

**Department of Theatre and Dance**  
**Assessment: Final Report**  
**Submitted June, 2012**  
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## Executive Summary

### 2011-2012 Aggregate Assessment Data Summary

This year's assessment data reveal that the department continues to make improvements in the delivery of its learning goals. The faculty has worked steadily for the last three years to improve content and sequencing in the area of analysis, and assessment data shows an upward trend in the percentage of green ratings. Assessment data indicates that there are still challenges in the delivery of the technique learning goal, but the faculty have concluded that the curriculum and instruction are not the sources of the low number of green ratings. Rather, issues of faculty workload, unavailability of proper facilities, inadequate opportunities for application of skills, and the manner in which faculty evaluate student progress in this area for assessment purposes will be investigated.

### Comparative data, 2009-2012, in delivery of learning goals (aggregate data for all majors, freshman through junior years)

# of 08-09 samples: 100

# of 09-10 samples: 133

# of 10-11 samples: 124

# of 11-12 samples: 108

Learning Goal	Green				Yellow				Red			
	08-09	09-10	10-11	11-12	08-09	09-10	10-11	11-12	08-09	09-10	10-11	11-12
Collaboration	93%	87%	91%	<b>89%</b>	7%	11%	9%	<b>10%</b>	0%	1%	0%	<b>1%</b>
Analysis	62%	71%	73%	<b>70%</b>	38%	27%	26%	<b>28%</b>	0%	2%	1%	<b>2%</b>
Technique	47%	53%	65%	<b>62%</b>	52%	46%	33%	<b>36%</b>	3%	1%	2%	<b>2%</b>
Professionalism	76%	77%	85%	<b>86%</b>	23%	22%	14%	<b>12%</b>	2%	1%	1%	<b>2%</b>
Meaning/Value	89%	91%	89%	<b>92%</b>	11%	8%	8%	<b>8%</b>	2%	1%	1%	<b>0%</b>

### Program Strengths:

- Trends in assessment data reveal consistent success in delivering the departments 5 learning goals, as well as a relatively consistent increase in green ratings overall.
- The BFA in Musical Theatre remains the strongest and most attractive program in the department in terms of perceived quality and recruitment, and the recent success of alums holding this degree has enhanced its prestige. The success of this program continues to enhance the overall reputation of the department in the market.
- The BA program is growing due to the program's reputation and the faculty's successful efforts to convert denied BFA applicants to BA students, as well as efforts to enhance advising/mentoring BA students.

- While Stage Management and Theatre Administration are still small programs, we predict growth, especially with the promise of new facilities. Both degrees are rare in the marketplace, and interest has increased.
- The continued development of Pipe Dreams Studio Theatre and the New Musicals Workshop, both relatively rare initiatives at the university level, add visibility and appeal to the department in addition to providing invaluable experience and learning opportunities.

**Highlights of 11-12 activities include:**

- The development of a more stable model for the management and mission of Pipe Dreams Studio Theatre
- A fully mounted, collegiate premiere production of *Golden Gate*, a new musical by Michael Kooman and Chris Dimond, alums of the New Musicals Workshop
- Incorporation of expanded course content for M/TH majors to include pop-rock audition/performance technique
- The third year of the new format of the New York Showcase, which is proving to be a much more rewarding format for students entering the NYC market
- Involvement of theatre faculty and students, especially BFA Theatre Administration majors and students involved with Pipe Dreams, at the annual Self-Employment in the Arts conference in Chicago
- Successful hiring of a new faculty member dedicated to the Stage Management and Theatre Administration programs

**Program weaknesses:**

- **Facilities:** This year the department completed the preliminary work with consultants on plans for the proposed Center for Theatre and Dance. As stated in last year's report, the planning of the new facility highlighted the appalling inadequacy of current departmental facilities and equipment. Last year, the Old Gym and Pipe Dreams II both became unusable for a time due to leaking roofs. Faculty are hesitant to push for capital improvements to existing facilities because of the promise of a new facility. Meanwhile, facilities and equipment continue to age and become either dangerous or obsolete. **Faculty workloads:** the pressures of mounting a full production season while teaching courses continues to contribute to faculty burn-out, especially in the Design/Tech area
- **Marketing:** distinctive departmental programs and activities are not marketed effectively to prospective students or to local audiences

## **Section 1: Departmental Snapshot**

### **Degree Programs Summary**

In 2011-2012, the Department offered the following degrees:

Bachelor of Arts in Theatre

Bachelor of Fine Arts in Musical Theatre

Bachelor of Fine Arts in Theatre with emphases in Acting, Design/Technical, Stage Management, and Theatre Administration.

## Description of degrees

**The BA in Theatre** curriculum emphasizes breadth and individualization within the program according to the students and their academic and professional goals. Students in the BA degree program engage in a variety of academic and production experiences. Some pursue a theatre major coupled with an additional major outside of theatre. Others follow informal “tracks” of study beyond the core courses and outside of the existing BFA programs (dramaturgy, technical theatre, children’s theatre). A successful BA graduate will go on to graduate school, pursue a career in professional or not-for-profit theatre, or perhaps use their theatre education as ancillary preparation for pursuing different career opportunities (communications, law, arts advocacy, etc.).

Students either select the BA program (based on the university’s admissions criteria) or are placed in the BA program as the result of an unsuccessful audition/interview for one of the BFA programs.

