assistants and results are distributed to studio faculty for discussion. Faculty then met in late April to discuss the results and decide what, if any, action needs to be taken. All data is filed in the department office for future use.

BFA Assessment

All studio faculty participate in the bi-annual reviews of all BFA candidates

(held in November and February) and BFA exhibitions (held in March/ April and April/ May). Students' work is assessed according to the criteria in the "Assessment of Student Learning Evaluation Form for BFA candidates" (directly tied to the department's learning objectives). Faculty meet after the biannual BFA reviews and throughout the year to discuss students' work and progress. These discussions, along with the annual portfolio review meeting, will inform any future curricular changes driven by collected assessment data.

Department of Art – Undergraduate Art Education – Overview of Assessment Procedures

The Art Education assessment procedures are approved by the National Council for Accreditation of Teacher Education and the Ohio Department of Education.

1.) Learning Objectives

Overall, the objective for our students as they complete our program in Art Education, is to demonstrate the ability to be an effective art teacher for grades K-12.

The Art Education program has more specific objectives related to the capstone experience – Student Teaching. As a result of the student teaching experience at the secondary and elementary level, the pre-service teacher will be able to do the following:

- 1.) Organize content knowledge for student learning.
- 2.) Create an environment for student learning.
- 3.) Teach for student learning.
- 4.) Exhibit teacher professionalism.
- 5.) Achieve passing scores on the PRAXIS II
- 6.) Successfully complete a professional portfolio that includes:
 - a. A Resume
 - b. A Philosophy Statement
 - c. An Autobiographical Sketch
 - d. A Classroom Management Statement
 - e. Lesson Plans
 - f. Personal Art Work
 - g. Student Art Work
 - h. Student Art Displays

Objectives 1 to 4 are aligned with the Pathwise Assessment Domains. First year teachers are expected to satisfy each of these domains in the state of Ohio. No changes have been made to these objectives since our initial assessment plan was approved. However, since student teaching is the capstone experience, this report only includes the assessment of this experience and does not include information on Field Placements, which are done much earlier in our program. This is the only change with regard to our assessment plan.

2.) Instruments used to assess student learning:

Data is collected on an observation form with sub-categories for the first four objectives listed above. These sub-categories are as follows:

Organize Content Knowledge for Student Learning

- 1.1) Awareness of socio-economic cultural diversity in the school
- 1.2) Punctuality in turning in plans to the supervising teacher in time to permit review and necessary alterations.
- 1.3) Thoughtful consideration of safety factors related to the lesson.

- 1.4) Thoughtful consideration of alternatives or additions to the lesson if students finish early.
- 1.5) Using planning time efficiently.
- 1.6) Incorporation of art history in teaching experiences.
- 1.7) Adequate use of a variety of visual materials as teaching tools.
- 1.8) When appropriate, the student teacher made an example of a final product related to the lesson.
- 1.9) Utilization of technology.
- 1.10) Use of art displays as an addition to the art curriculum.
- 1.11) Use of art displays of student work related to lesson planning during the semester.
- 1.12) Ability to express ideas & organization of plans in clear and correctly written English.
- 1.13) Relationship of lessons to Non-Art Bench Marks.
- 1.14) Relationship of lessons to Art Bench Marks.
- 1.15) Relationship of lessons to National Standards in Art.
- 1.16) Appropriate vocabulary and acceptable pronunciation.
- 1.17) Effective quality of voice.

Creating an Environment for Student Learning

- 1.18) Demonstration of empathy with students.
- 1.19) Awareness of the physical appearance, existing plan of organization and use of the art room.
- 1.20) Professional attitude about maintenance of the art room.
- 1.21) Ability to plan and organize cleanup with sufficient recognition of timing and lack of confusion.

Teaching for Student Learning

- 1.22) Providing praise and encouragement to individual learners.
- 1.23) Adaptability to different grade levels.
- 1.24) Use of constructive evaluation at the beginning, during, or at the end of the class period to reinforce, clarify or add to the objectives of the lesson.
- 1.25) Ability to work effectively with small groups and within the larger framework.
- 1.26) Ability to work with students in large groups – focuses on the total group.
- 1.27) Ability to conduct student critiques and art criticism.
- 1.28) Utilization of aesthetics/aesthetic theory.
- 1.29) Thoughtful consideration of utilizing trans-disciplinary curriculum development.
- 1.30) Understanding of the economic use of art materials.

Teacher Professionalism

- 1.31) Appropriate professional appearance.
- 1.32) Understanding of professional responsibility.
- 1.33) Positive attitude toward student teaching and the teaching profession.
- 1.34) Cooperation with staff.
- 1.35) Analytical ability and insight in self-evaluation of each training experience as reflected in discussions with the cooperating teacher.
- 1.36) Analytical ability and insight in self-evaluation of each training experience as reflected in written commentary.
- 1.37) Accurate concept of self as a teacher.
- 1.38) Reaction to professional advice.

Students are evaluated on each of these criteria using a Likert Scale format with ratings from 'excellent' to 'poor'. The supervising teacher completes this assessment form & reviews it with the student teacher and the college supervisor.

In achieving Learning Objective #5, students are required to take the PRAXIS II exam in order to receive teaching licensure.

In achieving Learning Objective #6, students submit their professional portfolio at the end of their student teaching experience. These portfolios are reviewed by a team of art education faculty members and are assessed using a Likert Scale for each category (See Learning Objective #6) listed in the portfolio.

Department of Art – Graduate Art Education – Overview of Assessment Procedures

1.) Learning Objectives

Overall, the objective for our students as they complete our program in Art Education, is to demonstrate the ability to be an effective art teacher for grades K-12.

