Please attach a narrative (not to exceed 4 pages, excluding appendices) addressing the following:

- What are the student learning outcomes? Please provide a numbered list.
- Which learning outcomes were assessed?
- How were they assessed? (Programs must use at least one direct assessment of student learning.)
- Undergraduate programs should assess at least one University Undergraduate Learning Outcome (UULO) each year, which may or may not overlap with a program learning outcome.
- Graduate programs should assess at least one outcome related to one of the following graduate level requirements each year:
  - student engagement in research, scholarship, creative expression and/or appropriate high-level professional practice.
  - activities requiring originality, critical analysis and expertise.
  - the development of extensive knowledge in the field under study.
- What was learned from the assessment results?
- How did the program respond to what was learned?

Please limit the narrative portion of your report to no more than four pages. You may attach appendices with data, tables, charts, or other materials as needed. Please explain the relevant conclusions from any appendices in your narrative. Please contact the Office of Academic Assessment if you have questions or need assistance.
Special Note: It is imperative to note that this is a “boutique” program with eight candidates. It is designed to function as a professional supportive cohort. When one candidate is called into focus, it very much reflects on the cohort.

Student Learning Outcomes

1. Mastery of professional on-page formatting technique.
2. Execute a professional, verbal “pitch.”
3. Collaborate at every step of the “pitch.”
4. Identify the key elements of cinematic structure within the “pitch.”
5. Create a work of dramatic media from inception, pitch, first draft and subsequent drafts in the most professional manner possible.
6. Revise to a professional standard.
7. Recognize the strengths and weaknesses or completed written drafts of scripts.
8. Communicate, in a collegial manner, critical analysis of work present within the cohort.
9. Create a personal collection of written works for various dramatic media (stage plays, screenplays, teleplays, webisodes, and content for other emerging media). Each candidate should have a minimum of three feature screenplays, two teleplays and two samples from other media.
10. Present one of the collection as a culminating experience to a graduate committee as a capstone project.

Assessment of Outcomes: 7. Recognize the strengths and weaknesses of completed written drafts of scripts; and 8. Communicate, in a collegial manner, critical analysis of work present with the cohort.

Method: Part of the plan of study for the MFA program in Writing for Dramatic Media includes encouraging graduate candidates to take courses outside the Film designation. For this assessment, it was determined that professors in other disciplines would evaluate how well the Film graduate students were responding to work in Theatre and English graduate level classes. The respondents were Professor Jeffrey Koep, PhD, Theatre, and Professor Felicia Campbell, PhD, English.

These respondents were asked to evaluate the Writing for Dramatic Media students currently enrolled in a Stage-to-Screen Adaptations course, an Asian Literature course, and a Noir literature class.

Assessments: Dr. Koep on the Writing for Dramatic Media student: “Always reads every play. Watches all the films, sometimes twice. Good eye for transition from play to screen. Digs out what is under the writing. Understands Character. Has amazing insight into what is not obvious….In sense from a non-writing perspective she would be a good dramatic lit teacher. I find her challenging in a positive way.”

Dr. Campbell on two Writing for Dramatic Media students in Asian Literature: “…wonderful additions to my 760 class. Both are articulate and always contributed to class discussion. Their presentations were clearly A work. In addition, each presented
a paper at the 29th Annual Far West Popular Culture conference… so proud of the
them.”

Dr. Campbell on the candidates in Noir Literature, in which there are five of the
candidates: “The all sit together and they do participate in discussion. The author
presentations were fine.”

**Analysis:** That these students are excelling in courses in Theatre and Literary Fiction
demonstrates an extensive knowledge of their field of study. While they create writing
for performance, they are required to demonstrate a strong critical response skill set.
Given that when they apply those skills to typical graduate level literary analysis they get
“A” grades and are invited to present papers at conferences, this is especially
noteworthy. It is also a positive in that they sit together as part of our program is to
cultivate the importance of support for each other’s activities.

At this time, it is the intent of the program to continue to push the candidates into these
other areas of study while they work on their creative activity, the core reason they are in
the program. It is the observation of the head of Writing for Dramatic Media that this
has, in turn, enhanced their critical response to each other’s work in the core workshop
class as well as raises their appreciation for the literary value of their work.