**The BFA in Musical Theatre and the BFA in Theatre** with emphasis in Acting, Design/Technical, Stage Management or Theatre Administration curricula are focused, sequenced curricula emphasizing pre-professional training in specific areas of theatrical practice. The curricula combine technique courses with core theatre courses in dramatic literature, theatre history, play analysis, etc. to ensure a solid theoretical framework within which to develop practical skills. A successful BFA graduate will pursue and secure work in the professional arena (local, regional or national).

Students are admitted to the BFA programs in Theatre and Musical Theatre based upon auditions and/or interviews and only after being admitted to the University. After being admitted to any BFA program, students must pass a second audition/interview (“hurdle”) at the end of their freshmen year. If a student does not pass their hurdle, they may be re-directed into either the BA program or one of the other BFA programs, based on the faculty’s assessment of their proficiencies and aptitudes. If, at any point in matriculation, the faculty determine that a BFA student’s work has declined or become deficient, the student may be removed from the BFA program.

## Relevant Departmental Statistics:

Majors by class, beginning of fall 2006

	<u>M/TH</u>	<u>Acting</u>	<u>Direct/SM/TH Mgmt</u>	<u>Tech</u>	<u>BA</u>	<u>Totals</u>
Freshmen	19	12	7	2	33	73
Sophomores	16	10	3	3	24	56
Juniors	10	7	4	6	11	38
Seniors	<u>13</u>	<u>7</u>	<u>6</u>	<u>5</u>	<u>5</u>	<u>36</u>

<b>Totals</b>	<b><u>58</u></b>	<b><u>34</u></b>	<b><u>8</u></b>	<b><u>20</u></b>	<b><u>62</u></b>	<b><u>203</u></b>
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% of total class    28.6%    17.7%    9.8%    7.9%    36.0%    100.0%

Majors by class, beginning of fall 2007

	<b><u>M/TH</u></b>	<b><u>Acting</u></b>	<b><u>Direct/SM/TH Mgmt</u></b>	<b><u>Tech</u></b>	<b><u>BA</u></b>	<b><u>Totals</u></b>
Freshmen	20	10	3	7	17	57
Sophomores	10	6	2	3	24	45
Juniors	10	8	2	3	22	45
Seniors	<u>9</u>	<u>8</u>	<u>4</u>	<u>6</u>	<u>12</u>	<u>39</u>
<b>Totals</b>	<b><u>49</u></b>	<b><u>32</u></b>	<b><u>11</u></b>	<b><u>19</u></b>	<b><u>75</u></b>	<b><u>186</u></b>

% of total class    26.3%    17.2%    5.9%    10.2%    40.3%    100.0%

Majors by class, beginning of fall 2008

	<b><u>M/TH</u></b>	<b><u>Acting</u></b>	<b><u>Direct/SM/TH Mgmt</u></b>	<b><u>Tech</u></b>	<b><u>BA</u></b>	<b><u>Totals</u></b>
Freshmen	21	4	1	2	38	66
Sophomores	16	8	4	5	12	45
Juniors	5	6	1	0	18	30
Seniors	<u>11</u>	<u>8</u>	<u>2</u>	<u>4</u>	<u>18</u>	<u>43</u>
<b>Totals</b>	<b><u>53</u></b>	<b><u>26</u></b>	<b><u>8</u></b>	<b><u>11</u></b>	<b><u>86</u></b>	<b><u>184</u></b>

% of total class    29%    14%    4%    6%    47%    100.0%

Majors by class, beginning of fall 2009

	<b><u>M/TH</u></b>	<b><u>Acting</u></b>	<b><u>Direct/SM/TH Mgmt</u></b>	<b><u>Tech</u></b>	<b><u>BA</u></b>	<b><u>Totals</u></b>
Freshmen	25	16	5	5	30	81
Sophomores	14	2	3	1	21	41
Juniors	7	5	6	4	15	37
Seniors	<u>5</u>	<u>6</u>	<u>1</u>	<u>0</u>	<u>13</u>	<u>25</u>
<b>Totals</b>	<b><u>51</u></b>	<b><u>29</u></b>	<b><u>15</u></b>	<b><u>10</u></b>	<b><u>79</u></b>	<b><u>184</u></b>

% of total class    28%    16%    8%    5%    44%    100.0%

Majors by class, beginning of fall 2010

	<b><u>M/TH</u></b>	<b><u>Acting</u></b>	<b><u>Direct/SM/TH Mgmt</u></b>	<b><u>Tech</u></b>	<b><u>BA</u></b>	<b><u>Totals</u></b>
Freshmen	30	4	2	6	16	58

Sophomores	19	4	3	6	21	53
Juniors	9	3	3	2	24	41
Seniors	<u>6</u>	<u>6</u>	<u>5</u>	<u>4</u>	<u>14</u>	<u>35</u>
<b>Totals</b>	<b>64</b>	<b>17</b>	<b>13</b>	<b>18</b>	<b>75</b>	<b>187</b>

% of total class    34%            9%                    7%                    10%                40%                100.0%

Faculty/Staff 2006-2007

<b>Full-Time Faculty</b>	10
<b>Part-Time Faculty</b>	5
<b>Full-Time Staff</b>	3.5

Faculty/Staff 2007- 2012

<b>Full-Time Faculty</b>	13*
<b>Part-Time Faculty</b>	2
<b>Full-Time Staff</b>	3

\*One FT faculty promoted to CFA Dean, another FT faculty promoted to Interim Chair, both with decreased teaching load

Facilities 2006 to present

<b>Classrooms*</b>	3
<b>Dance Studios</b>	3
<b>Library</b>	1
<b>Offices</b>	14
<b>Rehearsal Rooms</b>	2
<b>Special Shops</b>	3
<b>Storage Rooms</b>	2
<b>Theatres</b>	3

- One “classroom” is a CAD lab used only for one specific course offered approximately every other year.

