Annual Academic Assessment Report Cover Sheet
Assessment reports are due the 1st Wednesday after the Fall Term

Program Information:

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<th>Program Assessed</th>
<th>MFA in Performance</th>
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<tbody>
<tr>
<td>Department</td>
<td>Theatre</td>
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<td>College</td>
<td>Fine Arts</td>
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<tr>
<td>Department Chair</td>
<td>Norma Saldivar</td>
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<tr>
<td>Assessment Coordinator</td>
<td>Phil Hubbard</td>
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</tbody>
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Date Submitted: 8/1/17 - This report address the first year MFA cohort group who began their program of study in Fall semester 2016. The previous report addressed the final year of the previous cohort (2013-2016).

Subsequent reports will be submitted at the conclusion of each year of study. The MFA Performance Program admits a cohort every three years. This year’s report will address one outcome. This is a modification form the original assessment plan.

Contact Person for This Report

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<th>Name</th>
<th>Phil Hubbard</th>
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</tbody>
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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.
Outcome #1 – Advanced Acting Technique. The MFA performance student will learn Stanislavsky based acting technique. The student will be able to analyze, stage, and perform in scenes selected from the modern American theatre movement of the 20th century.

Outcome #2 – Acting Styles. The MFA performance student will be able to act in, and understand the historical context and relevance of a variety of styles & genres of plays including Shakespeare, Comedy of Manners (Moliere, Restoration Comedy, Wilde, Coward) and Modern Styles (Chekhov, Ibsen, Shaw, Strindberg, etc.), Musical Theatre and Acting for the Camera.

Outcome #3 – Advanced Voice, Movement & Speech Technique. The MFA performance student will learn and be able to apply advanced technical skills of voice, movement and speech for the stage that will enhance characterization skills necessary for work on a variety styles and genres of plays.

Outcome #4 – Musical Theatre Skills. The MFA performance student will learn singing technique for the musical theatre and dance technique in a variety of disciplines including Ballet, Jazz, Modern and Ballroom dancing.

Outcome #5 – Professional Preparation. The MFA performance student will learn to audition and market his/her skills at a level appropriate to entering the acting profession.

Outcome #6 – Principles of dramatic structure and script analysis. The MFA performance student will be able to analyze a script from any period and style and discern its structure, form, and theme.

Outcome #7 – Theatre History and Dramatic Literature. The MFA performance student will be able to draw upon knowledge of theatre history when creating a theatrical performance.
This year's report will address only one learning outcome. This is a modification from the original assessment plan I presented in which four outcomes were to be addressed.

The first year in the program is a detailed study of the Stanislavsky based actor training taught in the program by multiple instructors. Thorough scrutiny specifically addressing the “advanced acting skills” is of singular importance in the first year. Subsequent reports regarding this cohort will consider multiple outcomes.

1) Learning Outcome Assessed in this report:

Outcome #1 – Advanced Acting Technique. The MFA performance student will learn Stanislavsky based acting technique. The student will be able to analyze, stage, and perform in scenes selected from the modern American theatre movement of the 20th century.

This outcome addresses activities requiring originality, critical analysis and expertise and the development of extensive knowledge in the field under study.

2) How were the outcome assessed?:

a. Were the students able to progress from step to step in the training systems introduced and the most basic and introductory level (semester 1 Fall 2016)?

b. Did the students integrate the skills acquired in the training systems presented to create and present staged material in class which was grounded in truth, showed embodied characters, and was integral to the “story-telling" required by the material. (American Theatre from the 20th and 21st centuries)?

c. Were the student’s acquired skills significant enough to demonstrate their appropriateness for casting in the competitive process of Nevada Conservatory Theatre productions and other local and national venues? Did they obtain casting and execute advanced role creation in the productions?
3) What was learned from the assessment results?

a. The recruiting team (Theatre Performance Faculty) selected an excellent group of “trainable" actors willing to fully participate in the systems and techniques presented in the curriculum. The group has “team" oriented values toward the work which is essential in the training process. Recruiting a group who work well together and serve the needs of the production wing of the department is an essential first step. In the industry, casting is critical. Selecting an MFA cohort is essentially casting.

b. Skills obtained in the training were “transferable" to the production process. This was noted by numerous guest directors and other artists who are involved in our production process.

c. Clarity of information is important. As there is not one unified acting practice taught by the entire faculty, finding a synthesis of various points of view is an essential responsibility of the student, and the faculty delivering the curriculum. Various points of view in actor training are quite common in academic theatre departments. The issue is not to merge and create a kind of homogenous training-this would be impossible, but to insist that the student synthesize the various threads to create their own distinct process.

2) How did the program respond to what was learned?

a. I believe there are principles and systems taught by our group which can be “perceived" as conflicting in their process can confuse the student. I say can be perceived because, in fact, the systems and principles are likely only different in their use of terminology and the rhetoric of the presenter.

b. The practice of acting has many points of view, methods, exercises, slogans, mottos, rules, tenants, etc. It is the job of the performance faculty not to quibble over such usage, but to assist the student in combining, forging, blending and otherwise synthesizing the work into a cohesive process which works for them.
c. A detailed discussion of this issue is in order for our faculty group to deliver the best learning opportunity for our students. A retreat or long-meeting format to discuss and evolve the work we do could go a long way toward making the teaching and learning more concise and precise and to assist our students in developing a repeatable acting technique which serves them in their 2 remaining years and beyond that in the professional world.

This report will be shared with the performance faculty and department chair.