The Art Education program has more specific objectives related to the capstone experience – Student Teaching. As a result of the student teaching experience at the secondary and elementary level, the pre-service teacher will be able to do the following:

- 1.) Organize content knowledge for student learning.
- 2.) Create an environment for student learning.
- 3.) Teach for student learning.
- 4.) Exhibit teacher professionalism.
- 5.) Achieve passing scores on the PRAXIS II
- 6.) Successfully complete a professional portfolio that includes:
 - a. A Resume
 - b. A Philosophy Statement
 - c. An Autobiographical Sketch
 - d. A Classroom Management Statement
 - e. Lesson Plans
 - f. Personal Art Work
 - g. Student Art Work
 - h. Student Art Displays

Objectives 1 to 4 are aligned with the Pathwise Assessment Domains. First year teachers are expected to satisfy each of these domains in the state of Ohio. No changes have been made to these objectives since the initial assessment plan was approved.

2.) Instruments used to assess student learning:

Data is collected on an observation form with sub-categories for the first four objectives listed above. These sub-categories are as follows:

Organize Content Knowledge for Student Learning

- 1.1) Awareness of socio-economic cultural diversity in the school
- 1.2) Punctuality in turning in plans to the supervising teacher in time to permit review
and necessary alterations.
- 1.3) Thoughtful consideration of safety factors related to the lesson.
- 1.4) Thoughtful consideration of alternatives or additions to the lesson if students finish early.
- 1.5) Using planning time efficiently.
- 1.6) Incorporation of art history in teaching experiences.

- 1.7) Adequate use of a variety of visual materials as teaching tools.
- 1.8) When appropriate, the student teacher made an example of a final product related to the lesson.
- 1.9) Utilization of technology.
- 1.10) Use of art displays as an addition to the art curriculum.
- 1.11) Use of art displays of student work related to lesson planning during the semester.
- 1.12) Ability to express ideas & organization of plans in clear and correctly written English.
- 1.13) Relationship of lessons to Non-Art Bench Marks.
- 1.14) Relationship of lessons to Art Bench Marks.
- 1.15) Relationship of lessons to National Standards in Art.
- 1.16) Appropriate vocabulary and acceptable pronunciation.
- 1.17) Effective quality of voice.

Creating an Environment for Student Learning

- 1.18) Demonstration of empathy with students.
- 1.19) Awareness of the physical appearance, existing plan of organization and use of the art room.
- 1.20) Professional attitude about maintenance of the art room.
- 1.21) Ability to plan and organize cleanup with sufficient recognition of timing and lack of confusion.

Teaching for Student Learning

- 1.30) Providing praise and encouragement to individual learners.
- 1.31) Adaptability to different grade levels.
- 1.32) Use of constructive evaluation at the beginning, during, or at the end of the class period to reinforce, clarify or add to the objectives of the lesson.
- 1.33) Ability to work effectively with small groups and within the larger framework.
- 1.34) Ability to work with students in large groups – focuses on the total group.
- 1.35) Ability to conduct student critiques and art criticism.
- 1.36) Utilization of aesthetics/aesthetic theory.
- 1.37) Thoughtful consideration of utilizing trans-disciplinary curriculum development.
- 1.38) Understanding of the economic use of art materials.

Teacher Professionalism

- 1.39) Appropriate professional appearance.
- 1.40) Understanding of professional responsibility.
- 1.41) Positive attitude toward student teaching and the teaching profession.

- 1.42) Cooperation with staff.
- 1.43) Analytical ability and insight in self-evaluation of each training experience as reflected in discussions with the cooperating teacher.
- 1.44) Analytical ability and insight in self-evaluation of each training experience as reflected in written commentary.
- 1.45) Accurate concept of self as a teacher.
- 1.46) Reaction to professional advice.

Students are evaluated on each of these criteria using a Likert Scale format with rating criteria from 'superior' to 'poor'. The supervising teacher completes this assessment form and reviews it with the student teacher and college supervisor.

In achieving Learning Objective #5, students are required to take the PRAXIS II exam in order to receive teaching licensure.

In achieving Learning Objective #6, students submit their professional portfolio at the end of their student teaching experience. These portfolios are reviewed by a team of art education faculty members and are assessed using a Likert Scale for each category (See Learning Objective #6) listed in the portfolio.

UNIVERSITY OF TOLEDO PROGRAM OUTCOMES REPORT
Assessment of Student Learning in Academic Programs:
Undergraduate, Graduate and Certificate
2010 - 2011

ASSESSMENT PLAN – B.A. in Visual Art

Program Name: B.A. in Visual Art

Date: September 7, 2011

Program Director(s): Chris Burnett, Chairperson, Barbara Miner, Head of Studio Program

I. Mission and Goals

The B.A. in Visual Art degree program is distinguished by the following characteristics: (1) its own basis and rigor as a destination of choice as distinct from the Bachelor of Fine Art (BFA) degree programs; (2) an emphasis on visual art-based research, writing, and visual language, coupled with excellence in studio practice, leading up to the BA Thesis Project (a new capstone requirement); (3) expanded studies in the arts and sciences with electives guided by a “Visual Studies Broad List”; (4) links with other centers of curricular innovation in the College of Arts and Sciences (A&S) and other UT colleges and programs; and, (5) the educational foundation for a range of advanced study and career paths, including studio practice, art history, design, education, and art museum practices, the latter taking advantage of a unique relationship with the Toledo Museum of Art (TMA).

II. External accreditation status:

Following approval by the University Senate, the National Association of Schools of Art and Design (NASAD) accepted the curriculum plan for the B.A. in Visual Art in September 2010; the department is currently undertaking its self-study for NASAD re-accreditation in 2012.