**Section 2: Departmental Learning Goals**

The Mission of the Department of Theatre and Dance, revised in 2009, is as follows:

***Our mission** as students, teachers, artists, and disciplined theatre professionals is to develop an intellectual and imaginative engagement with our*

*audiences using the theatrical and dramatic arts as both method and subject of inquiry.*

*Through the rigorous practice of craft in the classroom and onstage, we investigate and interpret the spirit and intellect of the individual as well as the important ideas, peoples, and perspectives of the world at large.*

Thus, threading together departmental curricula, programs, and planning is a commitment to liberally educate students (the “literary and classical”) who, as professionals (the “practical”), can explore the world in all its diverse complexity. The mission proposes that students:

- must “know” their world so that they can engage it through performance;
- must see performance as a means by which to engage themselves and their audiences in important ideas;
- must continually re-evaluate the nature of their world and its diverse communities;
- and must participate in the communities within which they live.

The mission reflects the influence of the university-wide curriculum. In addition, the three Core Questions that permeate students’ education: “Who am I? How can I know? What should I do?” form the basis for two central questions asked of theatre students: “What do I want to say as a theatre-artist? How can I say it?” These questions are asked of all students in a variety of ways and in many experiences throughout their four years in the program.

**The Departmental Learning Goals** are essentially the same in all majors: collaboration, analysis, technique, professionalism, and a life of meaning and value. The goals are defined as follows for the BA program:

1. **Collaboration:** emphasized in the first year and continued throughout a student’s experience, collaboration refers to students’ abilities to participate in the production process. Participating effectively is emphasized as opposed to having a proficiency in a single area.
2. **Analysis:** an element heavily focused on in Play Analysis (the introduction to the discipline course), analysis is a continued focus ultimately requiring fluency in historical, literary and theoretical traditions.
3. **Technique:** technique challenges students to express and explore ideas and actions in various methods of expression within their areas of interests. These methods vary with each student’s individual focus.
4. **Professionalism:** an essential element for all majors, professional experiences for students in the BA major build work related values that define students’ conduct in the classroom and within their individual areas of emphasis. Not all BA majors will be professional in the same manner. Some will be dramaturges; others will go on to graduate schools.

5. **Meaning and Value:** as an element, meaning and value asks students to integrate all elements of their liberal education to create lives that are both professionally satisfying and personally meaningful.

The Goals are defined as follows for the BFA programs:

1. **Collaboration:** brings students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
2. **Analysis:** experientially teaches advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.
3. **Technique:** equips students with the means to both express and explore important ideas in a global context within their chosen area of focus.
4. **Professionalism:** instills in students a set of ethical values that guide them as working professionals and educated individuals in a global society that will sustain them as artists and professionals in whatever endeavor they may choose.
5. **Meaning and value:** asks students to integrate all elements of their liberal education to create lives that are both professionally successful and personally meaningful.

### Section 3: Departmental Learning Stories

The learning stories for each degree are detailed in Appendix I. The Learning Story includes discussion of how each learning goal is emphasized and evaluated in each year of matriculation.

### Section 4: Assessment Methods and Practices

#### Assessment Methods

In 2005-2006, the Department instituted a year-end evaluation system that functions as a universal assessment and data collection point across all majors at the end of the freshman, sophomore and junior years. Students are first asked to evaluate their own progress toward the learning goals. Then, in a conference with two faculty members, the faculty assign their evaluation of that student's progress. The following "GYR" rubric is used:

<b>Freshmen</b>	<b>Sophomore</b>	<b>Junior</b>	<b>Senior</b>
<b>Green</b> =sufficient progress <b>Yellow</b> =moderate progress <b>Red</b> =insufficient progress to remain in the program	<b>Green</b> = progress <b>Yellow</b> =moderate progress <b>Red</b> =insufficient progress to achievement competency	<b>Green</b> = excellent progress <b>Yellow</b> =progress befitting competency <b>Red</b> =insufficient progress that falls below competency	<b>Green</b> =excellent achievement <b>Yellow</b> =competent achievement <b>Red</b> =incompetent



### Evaluation of Assessment Methods

The use of the revised Year-End Evaluation Form in the spring of 2006 was sporadic and inconsistent among students and faculty. Increased and more consistent use of the form in the spring of 2007 rendered more reliable and comprehensive indicators of student performance. Consistent use of this form in Spring 2008 has yielded some meaningful data and serves as an extremely important tool for student evaluation. With consistent use of the form from 2009 to the present we now have comparative data to use to note progress or decline and to begin to track trends. However, discussion continues within the department and among leaders in the CFA Division about correlations between student performance, curricular delivery, and assessment instruments, and as a result incremental adjustments in departmental assessment practices, analysis, and reporting is ongoing. The intent of these adjustments is to:

- Enhance correlations between objective data and subjective analysis of student learning
- Streamline analysis and reporting of assessment data
- Create additional/alternative data collection points to reveal trends in student progress through matriculation

### Assessment Practices

Detailed departmental and degree-specific assessment practices are detailed in Appendix II.

