

TEXAS TECH SCHOOL OF THEATRE & DANCE

BFA DESIGN SEMSTER REVIEW CRITERION *NAST COMPETENCIES MET*

SCORING: 0-Very Poor, 1- Poor, 2-Fair, 3-Good, 4-Excellent, 5-Exceptional

CATEGORY	ASSESSMENT	NAST STUDENT LEARNING OBJECTIVES
OVERALL ASSESSMENT	Assessment of overall growth since beginning the semester	The ability to develop and defend informed judgments about theatre. TS (4)
	Assessment of overall growth since beginning the program	An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources. TS (3) The ability to develop and defend informed judgments about theatre. TS (4) Technical skills requisite for artistic self-expression in at least one major area of production (for example, acting, design/technology, playwriting, directing) and those skills must be progressively developed to the highest level appropriate to the particular area of concentration. Technical proficiency standards should be established for each level of study. The achievement of a specified level of proficiency in technique should be required for retention at each level and must be required for graduation. P (a) Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.
	Sustaining a seriousness of purpose in all aspects of the program	Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.
	Continuing to refine presentation skills (course work, and review)	The ability to think, speak, write clearly and effectively, and to communicate with precision (GE 1) Ability to understand and articulate basic elements and principles of design theory. (b) Ability to understand and articulate basic elements and principles of composition related to line, shape, color, texture, and sound. DT (c) Understanding of the aesthetic use of color. DT (d) Ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors. DT (f)
ACADEMICS	Maintaining a cumulative GPA of 2.5 or higher	Knowledge and skills sufficient to work in both collaborative and individual roles in matters of theatre interpretation. P (e)
	Coursework demonstrates growth in artistry, range of aesthetic professional preparation, depth, and breadth of knowledge outside of primary discipline of interest/focus, technology	An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources. TS (3) Ability to conceptualize and realize a design aesthetic consistent with the overall artistic concepts of a production. DT (a) An overview understanding of the major aspects, techniques, and directions in the area of concentration. P (b) Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.
COLLABORATION	Demonstrating overall positive impact on all aspects of the student experience	Synthesis. While synthesis is a lifetime process, by the end of undergraduate studies students should be able to work independently on a variety of professional problems by combining, as appropriate to the issue, their capabilities in performance, repertory, theory, history, and technology, as well as other fields they have studied.
	Production work illustrated a focus or growth in understanding of safety standards, cultural sensitivity/inclusive practice, and/or responsiveness to conditions unique to needs of the production	Ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors. DT (f) An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources. TS (3)
	Maintaining a professional attitude while working on production assignment	Fundamental, comprehensive understanding of the various elements and basic interrelated processes of creation, interpretation, performance, and production. P(d) Fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product. DT (i)
PRODUCTION ASSIGNMENTS AND ARTISTRY	Successfully completing a major production assignment during the semester	An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces. TS (2) Ability to conceptualize and realize a design aesthetic consistent with the overall artistic concepts of a production. DT (a) Fundamental knowledge of the total design process, including the progression of raw materials through multiple design "shops" and the roles that various craftspeople play in the creation of a finished product. DT (i) Opportunities for experience in the design/technology aspects of theatre in a variety of formal and informal settings throughout the entire degree program, including an opportunity to design and/or create the technology for at least one fully realized production during advanced study that will be presented before an audience prior to graduation. DT (n)
	Gaining practical/applied understanding of their role in the collaborative process through production assignment	Growth in artistry, technical skills, collaborative competence, and knowledge of repertory through regular performance and production experiences. Students must have such experiences throughout degree program. P (f) Ability to communicate design ideas and realities to other personnel involved in the production, including directors, other designers, stage managers, and actors. DT (f)
	Developing an advanced knowledge of design in one or more disciplines within design, technology, and management	An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources. TS (3) An overview understanding of the major aspects, techniques, and directions in the area of concentration. P (b) Technology. Students must acquire a working knowledge of technologies and equipment applicable to their specialization. Understanding of the aesthetic use of sound. DT (e) Ability to demonstrate an understanding of basic engineering principles (electrical, mechanical, and/or structural) as they relate to chosen design specializations. DT (k)
	Demonstrating growth in artistry in production assignments	The ability to think conceptually and critically about text, performance, and production. TS (1) Experience with specific repertoires and comparative standards of production quality through performance, academic study, and attendance at productions R (b)
	Production materials and documentation demonstrate growth (clarity, completeness, artistic refinement) appropriate to professional standards and best practice	Ability to produce and communicate design ideas with freehand drawings. DT (g) Ability to provide formalized, accurate production models and drawings by hand and/or through the use of current industry standard software programs. DT (h) Ability to demonstrate an understanding of basic engineering principles (electrical, mechanical, and/or structural) as they relate to chosen design specializations. DT (l)
	Production work demonstrates superior understanding of text, theme, cultural context, mode of presentation, and period (if applicable)	Familiarity with theatre literature of various historical periods, cultural sources, and modes of presentation. R (a) The ability to place works of theatre in historical and stylistic contexts and have some understanding of the cultural milieu in which they were created. HTC (3) Fundamental knowledge of décor, architecture, furniture, dress, crafts, and art as they relate to various historical periods. DT (h)
		Technology. Students must acquire a working knowledge of technologies and equipment applicable to their specialization T
PROFESSIONAL PREPARATION	If applicable: Production Work illustrates superior use of and application of technological approaches unique to each discipline	
	Overall assessment of resume materials and presentation	Preparation and presentation of a professional résumé and a portfolio of design-and technology-related work that demonstrate one's abilities, strengths, processes, and experiences. DT (m)
	Overall assessment of Portfolio materials and presentation	Preparation and presentation of a professional résumé and a portfolio of design-and technology-related work that demonstrate one's abilities, strengths, processes, and experiences. DT (m)