Student learning outcomes:

Student outcomes of the B.A. in Visual Art degree program linked with its mission and goals:

1. *Aesthetic abilities:* Students demonstrate the ability to create artworks with an aesthetic order that expresses meaning and furthers cognitive growth.
2. *Technique and the comprehension of a medium’s potential:* Students demonstrate skill and craft when using tools and art/design materials.
3. *Presentation/career preparedness:* Students conceptualize, plan, and prepare effective artistic projects in an exhibition, portfolio, and/or publication format.
4. *Writing and communication skills:* Students convey, interpret and summarize complex ideas effectively through written, oral, and visual rhetoric.
5. *Research skills:* Students demonstrate effective use of multiple global resources in the arts, humanities, and sciences for developing creative projects.

*See appendix I for assessment rubric of SLOs

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III. Assessment measures:

	Data Collection		Data Review Process	
SLO #	<i>Evaluation instrument / Source of Data Internal/external Direct/indirect</i>	<i>Frequency of data collection</i>	<i>Who analyzes and reviews the data?</i>	<i>How often?</i>
1	Assessment evaluation sheet (appendix I) Source of Data: Work presented/published for BA Thesis Project. CAST course outcomes; Scholarship Award assessments; Selected course student work assessments; Grades for studio courses and GPA.	BA thesis capstone; Spring scholarship awards; ongoing selected course assessments.	Administrative Secretary of Department, Chairperson and Studio Assessment Coordinator; Executive/Curriculum committee; and whole studio faculty	Ongoing with each semester and regular review and end of spring semester.
2	Assessment evaluation sheet (appendix I) Source of Data: Work presented/published for BA Thesis Project. CAST course outcomes; Scholarship Award assessments; Selected course student work assessments; Grades for studio courses and GPA.	BA thesis capstone; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)
3	Assessment evaluation sheet (appendix I) Source of Data: Work presented/published for BA Thesis Project. CAST course outcomes; Scholarship Award assessments; Selected course student work assessments; Grades for studio courses and GPA.	BA thesis capstone; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)
4	Assessment evaluation sheet (appendix I) Source of Data: Work presented/published for BA Thesis Project. CAST course outcomes; Scholarship Award assessments; Selected course student work assessments; Grades for studio courses and GPA.	BA thesis capstone; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)

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5	Assessment evaluation sheet (appendix I) Source of Data: Work presented/published for BA Thesis Project. CAST course outcomes; Scholarship Award assessments; Selected course student work assessments; Grades for studio courses and GPA.	BA thesis capstone; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)
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IV. Assessment results:

The BA in Visual Art program assessment provides the following results:

- Samples of its findings for the year reported
- Report of the data collected and aggregated for at least three of the measures listed in the table above
- Brief description of the significance of these data, how they provide evidence of the students' mastery of the program objectives

V. Actions to improve learning:

The BA in Visual Art program assessment reports on its actions including the following:

- Examples of changes (at course level or program level) made in the program in response to data gathered to improve student achievement
- Description the data/source of data that led to the changes
- Whether or not changes are planned for the following year

VI. Communication of assessment results:

Analysis of findings is initially done by the Chairperson, the Studio Assessment Coordinator, and the Executive/Curriculum committee. The findings are then presented to the faculty as a whole for discussion and recommendations.

Examples of the types of decisions, modifications, etc. that are made based on assessment findings:

- Changes to application process and student selection
- Development of new programs (e.g., gallery programming)
- Enhanced communication pathways to students and faculty
- Recommendations for enhanced faculty support in foundations and capstone experience
- Curricular change with modified and/or new courses

Assessment findings are shared with the CVPA Academic Affairs Committee, dean/associate dean of the CVPA, and others in an Annual Report that is submitted each September.

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VII. Students' involvement

The program's assessment plan involves students in the following ways:

- Student evaluation of courses
- Evaluation of special events related to the program
- Faculty representation/advisement with student groups, e.g., Art Student League

VIII. Actions to improve the process of assessment

Actions to improve the assessment process include the following:

- New or revised assessment methods or tools
- Changes in the way data are reviewed
- Strategies in communicating assessment results
- Whether changes to the process are planned or made

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Assessment of Student Learning in Academic Programs:
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ASSESSMENT PLAN – B.F.A. in Studio Art (all concentrations)

Program Name: B.F.A. in Studio Art (all concentrations) **Date:** September 1, 2011

Program Director(s): Chris Burnett, Chairperson, Barbara Miner, Head of Studio Program, Thomas Lingeman, BFA Coordinator

I. Mission:

The mission of the studio art program is to teach and guide University of Toledo art majors in the maturation of the conceptual abilities, visual perceptions, and technical skills necessary to excel as creative individuals in the visual arts. In providing outstanding educational experiences for all of its students, the program intends to effectively utilize the uniquely combined resources of The University of Toledo and The Toledo Museum of Art. The program strives to maintain a prominent position in American higher education, and for its faculty members to realize their full potential as artists and teachers.

Goals of the Studio Arts program as related to its mission:

- To develop in the students the ability to create an aesthetic order that expresses their unique vision.
- To teach students to safely use tools and materials, and to understand the potential of specific media to make works of art.
- To encourage students to express themselves inventively through the use of traditional and experimental media.
- To prepare students for admission into colleges and universities which offer advanced degrees in Fine Art.
- To enhance the student's ability to function as a professional in the broader art community.
- To enrich the student's life by increasing his/her awareness of the world by developing skills of visual perception and communication.