### Section 5: Assessment Data

#### Year-End Evaluation Aggregate GYR Data (faculty ratings only, except for Meaning and Value learning goal)

#### ALL MAJORS (Musical Theatre, Design/Tech, BA, etc.) BY CLASS/YEAR

##### 07-08 Freshmen: (45 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	33 (73%)	11 (24%)	1 (2%)
Analysis	18 (40%)	24 (53%)	3 (7%)
Technique	17 (38%)	25 (56%)	3 (7%)
Professionalism	32 (71%)	9 (20%)	4 (9%)
Meaning and Value	37 (82%)	8 (18%)	0

##### 08-09 Freshmen (45 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	43 (96%)	2 (4%)	0 (0%)
Analysis	24 (53%)	21 (47%)	0 (0%)
Technique	13 (29%)	30 (67%)	2 (4%)
Professionalism	34 (76%)	10 (22%)	1 (2%)

Meaning and Value	<b>41 (91%)</b>	<b>4 (9%)</b>	<b>0 (0%)</b>
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**09-10 Freshmen (64 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>51 (80%)</b>	<b>12 (19%)</b>	<b>1 (1%)</b>
Analysis	<b>39 (61%)</b>	<b>23 (36%)</b>	<b>2 (3%)</b>
Technique	<b>28 (44%)</b>	<b>35 (55%)</b>	<b>1 (1%)</b>
Professionalism	<b>43 (67%)</b>	<b>19 (30%)</b>	<b>2 (3%)</b>
Meaning and Value	<b>58 (91%)</b>	<b>6 (9%)</b>	<b>0 (0%)</b>

**10-11 Freshmen (49 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>47 (96%)</b>	<b>2 (4%)</b>	<b>0 (0%)</b>
Analysis	<b>37 (76%)</b>	<b>11 (22%)</b>	<b>1 (2%)</b>
Technique	<b>33 (67%)</b>	<b>13 (27%)</b>	<b>3 (6%)</b>
Professionalism	<b>41 (84%)</b>	<b>7 (14%)</b>	<b>1 (2%)</b>
Meaning and Value	<b>45 (92%)</b>	<b>4 (8%)</b>	<b>0 (0%)</b>

**11-12 Freshmen (36 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>47 (96%)</b>	<b>2 (4%)</b>	<b>0 (0%)</b>
Analysis	<b>37 (76%)</b>	<b>11 (22%)</b>	<b>1 (2%)</b>
Technique	<b>33 (67%)</b>	<b>13 (27%)</b>	<b>3 (6%)</b>
Professionalism	<b>41 (84%)</b>	<b>7 (14%)</b>	<b>1 (2%)</b>
Meaning and Value	<b>45 (92%)</b>	<b>4 (8%)</b>	<b>0 (0%)</b>

**07-08 Sophomores: (28 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>23 (82%)</b>	<b>5 (18%)</b>	<b>0</b>
Analysis	<b>19 (68%)</b>	<b>9 (32%)</b>	<b>0</b>
Technique	<b>9 (32%)</b>	<b>18 (64%)</b>	<b>1 (4%)</b>
Professionalism	<b>21 (75%)</b>	<b>5 (18%)</b>	<b>2 (7%)</b>
Meaning and Value	<b>21 (75%)</b>	<b>7 (25%)</b>	<b>0</b>

**08-09 Sophomores: (32 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>29 (91%)</b>	<b>3 (9%)</b>	<b>0 (0%)</b>
Analysis	<b>22 (69%)</b>	<b>10 (31%)</b>	<b>0 (0%)</b>
Technique	<b>20 (63%)</b>	<b>12 (38%)</b>	<b>0 (0%)</b>

Professionalism	25 (78%)	7 (22%)	0 (0%)
Meaning and Value	27 (84%)	4 (13%)	1 (3%)

**09-10 Sophomores (35 evals recorded)**

Learning Goal	Green	Yellow	Red
Collaboration	35 (100%)	0 (0%)	0 (0%)
Analysis	27 (77%)	8 (23%)	0 (0%)
Technique	20 (57%)	15 (43%)	0 (0%)
Professionalism	31 (89%)	4 (11%)	0 (0%)
Meaning and Value	35 (100%)	0 (0%)	0 (0%)

**10-11 Sophomores (43 evals recorded)**

Learning Goal	Green	Yellow	Red
Collaboration	37 (86%)	6 (14%)	0 (0%)
Analysis	33 (77%)	10 (23%)	0 (0%)
Technique	23 (53%)	20 (47%)	0 (0%)
Professionalism	37 (86%)	6 (14%)	0 (0%)
Meaning and Value	35 (81%)	7 (16%)	1 (2%)

**07-08 Juniors: (43 evals recorded)**

Learning Goal	Green	Yellow	Red
Collaboration	35 (81%)	7 (16%)	1 (2%)
Analysis	29 (67%)	13 (30%)	1 (2%)
Technique	26 (60%)	15 (35%)	2 (5%)
Professionalism	29 (67%)	12 (28%)	2 (5%)
Meaning and Value	31 (72%)	10 (23%)	2 (5%)

