Annual Academic Assessment Report Cover Sheet

Program Information:

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<th>Program Assessed</th>
<th>MFA in Design and Technology</th>
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<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>Judith Ryerson</td>
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<td>Date Submitted</td>
<td>January 2018 for academic year 2016-2017</td>
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Contact Person for This Report

<table>
<thead>
<tr>
<th>Name</th>
<th>Judith Ryerson</th>
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<tbody>
<tr>
<td>Phone</td>
<td>(702) 895-3348</td>
</tr>
<tr>
<td>Email</td>
<td><a href="mailto:Judy.ryerson@unlv.edu">Judy.ryerson@unlv.edu</a></td>
</tr>
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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.

Learning Outcomes for Graduate MFA Design and Tech Program

Twice a year, at the December break and at the May break, each graduate student fills out a questionnaire that discusses their growth in all of these objectives listed below. The design tech faculty and the student’s direct graduate mentor, discuss the student’s assessment with the student, adding their own insights in a review manner.
UNLV MFA Design and Technical Program Academic Year Assessment

1) Communication Techniques: How have communication skills progressed this semester? (speaking, presentation, drawing, painting, drafting, model construction, rendering etc.) What could have been done differently?

2) Production Skills: What aspects of production has the student participated in? What skills were discovered and/or developed? What could have been done differently?

3) Professional Preparation: What have you done on your portfolio, resume, or networking this semester?

4) Interdisciplinary Context: What other academic courses did the student take and how has it informed their study of their chosen concentration?

5) Research: What research skills were employed this semester?

6) Collaboration: How do you collaborate? Has there been a standout collaborative aspect of your academic or production work that you enjoyed this semester? That you feel you missed out on?

ASSESSMENT NARRATIVE FOR ACADEMIC YEAR 2016-2017

MFA in Theatre Design & Technical Theater

This year's assessment will address one learning outcome per semester.

Learning Outcomes assessed in this report for Fall 2016 and Spring 2017 include #1) Communication and #2) Production Skills

2) How were the outcomes assessed?

Communication
Through assigning written reports
Responsible involvement in design/tech,
Perceived growth from the in-class presentations
Perceived ability to communicate well in a Production meeting setting
Use communication pathways like phones, emails, and face to face conversations responsibly on productions
Increased ability to visually represent theatrical elements
Production Skills
Working well with others on the design tech team
Creating Production elements successfully
Implementing new skills used in the Production process

3) What was learned from the assessment results?

Communication and Production skills go hand in hand. Each outcome nurtures and is the result of the other. There is an overall need to continue building communication skills. The production process can be intimidating when students are working with their faculty as Production peers. The physical drawing, drafting, painting skills will come with class involvement. The people skills that are so important in any negotiation, especially those in the performing arts, are the hardest to exemplify except in the production venue. The faculty works very hard with the Administrative faculty in charge of the costume production studio to identify places where better communication practices should be encouraged. The scenic design studio space also works hard. Their studio is more compartmentalized in terms of skill sets. Time has to be given to help the students build their interpersonal to team member communication. Each Production has a life of its own. It is not easy to create some standards, as the Production team member needs to have a larger basket of skills, in order to apply the one that will garner the best result.

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

All of the graduate design and tech areas are individually centered around each students’ need for success. Class room assignments are mercurial, as they need to create a good opportunity for the student to learn and succeed. The design tech faculty, over the last three years, continually finesses the processes of Production communication as applied to the theatrical season of plays being created. At the beginning of the semester, an overarching syllabus if presented that outlines the changes realized in the previous term, letting the students know what are the new standards of communication in this theatre setting. As the individual student grows, it is the responsibility of the faculty mentor to adjust the syllabus. It became apparent that the graduate costume design students needed some help with
understanding cutting and draping of fabric. The design studio time table was adjusted to include tutorials.

The Production calendar was analyzed to see if other, more productive uses of the student’s time and effort could be arranged. In fact, the first tech rehearsal was moved to Friday— one full week before opening night. In addition, the class calendar for all of the graduate design tech experiences in the graduate design studio time slot was also adjusted to help build class to production bridges.

In addition, we instituted a research presentation assignment in the graduate design studio all-skate experiences on Monday mornings. Each student has to research and report on some aspect of the human experience that either influences them as artists or has some correlation with a design assignment. We do on the spot critiques by the mentoring faculty as well as the student’s peers. We have found this a very helpful exercise in building communication.

When appropriate the faculty introduces, as many ‘what ifs’ into the narrative in order to build the skill tool bag.