II. External accreditation status:

The BFA in Studio Art Program is accredited by The National Association of Schools of Art and Design (NASAD). The program has been accredited by NASAD since 2004. The department extensively reformed the curriculum for the degree program and its 3 areas of concentration, 2D Studies, 3D Studies, and New Media Studies, and the new program and concentrations were approved by the University Senate and NASAD in 2010. The Department of Art is currently doing its self-study for NASAD reaccreditation in 2012.

III. Student learning outcomes:

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Student outcomes of the BFA in Studio Art degree program linked with its mission and goals:

1. *Aesthetic abilities:* Students demonstrate the ability to create artworks with an aesthetic order that expresses their unique vision.
2. *Technique and the comprehension of a medium's potential:* Students demonstrate skill and craft when using tools and art/design materials within and beyond their area of concentration.
3. *Presentation/career preparedness:* Students prepare artworks skillfully for both exhibition and the creation of a coherent portfolio.
4. *Writing and communication skills:* Students convey, interpret and summarize complex ideas effectively through both written and oral means.
5. *Research skills:* Students demonstrate effective use of multiple global resources to gather information about areas of interest specific to their discipline

*See appendix I for assessment rubric of SLOs

IV. Assessment measures:

SLO #	Data Collection		Data Review Process	
	<i>Evaluation instrument / Source of Data Internal/external Direct/indirect</i>	<i>Frequency of data collection</i>	<i>Who analyzes and reviews the data?</i>	<i>How often?</i>
1	Assessment evaluation sheet (appendix I) Source of Data: Work exhibited in BFA reviews and BFA Thesis Exhibition. Grades for studio courses and GPA.	Regular semester BFA reviews & BFA Thesis Exhibition (Spring)	Administrative Secretary of Department, Chairperson and Studio Assessment Coordinator; Executive/Curriculum committee; and whole studio faculty	Ongoing with each semester application review and regular review and end of spring semester.
2	Assessment evaluation sheet (appendix I) Source of Data: Work exhibited in BFA reviews and BFA Thesis Exhibition. Grades for studio courses and GPA.	Regular semester BFA reviews & BFA Thesis Exhibition (Spring)	(same as above)	(same as above)
3	Assessment evaluation sheet (appendix I) Source of Data: Work exhibited in BFA reviews and BFA Thesis Exhibition. Grades for studio courses	Regular semester BFA reviews & BFA Thesis Exhibition	(same as above)	(same as above)

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	and GPA.	(Spring)		
4	Assessment evaluation sheet (appendix I) Source of Data: Critiques and defense of work in BFA reviews; artist's statement; Documentation and statements for BFA Thesis Exhibition; Grades for liberal arts courses and GPA.	Regular semester BFA reviews & BFA Thesis Exhibition (Spring)	(same as above)	(same as above)
5	Assessment evaluation sheet (appendix I) Source of Data: Work exhibited in BFA reviews; artist's statement; Sketchbook plans and documentation for BFA Thesis Exhibition; Grades for all courses and GPA.	Regular semester BFA reviews & BFA Thesis Exhibition (Spring)	(same as above)	(same as above)

V. Assessment results:

The BFA in Studio Art program assessment provides the following results:

- Samples of its findings for the year reported
- Report of the data collected and aggregated for at least three of the measures listed in the table above
- Brief description of the significance of these data, how they provide evidence of the students' mastery of the program objectives

VI. Actions to improve learning:

The BFA in Studio Art program assessment reports on its actions including the following:

- Examples of changes (at course level or program level) made in the program in response to data gathered to improve student achievement
- Description the data/source of data that led to the changes
- Whether or not changes are planned for the following year

VII. Communication of assessment results:

Analysis of findings is initially done by the Chairperson, the Studio Assessment Coordinator, and the Executive/Curriculum committee. The findings are then presented to the faculty as a whole for discussion and recommendations.

Examples of the types of decisions, modifications, etc. that are made based on assessment findings:

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- Changes to application process and student selection
- Development of new programs (e.g., gallery programming)
- Enhanced communication pathways to students and faculty
- Recommendations for enhanced faculty support in foundations and capstone experience
- Curricular change with modified and/or new courses

Assessment findings are shared with the CVPA Academic Affairs Committee, dean/associate dean of the CVPA, and others in an Annual Report that is submitted each September.

VIII. Students' involvement

The program's assessment plan involves students in the following ways:

- Student evaluation of courses
- Evaluation of special events related to the program
- Faculty representation/advisement with student groups, e.g., Art Student League

IX. Actions to improve the process of assessment

Actions to improve the assessment process include the following:

- New or revised assessment methods or tools
- Changes in the way data are reviewed
- Strategies in communicating assessment results
- Whether changes to the process are planned or made

BFA in Studio Art – learning outcomes and assessment guide

Learning Outcomes:	(4) Outstanding	(2) Acceptable	(0) Unacceptable	Score
1) Aesthetic abilities: demonstrate the ability to create artworks with an aesthetic order that expresses their unique vision.	Student demonstrates the ability to create artwork with an original aesthetic order that expresses their unique vision.	Student demonstrates understanding of formal 2D and 3D elements and principles of design. Student synthesizes ideas and concepts into unified compositions as measured by artworks that utilize various media and techniques.	Student's work is scattered without deliberate composition and the synthesis of ideas.	
2) Technique and the comprehension of a medium's potential: demonstrate skill and craft when using tools and art/design materials within and beyond their area of concentration.	Student demonstrates an exceptional degree of craft, skill, and ingenuity when using appropriate tools and materials.	Student shows an understanding of the appropriate use of tools and craft for manipulating materials in a variety of media.	Student does not demonstrate skill in the use of fundamental techniques and tools.	
3) Presentation/career preparedness: prepare artworks skillfully for both exhibition and the creation of a coherent portfolio.	Student skillfully prepares artworks for exhibition, portfolio, and publication and makes active use of original presentation formats in the creation of works of art.	Student demonstrates the ability to present a coherent body of artwork consistent with professional presentation standards as measured by a completed portfolio and final exhibition.	Student presents work haphazardly without clear selection, organization, and serial development.	
4) Writing and communication skills: convey, interpret and summarize complex ideas effectively through both written and oral means.	Student conveys, interprets and summarizes complex ideas with distinctive rhetorical power through written essays, oral presentations, and professional, critical dialogue.	Student analyzes and conveys complex ideas clearly through written means as measured by his/her artist's statements. Student assesses, defines and defends his/her own works of art effectively as measured by participation in critiques.	Student lacks communicative ability to explain and critique his/her work and that of other artists.	
5) Research skills: demonstrate effective use of multiple global resources to gather information about areas of interest specific to their discipline.	Student synthesizes a range of thought streams resulting in unique interpretations of meaning, measured by depth of impact on the body of work.	Student demonstrates innovative use of multiple global resources to gather information about areas of interest specific to their discipline, as measured by the growth of their artwork.	Student work is weak in content without supportive information or historical ties.	