**08-09 Juniors: (23 evals recorded)**

Learning Goal	Green	Yellow	Red
Collaboration	21 (91%)	2 (9%)	0 (0%)
Analysis	15 (65%)	8 (35%)	0 (0%)
Technique	11 (48%)	12 (52%)	0 (0%)
Professionalism	17 (74%)	6 (26%)	0 (0%)
Meaning and Value	19 (83%)	4 (17%)	0 (0%)

**09-10 Juniors (34 evals recorded)**

Learning Goal	Green	Yellow	Red
Collaboration	30 (88%)	4 (12%)	0 (0%)
Analysis	28 (82%)	5 (15%)	1 (3%)
Technique	23 (68%)	11 (32%)	0 (0%)
Professionalism	28 (82%)	6 (18%)	0 (0%)
Meaning and Value	30 (88%)	3 (9%)	1 (3%)

**10-11 Juniors (33 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>30 (91%)</b>	<b>4 (9%)</b>	<b>0 (0%)</b>
Analysis	<b>22 (67%)</b>	<b>11 (33%)</b>	<b>0 (0%)</b>
Technique	<b>25 (76%)</b>	<b>8 (24%)</b>	<b>0 (0%)</b>
Professionalism	<b>29 (89%)</b>	<b>4 (12%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>31 (94%)</b>	<b>2 (6%)</b>	<b>0 (0%)</b>

**ALL CLASS/YEARS BY MAJOR (Musical Theatre, Design/Tech. BA, etc.)****07-08 BFA Musical Theatre (34 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>29 (85%)</b>	<b>4 (12%)</b>	<b>1 (3%)</b>
Analysis	<b>18 (53%)</b>	<b>15 (44%)</b>	<b>1 (3%)</b>
Technique	<b>12 (35%)</b>	<b>20 (59%)</b>	<b>2 (6%)</b>
Professionalism	<b>25 (74%)</b>	<b>6 (18%)</b>	<b>3 (9%)</b>
Meaning and Value	<b>27 (79%)</b>	<b>6 (18%)</b>	<b>1 (3%)</b>

**08-09 BFA Musical Theatre (31 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>29 (94%)</b>	<b>2 (6%)</b>	<b>0 (0%)</b>
Analysis	<b>18 (58%)</b>	<b>13 (42%)</b>	<b>0 (0%)</b>
Technique	<b>16 (52%)</b>	<b>13 (42%)</b>	<b>2 (6%)</b>
Professionalism	<b>27 (87%)</b>	<b>4 (13%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>27 (87%)</b>	<b>4 (13%)</b>	<b>0 (0%)</b>

**09-10 BFA Musical Theatre (38 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>36 (95%)</b>	<b>2 (5%)</b>	<b>0 (0%)</b>
Analysis	<b>26 (68%)</b>	<b>11 (29%)</b>	<b>1 (3%)</b>
Technique	<b>24 (63%)</b>	<b>14 (37%)</b>	<b>0 (0%)</b>
Professionalism	<b>34 (89%)</b>	<b>4 (11%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>37 (97%)</b>	<b>1 (3%)</b>	<b>0 (0%)</b>

**10-11 BFA Musical Theatre (51 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>50 (98%)</b>	<b>1 (2%)</b>	<b>0 (0%)</b>
Analysis	<b>43 (84%)</b>	<b>7 (14%)</b>	<b>1 (2%)</b>
Technique	<b>33 (65%)</b>	<b>16 (31%)</b>	<b>2 (4%)</b>
Professionalism	<b>46 (90%)</b>	<b>4 (8%)</b>	<b>1 (2%)</b>
Meaning and Value	<b>48 (94%)</b>	<b>3 (6%)</b>	<b>0 (0%)</b>

**07-08 BFA Theatre, Acting Emphasis (24 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	23 (96%)	1 (4%)	0
Analysis	20 (83%)	4 (17%)	0
Technique	14 (58%)	10 (41%)	0
Professionalism	17 (71%)	6 (25%)	1 (4%)
Meaning and Value	22 (92%)	2 (8%)	0

**08-09 BFA Theatre, Acting Emphasis (15 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	14 (93%)	1 (7%)	0 (0%)
Analysis	10 (67%)	5 (33%)	0 (0%)
Technique	7 (47%)	8 (53%)	0 (0%)
Professionalism	10 (67%)	4 (27%)	1 (7%)
Meaning and Value	14 (93%)	1 (7%)	0 (0%)

**09-10 BFA Theatre, Acting Emphasis (17 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	15 (88%)	2 (12%)	0 (0%)
Analysis	14 (82%)	3 (18%)	0 (0%)
Technique	7 (41%)	10 (59%)	0 (0%)
Professionalism	10 (67%)	4 (27%)	1 (7%)
Meaning and Value	14 (82%)	3 (18%)	0 (0%)

**10-11 BFA Theatre, Acting Emphasis (6 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	6 (100%)	0 (0%)	0 (0%)
Analysis	5 (83%)	1 (17%)	0 (0%)
Technique	1 (17%)	4 (67%)	1 (17%)
Professionalism	6 (100%)	0 (0%)	0 (0%)
Meaning and Value	5 (83%)	1 (17%)	0 (0%)

