Assessment Report – 2013

Evidence collected in spring & fall 2012

Report due March 30, 2013

Directions: Please complete a form for each of the programs within your department. This form was designed to provide a format for assessment reporting and should not be used to limit the amount of information provided. Each box that is attached to each of the sections is designed to adjust to varying lengths. If you have any questions, please contact Dr. Dan Bubb at x51506 or via email.

***Email form to assessment@unlv.edu (Academic Assessment/UNLV)

Program Information:

<table>
<thead>
<tr>
<th>Program</th>
<th>Master of Fine Arts - Directing</th>
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<tr>
<td>Department(s)</td>
<td>Theatre</td>
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<tr>
<td>College</td>
<td>Fine Arts</td>
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<tr>
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<td>(include phone/email)</td>
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<td>Date Submitted</td>
<td>April 29, 2013</td>
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1. Student Learning Outcomes for the program. List the Student Learning Outcomes for the program. Number for later reference.

1.) Collaboration – The ability to direct a theatrical production by working with a team that includes actors, designers, stage manager, and all attendant areas.
2.) Knowledge of Dramatic Literature – An understanding of the basic world canon of dramatic literature including emphasis on Shakespeare, Restoration, Eighteenth Century, Modern, and Contemporary plays.
3.) Directing of plays/productions – students will be able to direct plays in all theatrical genres. Ability to utilize the basics (staging, blocking, composition, pace, tempo, rehearsal scheduling, working with actors, etc.) in directing.
4.) Theatre History – knowledge of the progression of Theatre from the Greeks to the present.
5.) Play structure and analysis – ability to analyze plays. Understanding of various genres. Understanding of major theories and criticism.
6.) Professional Preparation – Ability to present themselves as prepared professionals through an understanding of producing, budget planning, union requirements, reality of the workplace, and adjunct areas (media) in which directors might find employment.
7.) Research – Ability to research specific plays and historical eras. Ability to determine reasons for successes and failures of past productions. A sense of a play’s importance to the era in which it was written and in a contemporary context.
8.) Acting methods/techniques – Ability to work with actors trained in a variety of acting training methods.
9.) Visualization and setting – Understanding of the effect and contributions visual climate and sound make to a production.

2. Planned assessments: Methods, Instruments and Analysis. According to the Assessment Plan for this program, what were the planned assessments to be conducted during the Spring & Fall 2012 Academic Semesters?

<table>
<thead>
<tr>
<th>Assessment Instrument (e.g., survey, exit exam)</th>
<th>Learning outcome(s) assessed (list by #)</th>
<th>Expected Measures (results that would indicate success)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Proposals for Each Directing Assignment</td>
<td>2, 4, 5, 6, 7, 8, 9</td>
<td>Each student submits proposals for plays they wish to direct. Proposals include: Historical background; concept for production; “fit” within a season; how the production benefits them, specifically as a director. Proposals are evaluated by: the Advisor, Artistic Director; Producing Director; Season selection committee (faculty); and, Directing committee. The proposals require research and effort. The proposal demonstrates the students understanding, or lack thereof, of the outcomes.</td>
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<tr>
<td>Evaluation of Productions Directed/Directing Assignments</td>
<td>All outcomes</td>
<td>During the production process the student meets weekly with their production (directing) advisor to discuss progress. The student also meets with discrete design/technical faculty. Following the close of a production each student organizes an open forum to which all faculty are invited. The student receives feedback directly.</td>
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<tr>
<td>End of Semester Review</td>
<td>All outcomes</td>
<td>Each student meets for evaluation by the Directing Faculty. Their progress in actual directing, as well as, their growth as directors in classes which they are enrolled is discussed to assist in identifying areas which need attention.</td>
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</tbody>
</table>
Rehearsal Visitation/Directing Assignments | 1, 3, 5, 6, 7, 8 | The faculty member assigned to advise a specific production attends rehearsals at least weekly. The faculty member offers immediate feedback on the director’s progress.

The student must report in a weekly meeting with the Directing Coordinator (who also attends rehearsals) to determine if the production is progressing as planned. All elements are discussed.

Design Faculty visit rehearsals to determine the student’s use of scenic elements.

Weekly Meetings with Directing Coordinator | All outcomes | Students and the coordinator meet to discuss courses and any directing assignment. This provides up to the date information on how all outcomes are being achieved. One student, for example, in Fall 2011, changed a directing proposal to a different play which would offer them experience in new/uncomfortable genre.

Outside Employment/Opportunities | All outcomes with emphasis on 6. | Students are expected to pursue directorial assignments outside of the University.

Both students found such opportunities. One directed for a semi-professional company. The other for an academic institution and a community theatre.

In both cases the outside persons reported the students were professional, knowledgeable, and assisted the quality of the work.

3. Results, conclusions and discoveries. What are the results of each planned assessment listed above? Is the outcome at, above, or below what was expected? What conclusions or discoveries do you draw from the results? Describe below or attach to the form.

Both students in this program completed directing two fully realized productions in 2012. The emphasis in second/third year was on exposure to directing difficult plays for the Nevada Conservatory Theatre at UNLV.

One student directed On the Verge a modern/contemporary stylistic play which utilized skills in circus and commedia that he already possessed. The play presented the director a major challenge in that he needed to create a combination realistic/non-realistic world coupled to presentation/representational style. The production was cited as moderately successful in faculty review.
The second student directed Rabbit Hole, a realistic, contemporary play which delves into grieving and how grieving is approached by different genders. This required the student to research psychology journals and papers and to attempt to incorporate her findings in the actual production. The play also challenged her in creating a “realistic” play within the “skewed” psyche of the two main characters. She was challenged to assist actors in playing against “types.”

The production, Rabbit Hole, was labeled a success by the faculty. The student demonstrated her ability to communicate with actors.

This student also had a less than satisfactory relationship with the designer. It proved an excellent learning experience and she was forced to work with a stage design that she was less than pleased with.

It should be noted that in the case of Rabbit Hole, the play served as the student’s Thesis Production. She was evaluated by her graduate committee and passed her oral defense.

4. **Use of results.** What program changes are indicated, and how will they be implemented? Include a description of who will review and act on the findings. If none, describe why changes are not needed.

As reported in the previous Assessment Report (2012) emphasis on preparation and research increased markedly. Both “tackled” difficult scripts which forced them to research areas outside of theatre such as history, psychology, writings and science.

Both students, in this year, demonstrated an increased appreciation for director/designer interaction. They left the “feel good” idea that often pervades true collaboration. Both were forced to work with designers who did not always share/appreciate the director’s vision. This meant the directors needed to focus on final production rather than momentary battles.

5. **Progress.** Describe program changes that have been recommended in past reports. What progress has been made since the recommendation?

Both MFA Directing students have successfully matriculated the Directing Program and graduate in May 2013. Both have expressed feelings that they are stronger for having participated in the program. Both have obtained employment that will make use of their directing talent and skills.
It was quite evident during the students’ final examinations (graduate) that the requirement to enroll in Dramatic Literature classes was successful and beneficial. An “outside” representative from the Department of English served on each students’ graduate committee. This faculty member commented that these Oral Examinations were the best she had encountered in the Theatre area.

Both students earned the respect of the Department faculty as Directors. The directing quality was, in the final year, comparable to most plays directed by faculty.

Unfortunately the budget reductions and economic climate has resulted in the MFA in Directing program being put on hiatus indefinitely. Thus, a new “class” of students will not be admitted.