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ASSESSMENT PLAN – B.A. in New Media Design Practices

Program Name: B.A. in New Media Design Practices

Date: September 7, 2011

Program Director(s): Chris Burnett, Chairperson, Barbara Miner, Head of Studio Program, Barry Whittaker, NMDP coordinator

I. Mission and Goals:

The program incorporates new media curricula and features an externship and internship component, providing experiential and practice learning in combination with the creative and theoretical new media course offerings. Characteristics of the BA, NMDP degree program are as follows: (1) Learning the skills and conceptual aspects of both digital and photographic media as they apply to both print and interactive design fields; (2) Undergoing an externship component that provides students an observational, experiential learning opportunity; (3) Undergoing an intensive learning component that offers students experiential learning opportunities with direct practical application, as through special projects and opportunities with the Toledo Museum of Art, small businesses, university departments, and/or regional non-profits; (4) Acquiring a solid foundation for instructional preparedness to benefit student's advanced studies and/or intended new media design career paths.

II. External accreditation status:

Following approval by the University Senate, the National Association of Schools of Art and Design (NASAD) accepted the curriculum plan for the B.A. in New Media Design Practices in September 2010; the department is currently undertaking its self-study for NASAD re-accreditation in 2012.

III. Student learning outcomes:

Student outcomes of the B.A. in New Media Design Practices degree program linked with its mission and goals:

1. *Aesthetic abilities:* Students demonstrate the ability to design graphic works that expresses their creative vision together with the communicative needs of clients.
2. *Technique and the comprehension of a medium's potential:* Students demonstrate skill and craft in using digital tools and for print, screen, and emerging media.
3. *Presentation/career preparedness:* Students prepare a professional graphic design portfolio consisting of print, screen, and emerging media.
4. *Writing and communication skills:* Students convey, interpret and summarize complex ideas effectively through written, oral, and visual rhetoric.
5. *Research skills:* Students demonstrate effective use of multiple global resources in gathering information for the development of professional projects.

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*See appendix I for assessment rubric of SLOs

IV. Assessment measures:

SLO #	Data Collection		Data Review Process	
	<i>Evaluation instrument / Source of Data Internal/external Direct/indirect</i>	<i>Frequency of data collection</i>	<i>Who analyzes and reviews the data?</i>	<i>How often?</i>
1	Assessment evaluation sheet (appendix I) Source of Data: Application portfolios; Work presented/published for internships/externships; Scholarship award assessments; Selected course student work assessments; Grades for studio courses and GPA.	Annual applications; Annual internships/externships; Spring scholarship awards; ongoing selected course assessments.	Administrative Secretary of Department, Chairperson and Studio Assessment Coordinator; Executive/Curriculum committee; and whole studio faculty	Ongoing with each semester and regular review and end of spring semester.
2	Assessment evaluation sheet (appendix I) Source of Data: Application portfolios; Work presented/published for internships/externships; Scholarship award assessments; Selected course student work assessments; Grades for studio courses and GPA.	Annual applications; Annual internships/externships; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)
3	Assessment evaluation sheet (appendix I) Source of Data: Application portfolios; Work presented/published for internships/externships; Scholarship award assessments; Selected course student work assessments; Grades for studio courses and GPA.	Annual applications; Annual internships/externships; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)

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4	Assessment evaluation sheet (appendix I) Source of Data: Application portfolios; Work presented/published for internships/externships; Scholarship award assessments; Selected course student work assessments; Grades for studio courses and GPA.	Annual applications; Annual internships/externships; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)
5	Assessment evaluation sheet (appendix I) Source of Data: Application portfolios; Work presented/published for internships/externships; Scholarship award assessments; Selected course student work assessments; Grades for studio courses and GPA.	Annual applications; Annual internships/externships; Spring scholarship awards; ongoing selected course assessments.	(same as above)	(same as above)

V. Assessment results:

The BA in New Media Design Practices program assessment provides the following results:

- Samples of its findings for the year reported
- Report of the data collected and aggregated for at least three of the measures listed in the table above
- Brief description of the significance of these data, how they provide evidence of the students' mastery of the program objectives

VI. Actions to improve learning:

The BA in New Media Design Practices program assessment reports on its actions including the following:

- Examples of changes (at course level or program level) made in the program in response to data gathered to improve student achievement
- Description the data/source of data that led to the changes
- Whether or not changes are planned for the following year

VII. Communication of assessment results:

Analysis of findings is initially done by the Chairperson, the Studio Assessment Coordinator, and the Executive/Curriculum committee. The findings are then presented to the faculty as a whole for discussion and recommendations.