**07-08 BFA Theatre, Design/Tech emphasis (9 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	4 (44%)	4 (44%)	1 (11%)
Analysis	6 (67%)	2 (22%)	1 (11%)
Technique	5 (56%)	3 (33%)	1 (11%)
Professionalism	5 (56%)	3 (33%)	1 (11%)
Meaning and Value	3 (33%)	6 (67%)	0

**08-09 BFA Theatre, Design/Tech emphasis (5 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>5 (100%)</b>	<b>0 (0%)</b>	<b>0 (0%)</b>
Analysis	<b>2 (40%)</b>	<b>3 (60%)</b>	<b>0 (0%)</b>
Technique	<b>2 (40%)</b>	<b>3 (60%)</b>	<b>0 (0%)</b>
Professionalism	<b>3 (60%)</b>	<b>2 (40%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>4 (80%)</b>	<b>1 (20%)</b>	<b>0 (0%)</b>

**09-10 BFA Theatre, Design/Tech emphasis (12 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>9 (75%)</b>	<b>3 (25%)</b>	<b>0 (0%)</b>
Analysis	<b>11 (92%)</b>	<b>1 (8%)</b>	<b>0 (0%)</b>
Technique	<b>10 (83%)</b>	<b>2 (17%)</b>	<b>0 (0%)</b>
Professionalism	<b>5 (42%)</b>	<b>7 (58%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>11 (92%)</b>	<b>1 (8%)</b>	<b>0 (0%)</b>

**10-11 BFA Theatre, Design/Tech emphasis (15 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>11 (73%)</b>	<b>4 (27%)</b>	<b>0 (0%)</b>
Analysis	<b>12 (80%)</b>	<b>3 (20%)</b>	<b>0 (0%)</b>
Technique	<b>11 (73%)</b>	<b>4 (27%)</b>	<b>0 (0%)</b>
Professionalism	<b>12 (80%)</b>	<b>3 (20%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>11 (73%)</b>	<b>3 (20%)</b>	<b>1 (7%)</b>

**07-08 BFA Theatre, Stage Management emphasis (2 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>2 (100%)</b>	<b>0</b>	<b>0</b>
Analysis	<b>1 (50%)</b>	<b>1 (50%)</b>	<b>0</b>
Technique	<b>2 (100%)</b>	<b>0</b>	<b>0</b>
Professionalism	<b>2 (100%)</b>	<b>0</b>	<b>0</b>
Meaning and Value	<b>2 (100%)</b>	<b>0</b>	<b>0</b>

**08-09 BFA Theatre, stage Management: Only one student was evaluated, at Green in all areas (100%)**

**09-10 BFA Theatre, Stage Management emphasis (5 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>4 (80%)</b>	<b>1 (20%)</b>	<b>0</b>
Analysis	<b>5 (100%)</b>	<b>0 (0%)</b>	<b>0</b>
Technique	<b>4 (80%)</b>	<b>1 (20%)</b>	<b>0</b>
Professionalism	<b>5 (100%)</b>	<b>0 (0%)</b>	<b>0</b>
Meaning and Value	<b>3 (60%)</b>	<b>2 (40%)</b>	<b>0</b>

**10-11 BFA Theatre, Stage Management emphasis (4 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>4 (100%)</b>	<b>0 (0%)</b>	<b>0</b>
Analysis	<b>1 (25%)</b>	<b>3 (75%)</b>	<b>0</b>
Technique	<b>2 (50%)</b>	<b>2 (50%)</b>	<b>0</b>
Professionalism	<b>4 (100%)</b>	<b>0 (0%)</b>	<b>0</b>
Meaning and Value	<b>4 (100%)</b>	<b>0 (0%)</b>	<b>0</b>

**07-08 BFA Theatre, Theatre Administration emphasis (4 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>4 (100%)</b>	<b>0</b>	<b>0</b>
Analysis	<b>2 (50%)</b>	<b>2 (50%)</b>	<b>0</b>
Technique	<b>3 (75%)</b>	<b>1 (25%)</b>	<b>0</b>
Professionalism	<b>3 (75%)</b>	<b>1 (25%)</b>	<b>0</b>
Meaning and Value	<b>4 (100%)</b>	<b>0</b>	<b>0</b>

**08-09 BFA Theatre, Theatre Administration emphasis (3 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>2 (67%)</b>	<b>1 (33%)</b>	<b>0 (0%)</b>
Analysis	<b>3 (100%)</b>	<b>0 (0%)</b>	<b>0 (0%)</b>
Technique	<b>3 (100%)</b>	<b>0 (0%)</b>	<b>0 (0%)</b>
Professionalism	<b>2 (67%)</b>	<b>1 (33%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>3 (100%)</b>	<b>0 (0%)</b>	<b>0 (0%)</b>

**09-10 BFA Theatre, Theatre Administration emphasis (7 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>6 (86%)</b>	<b>1 (14%)</b>	<b>0 (0%)</b>
Analysis	<b>6 (86%)</b>	<b>1 (14%)</b>	<b>0 (0%)</b>
Technique	<b>5 (71%)</b>	<b>2 (29%)</b>	<b>0 (0%)</b>
Professionalism	<b>5 (71%)</b>	<b>2 (29%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>6 (86%)</b>	<b>1 (14%)</b>	<b>0 (0%)</b>

**10-11 BFA Theatre, Theatre Administration emphasis (4 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
Collaboration	<b>2 (50%)</b>	<b>2 (50%)</b>	<b>0 (0%)</b>
Analysis	<b>3 (75%)</b>	<b>1 (25%)</b>	<b>0 (0%)</b>
Technique	<b>3 (75%)</b>	<b>1 (25%)</b>	<b>0 (0%)</b>
Professionalism	<b>3 (75%)</b>	<b>1 (25%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>3 (75%)</b>	<b>1 (25%)</b>	<b>0 (0%)</b>

**07-08 BA Theatre (40 evals recorded)**

<b>Learning Goal</b>	<b>Green</b>	<b>Yellow</b>	<b>Red</b>
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Collaboration	<b>28 (70%)</b>	<b>12 (30%)</b>	<b>0</b>
Analysis	<b>17 (43%)</b>	<b>21 (53%)</b>	<b>2 (5%)</b>
Technique	<b>15 (38%)</b>	<b>22 (55%)</b>	<b>3 (8%)</b>
Professionalism	<b>29 (73%)</b>	<b>9 (23%)</b>	<b>2 (5%)</b>
Meaning and Value	<b>29 (73%)</b>	<b>10 (25%)</b>	<b>1 (3%)</b>

#### 08-09 BA Theatre (45 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	<b>42 (93%)</b>	<b>3 (7%)</b>	<b>0 (0%)</b>
Analysis	<b>24 (53%)</b>	<b>21 (47%)</b>	<b>0 (0%)</b>
Technique	<b>19 (42%)</b>	<b>26 (58%)</b>	<b>0 (0%)</b>
Professionalism	<b>30 (67%)</b>	<b>15 (33%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>39 (87%)</b>	<b>5 (11%)</b>	<b>1 (2%)</b>

#### 09-10 BA Theatre (54 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	<b>46 (85%)</b>	<b>7 (13%)</b>	<b>1 (2%)</b>
Analysis	<b>32 (59%)</b>	<b>20 (37%)</b>	<b>2 (4%)</b>
Technique	<b>21 (42%)</b>	<b>32 (59%)</b>	<b>1 (2%)</b>
Professionalism	<b>39 (72%)</b>	<b>13 (24%)</b>	<b>2 (4%)</b>
Meaning and Value	<b>47 (87%)</b>	<b>6 (11%)</b>	<b>1 (2%)</b>

#### 10-11 BA Theatre (45 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	<b>41 (91%)</b>	<b>4 (9%)</b>	<b>0 (0%)</b>
Analysis	<b>28 (62%)</b>	<b>17 (38%)</b>	<b>0 (0%)</b>
Technique	<b>31 (69%)</b>	<b>14 (31%)</b>	<b>0 (0%)</b>
Professionalism	<b>37 (82%)</b>	<b>8 (18%)</b>	<b>0 (0%)</b>
Meaning and Value	<b>39 (87%)</b>	<b>6 (13%)</b>	<b>0 (0%)</b>

## Miscellaneous Assessment points

### Freshmen Hurdles Results

#### Musical Theatre 2006

Total BFA Musical Theatre	Transferred to Other Departments	Redirected to BFA Acting	Redirected to BA	Auditioned for BFA Musical Theatre
23	2	2	5	4 (all denied)
Current total=14	Pass	Probation		
Acting	14	100%	0	0%



Dance	12	86%	2	14%		
Singing	10	71%	4	29%		

### Musical Theatre 2007

Total BFA Musical Theatre	Transferred to Other Departments		Redirected to BFA Acting		Redirected to BA	Auditioned for BFA Musical Theatre
24	3 (1 at disney)		2		7	4 (all denied)
Current total=12	Pass		Probation			
Acting	6	50%	6	50%		
Dance	7	60%	5	40%		
Singing	9	75%	3	25%		
Cami Kern counted for probation in Acting and voice and pass for dance						

### Musical Theatre 2008

Total BFA Musical Theatre	Transferred/Withdrawn before hurdles		Redirected to BFA Acting	Redirected to BA	Auditioned/Admitted to BFA Musical Theatre	
21	7 (33%)		0 (0%)	5 (24%)	2	
Hurdle/audition total: 16	Pass		Probation			
Acting	5	32%	11	68%		
Dance	11	68%	5	32%		
Singing	6	38%	10	62%		

### Musical Theatre 2009

Total BFA Musical Theatre f08	Transferred/Withdrawn before hurdles		Redirected to BFA Acting	Redirected to BA	Auditioned/Admitted to BFA Musical Theatre f09	
25	8 (33%)		0 (0%)	4	3	
Hurdle/audition total: 20	Pass		Probation			
Acting	2	10%	18	90%		
Dance	9	45%	11	55%		
Singing	11	55%	9	45%		
					Redirected to BA	
					4 (20%)	

### Musical Theatre 2010

Total BFA	Transferred/Withdrawn	Redirected	Redirected	Auditioned/Admitted
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Musical Theatre f09	w before hurdles		d to BFA Acting		d to BA	d to BFA Musical Theatre f09
25	3 (4%)		0 (0%)		4	0
Hurdle/audition total: 21	Pass		Probation			
Acting	11	52%	10	48%		
Dance	12	57%	9	43%		
Singing	9	43%	12	57%		
						Redirected to BA
						4 (20%)