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Examples of the types of decisions, modifications, etc. that are made based on assessment findings:

- Changes to application process and student selection
- Development of new programs (e.g., gallery programming)
- Development of new external relationships for externships/internships
- Enhanced communication pathways to students and faculty
- Recommendations for enhanced faculty support in foundations and capstone experience
- Curricular change with modified and/or new courses

Assessment findings are shared with the CVPA Academic Affairs Committee, dean/associate dean of the CVPA, and others in an Annual Report that is submitted each September.

VIII. Students' involvement

The program's assessment plan involves students in the following ways:

- Student evaluation of courses
- Evaluation of special events related to the program
- Faculty representation/advisement with student groups, e.g., Art Student League

IX. Actions to improve the process of assessment

Actions to improve the assessment process include the following:

- New or revised assessment methods or tools
- Changes in the way data are reviewed
- Strategies in communicating assessment results
- Whether changes to the process are planned or made

Dept. of Music Assessment Plan
Compiled by Dr. Marc Moskovitz
Spring 1997

Bachelor of Music Performance

Performance

Goal: To teach students repertoire, technique, and pedagogy, in order that they be able to demonstrate accurate and musically expressive performance on major instrument or voice.

Objective: Students must achieve a level 8 in order to graduate, an established level that assumes a relatively high level of performance skill commensurate with the basic performance level for graduating music majors (baccalaureate degree) from any four-year collegiate institution in the U.S. The objective is that the student be sufficient to continue with graduate studies on their major instrument or have the proficiency to compete on the audition circuit with players of a similar educational background.

Assessment tools:

Continuous teacher evaluation in applied lessons. Additional student progress is evaluated by each departmental division semester-end juries or playing exam. Students either maintain current level, progress to next level, or are placed on "probation."

Timeline: In place

Sophomore comprehensives: Students who have completed three semesters of study will perform an end of semester hearing for representatives from entire department. For students who demonstrate a questionable degree of progress, discussion about the student's abilities in the other core requirements will ensue, in order to evaluate the student in a more "complete" manner. Faculty - student conference may take place to discuss area(s) of concern.

Timeline: Fall, 1998

Recitals: Junior and senior recitals are required prior to graduation. Student must demonstrate ability to perform varying styles under performance/stress related environment. Previous performance-related requirements, such as a selected number of performances on Noon Recital (Music 1000) should provide student with experience prior to the full-length recital.

Timeline: In place

Theory

Goal: To equip students with understanding of elements of theory, composition, and basic piano.

Objective: To develop proficiency in the areas of rhythmic and melodic dictation, form and analysis, and to be able to relate these skill on the keyboard.

Assessment tools: Regular examinations during semester constantly assess individual growth and progress, including testing of sight singing and keyboard proficiency exams.

Timeline: In place

Music History

Goal: To educate in the areas of music history and literature in order that student understand music in its historical context.

Objective: To develop a knowledge of musical traditions influenced by western European cultures including Europe, Russia, Scandinavia, and North, Central, and South America. Non-western musics are also studied, including those musics practiced in the west that were influenced by other cultures, such as jazz.

Assessment: Student progress measured through verbal expression of ideas in class, term papers, and written examinations, the latter which includes the requirement of critical thinking and familiarity of styles through listening.

Timeline: In place

Conducting

Goal: To provide the student with a basic understanding of the principles of conducting, including beat patterns, elements of transposition, and the basic skill related to either symphonic or choral conducting, depending on their major.

Objective: Students begin to develop the ability to listen to and lead a large ensemble and detect problems within a large body of players/singers. The student strengthens the conducting gestures of baton left hand and face, develops an approach to score study for music content and technical problems, and becomes familiar with and engages in efficient and effective ensemble rehearsal and teaching techniques. In addition, the student gains a familiarity with works appropriate to school ensembles.

Assessment: Following a videotaped in-class performance, each student fills out an evaluation based on their own conducting performance, which considers stick and rehearsal technique. In addition, in-class exams measure elements of terminology, transposition and listening familiarity. Each student also has an analysis project which shows the student's understanding of the technical problems encountered and rehearsal techniques involved in teaching a band/orchestra/choral composition

Timeline: In place

Additional assessment areas particular to the major

Piano

Goal: In addition to the above requirements and assessment procedures, piano students are expected to be able to demonstrate skills in the areas of sight reading, accompanying, and keyboard harmony.

Objective: By being proficient in the area of functional piano techniques, such as those listed above (goals), the keyboard student should be able to accompany much of the repertoire by sight or with minimal preparation. They should also have knowledge in the ways of harmonic improvisation so as to be able to add the logical harmony to any melodic line.

Assessment: Skills are measured through written and performance exams in class.

Timeline: In place

Jazz Studies

Goal: Students learn to improvise convincingly and inventively in various jazz styles.

Objective: Upon graduation, jazz majors should have a solid understanding of jazz styles and improvisational procedures, gained through the combination of jazz history, jazz theory, and jazz arranging courses, in addition to significant performance experience. The history and theory components operate and are assessed similarly as those stated above.

Assessment : In class students will demonstrate fluency performing jazz patterns, scales, and transcribed solos. Students will perform at the close of each semester in a jazz recital. In addition, four levels of jazz skills are established for evaluating students at the end of each year. Overall progress in all elements of the program will be evaluated by the faculty at this time.

Timeline: In place

Music Education

In addition to elements such as theory and history, mentioned above, the music education curriculum differs somewhat relative to the proficiency level requirement and involves a student teaching component, both treated below:

Performance

Goal: To teach students repertoire, technique, and pedagogy, in order that they be able to demonstrate accurate and musically expressive performance on major instrument or voice.

Objective: Students must achieve a level 6 in order to graduate, a level that assumes a solid level of performance skill. While it is not expected that the student of education attain the same level of ability as the performance major, the student should nonetheless have good command of the instrument, in order to be able to perform at a respectable level.

Assessment: Continuous teacher evaluation in applied lessons
Timeline: In place

Methods

Goal: Student to have basic working knowledge of the instruments of the orchestra and a basic understanding of the pedagogical issues as they relate to these instruments.

Objective: To acquaint the student with the various instruments that they may eventually be called upon to teach or conduct. Therefore, students learn basic fingering patterns, breathing and bow techniques, and gain the skills necessary to teach the beginner on any of these instruments.

Assessment: In class demonstrations and periodic written and playing exams throughout the semester. Synthesis class calls upon the student to rotate throughout the various sections, in order to teach the student to adapt quickly to the playing of a different instrument.

Timeline: In place

Student teaching

Goal: To provide hands on experience so students become familiar with a true teaching environment.

Objective: Student teaching has two objectives; one is simply to provide the education student with the opportunity to work with students in a classroom/orchestra/band setting, and allows them to demonstrate their knowledge in the areas of conducting and pedagogy. Since these sessions are monitored by faculty, it allows the faculty to evaluate the student's abilities in front of the true classroom.

Assessment: Student videotaping, which also helps the student learn from their own "performance." The teaching is also supervised by a faculty member, who can then advise the student on issues of pedagogy. Written assessments from both the faculty member and the co-operating teacher, as a standard evaluation form, in addition to self-evaluations by the student teachers.

Timeline: In place

THE UNIVERSITY OF TOLEDO
DEPARTMENT OF THEATRE AND FILM

ASSESSMENT PLAN
2003-2004

Mission

The Department of Theatre and Film is dedicated to the pursuit of excellence in instruction, in artistic practice, in theatre and film public performances and presentations, and in research and scholarship in theatre and film. The Department also recognizes that it has a public service responsibility, particularly to the campus and local community. *These goals are interdependent.* The mounting of theatrical performances simultaneously provides opportunities for instruction, artistic practice, research and scholarship. It also offers a distinctive cultural service to our campus and local community.

The primary mission of the Department is to offer quality educational experiences for our students, whether major or non-major, at both the introductory and baccalaureate levels of instruction. The Department offers various courses of student to address the University's humanities and general education or liberal arts requirements. In addition, the Department provides extra-classroom opportunities for students, non-majors as well as majors, to participate in a range of theatre and film activities. Lastly, in support of the College's commitment to writing proficiency the Department offers writing intensive courses at all levels.

The programs leading to majors in Theatre or Film aim to develop fundamental skills and techniques, a critical vocabulary and historical knowledge that lead to a fuller understanding of theatre and film as artistic expressions whose value to a modern society is basic. Students pursuing this degree are strongly encouraged to study general history, the other arts, and foreign languages, and to minor or double major in a social science, humanities, or another fine arts discipline. The major is principally appropriate for students who may wish to pursue graduate study in theatre or film, but it also offers an intellectual and artistic foundation that will serve for advanced study or a career in various fields.

Student Outcomes

Student learning outcomes for the B.A. in Theatre are as follows:

1. A knowledge of the major trends and styles, notable plays, and principal figures in the history of theatre and drama from ancient Greece to the present day, including some knowledge of traditional Asian theatre forms and of the modern (post-1920) American theatre.

2. An ability to analyze in writing plays drawn from different genres and historical periods in terms of their traditional components – plot, character, theme and language.
3. An understanding of the technical and design processes of modern theatrical production including some direct experience in lighting, costuming, scenic design and construction, and stage management.
4. An understanding of the managerial processes of modern theatrical production, including some direct experiences in such areas as box office management, house management, and advertising and promotion.
5. A familiarity with the basic expressive techniques, rehearsal procedures, and approaches essential for theatrical performance, including experience acting in a performance. A certain level of vocal and physical proficiency is also expected. Students should be able to demonstrate, for example, clear and articulate speech, with good vocal projection and breath support. Similarly they should be able to demonstrate a basic ability to use the body on stage as an instrument of characterization and to respond to various time and rhythm demands and spatial relationships.

Student learning outcomes for the B.A. degree in Film include:

1. Knowledge of film history, theatre and criticism.
2. An ability to analyze films drawn from different genres and historical periods.
3. Knowledge of film/video production techniques and the ability to demonstrate skills in diverse areas such as film production, video production, screenwriting, and animation.
4. A demonstrated ability to conduct independent research in film studies.
5. Completion of at least one advanced independent film or video production course and the demonstrated ability to engage in advanced original production work in film, video, or screenwriting.

Assessment Plan and Timeline for Implementation

The department uses several direct measures of student learning in the film/video area, including a combination of diagnostic tests, portfolio review, external evaluators, etc. Current approaches to assessment in the theatre area have been limited to periodic portfolio reviews and feedback from external reviewers. In 2001 an external review by the National Association of Schools of Theatre (NAST) provided a baseline assessment of program strengths and weaknesses. From that review and the renewed emphasis on assessment by the University, the Department of Theatre and Film has undertaken a revitalization of its assessment practices. The following represents the Department's assessment plan for 2003-2004.

The following represents the assessment timeline for the B.A. degree in Theatre:

1. Fall 2003. Collect writing samples from all incoming theatre majors (through the Perspectives in Theatre course) and keep on file for comparison with other samples drawn from the same students throughout their time in the program. Addresses learning goal #2.
2. Fall 2003. Compile and administer a diagnostic test to be given to graduating seniors (through the Professional Aspects course). Results to be used in curriculum planning to meet the student learning goals of the program. Addresses learning goals #1-5.
3. 2003-2004. Videotape all final scene presentations from acting, voice, movement and directing class. Tapes to be kept of file for comparison with other samples drawn from the same students throughout their time in the program. Addresses learning goal #5.
4. 2003-2004. Continuation of outside evaluators for theatrical productions, includes oral and written responses to all facets of production work. Addresses learning goals #3-5.
5. 2003-2004. Planning period for student portfolios including contents, review process, integration with required coursework, etc. Addresses learning goals #1-5.
6. Spring 2004. Development of a production evaluation tool to be used in assessing the effectiveness of the production program and its integration with curriculum. Addresses learning goals #4 and #5.
7. Spring 2004. Development of an entrance exam for all incoming theatre majors. Results to be used in conjunction with senior diagnostic exam to assessment program effectiveness. Addresses learning goals #1-5.
8. Spring 2004. Institute exit interviews with all graduating seniors. Addresses learning goals #1-5.
9. 2004-2005. Implement student portfolio reviews. Addresses learning goals #1-5.

The following represents the assessment timeline for the B.A. in film/video:

1. Fall 2003. Collect writing samples from all incoming theatre majors (through the freshman required film/video course) and keep on file for comparison with other samples drawn from the same students throughout their time in the program. Addresses learning goal #2.
2. 2003-2004. Continue to administer a diagnostic test graduating seniors as is currently the practice. Results are used in curriculum planning to meet the student learning goals of the program. Addresses learning goals #1-5.
3. 2003-2004. Plan for the implementation of an entrance exam for incoming film majors to assess their starting points in both knowledge base and analytical skills. Data will be used in conjunction with the diagnostic test to assess the trajectory of learning over the years in the program. Addresses learning goals #1-5.

4. 2003-2004. Continue practice of portfolio reviews to assess writing skills and analytical abilities. Addresses learning goals #1-4.
5. Spring 2004. Integrate peer review to the experience of the Annual Film/Video Student Show. Outside investigators will be invited to respond to a survey rating the adequacy of the technical skills shown in the work presented. Both outside reviewers and advanced level film students function as peer reviewers and respond to the work based on student learning objectives and student placement within the program. Program assessment therefore becomes part of the juried experience. Addresses learning goals #3 and #5.
6. Spring 2004. Institute exit interviews with all graduating seniors. Addresses learning goals #1-5.
7. Fall 2004. Implement entrance exam for incoming film majors. Addresses learning goals #1-5.

Specific Changes to Curriculum and Program Based on Assessment Data

In theatre, the implementation of the Perspectives in Theatre course, a required course for theatre majors, was a result of assessment activities. This course provides a broad foundation for reading, writing, and critical thinking skills necessary to succeed in the degree program. With its emphasis on writing, Perspectives addresses the learning goal of being able to analyze in writing plays drawn from different genres and historical periods. As well, the approval of several upper division courses as WAC courses, addresses this need as well.

The film faculty, with several years of assessment data on which to draw, has refined the curriculum to address issues illuminated by the assessment data. In particular, course content related to the analysis of film structure has been strengthened. Class sizes have been adjusted to provide greater access to film and video equipment, a necessary adjustment to meeting the learning objectives associated with production skill development.

Specific Changes in Department Program Planning and Resource Allocation Based on Assessment Data

Departmental resources have been reallocated to meet the growing need for additional equipment in the film/video area. With the increased number of film majors and the increased emphasis on advanced skills (learning objective #5), it has been necessary to provide greater access to the film and video technology. In the theatre major, new faculty hires have been shifted away from the design/tech area and into the performance area. This realignment of resources addresses the need for greater emphasis on the skill development (learning objective number 5) and can be viewed as a result of assessment activities. As our new assessment plan outlined above is implemented, additional adjustments in curriculum and resource allocation will be made to meet the needs identified in these assessment activities.

Types of Assessment Data to be Collected in 2003-2004 and Responsible Individuals

Types of data in both theatre and film include:

1. Diagnostic test results
2. Portfolios – film only (Theatre portfolios added in 2004-2005)
3. Entrance exams for freshmen (implemented fall 2004)
4. Collection of writing samples
5. Video tapes of final projects – theatre only
6. External reviewers and peer reviewers for theatre and film production work
7. Exit interviews
8. Production evaluation – theatre only

In general, the Chair of the Department of Theatre and Film and the department's curriculum committee oversee the assessment activities of both the theatre and film majors. A faculty member from film and one from theatre serve as the department's liaisons with the College of Arts and Sciences on matters related to assessment. In addition, specific persons are responsible for the collection and reporting of assessment data, including:

1. Diagnostic Tests – compiled and edited by the curriculum committee in consultation with area coordinators. Administered by the instructor of record in the Professional Aspects (required) course.
2. Film Portfolios – reviewed by members of the film/video faculty.
3. Entrance Exams – to be determined.
4. Writing Samples – collected and filed by the instructors of record of the Perspectives on Theatre course and the required freshman film course in the fall of any given year.
5. Video Tapes – coordinated by the instructors of record for each course.
6. External Reviewers – for film, coordinated by the film/video faculty; for theatre, coordinated by the Chair through the American College Theatre Festival.
7. Exit interviews – to be determined by the faculty of the department.
8. Production Evaluations – coordinated by the Production Coordinator for the theatre season.

All assessment materials (diagnostic tests, entrance exams, video tapes, production evaluations, etc.) will be filed in the main office and maintained by the departmental secretary under the supervision of the Chair. The curriculum committee will be charged with analyzing the department's assessment findings and reporting to the faculty at large. The Chair, in consultation with the faculty, will prepare an annual assessment report and will report departmental changes based on assessment findings.