### Musical Theatre 2011

Total BFA Musical Theatre f10	Transferred/Withdrawn before hurdles		Redirected to BFA Acting		Redirected to BA	Auditioned/Admitted to BFA Musical Theatre f09
28	2 (4%)		0 (0%)		5	0
Hurdle/audition total: 26	Pass		Probation			
Acting	11	42%	15	58%		
Dance	15	58%	11	42%		
Singing	10	38%	16	62%		
						Redirected to BA
						5 (20%)

### Acting 2006

Total BFA Acting	Transferred to Other Departments	Redirected to BFA Acting from BA or M/T program BA=1; M/T=2		Redirected to BA	Auditioned for BFA Acting	Pass
8	0	3		3	1 (denied)	4
Total Hurdled=8	Pass		Probation			
	7	88%	1	12%		

### Acting 2007

Total BFA Acting	Transferred to Other Departments	Redirected to BFA Acting from BA or M/T program	Redirected to BA	Auditioned for BFA Acting	Transferred to BA (self)

			BA=1; M/T=2			
10	1		2	1	1 (passed)	3
Total Hurdled=8	Pass		Probation			
	3	37.5%	5	62.5%		

### Acting 2008

Total BFA Acting	Transferred/Withdrawn before hurdle	Redirected to BFA M/T program	Redirected to BA	Auditioned/Admitted for BFA Acting	Transferred to BA (self)
11	3 (27%)	2 (18%)	1 (9%)	1 (9%)	0
Total Hurdled=8	Pass		Probation		
	4	50%	4	50%	

### Acting 2009

Total BFA Acting f08	Transferred/Withdrawn before hurdle	Redirected to BFA M/T program	Redirected to BA	Auditioned/Admitted for BFA Acting	Transferred to BA (self)
4	0(0%)	0 (0%)	1 (25%)	0	0
Total Hurdled=4	Pass		Probation		
	0	0%	4	100%	1 (25%)

### Acting 2010

Total BFA Acting f09	Transferred/Withdrawn before hurdle	Redirected to BFA M/T program	Redirected to BA	Auditioned/Admitted for BFA Acting	Transferred to BA or other (self)
16	3(19%)	0 (0%)	1 (25%)	1	4
Total Hurdled=13	Pass		Probation		
	1	0%	4	31%	4 (31%)

### Acting 2011

Total BFA Acting f10	Transferred/Withdrawn before hurdle		Redirected to BFA M/T program		Redirected to BA	Auditioned/Admitted for BFA Acting	Transferred to BA or other (self)
					1 (100%)	1	
Total Hurdled=1	Pass		Probation				
	0	0%	1	100%	1 (100%)	1	

**Play Analysis Final Papers Fall 2005:**

Total	# with C+ or better	% of class	# of students below a C+	% of class	transfers	% of class	*Rewrites	
40	35	88%	1	2%	4	10%	2	
38	36	95%	1	3%	1	2%	2	
<b>78</b>	<b>71</b>	<b>91%</b>	<b>2</b>	<b>3%</b>	<b>5</b>	<b>6%</b>	<b>4</b>	

\*It is of note that one student was tutored individually step-by-step by the instructor and re-wrote the paper as many as 6 times over the second semester and both students below a C chose not to re-write.

**Play Analysis Final Papers Fall 2006:**

Total	# with C+ or better	% of class	# of students below a C+	% of class	transfers	% of class	*Rewrites	
41	38	95%	1	2.5%	2	2.5%	3	
43	39	91%	1	2%	3	7%	6	
<b>84</b>	<b>77</b>	<b>92%</b>	<b>2</b>	<b>2%</b>	<b>5</b>	<b>6%</b>	<b>9</b>	

**Play Analysis Final Papers/Projects Fall 2007:**

\*Students were NOT given the option or re-writing final papers/projects until achieving C+ or better

Total	# with C+ or better	% of class	# of students below a C+	% of class	transfers	% of class	*Rewrites	
26	20	77%	6	23%	N/A		N/A	
35	31	89%	4	11%	N/A		N/A	
<b>61</b>	<b>51</b>	<b>84%</b>	<b>10</b>	<b>16%</b>				

**Fall 08 Play Analysis final grades\***

(\*The faculty decided in 2008 to use final grades instead of final paper/project grades as an additional assessment point for freshman analysis skills)

Total	# with C+ or better	% of class	# of students below a C+	% of class				
39	38	97%	1	3%				
33	25	76%	8	24%				
<b>72</b>	<b>63</b>	<b>88%</b>	<b>9</b>	<b>13%</b>				

**Design/Tech Shop Practicum Grades 2006 (all levels)**

Total BFA	Fall			Spring			
	Total Evals	Total C+ or better	%	Total Evals	Total C+ or better	%	
22*	20*	15	75%	21*	19	91%	

\* Discrepancies in total evaluations reflect a lack of grades for students studying abroad.

**Design/Tech Shop Practicum Grades 2007 (all levels)**

Total BFA	Fall			Spring				
	Total Evals	Total C+ or better	%	Total BFA	Total Evals	Total C+ or better	%	
18	18	16	88%	17*	16*	15	91%	

\* Discrepancies in total evaluations reflect a lack of grades for students studying abroad.

**Design/Tech Shop Practicum Grades 2008 (all levels)**

Fall				Spring			
Total BFA	Total Evals	Total C+ or better	%	Total BFA	Total Evals	Total C+ or better	%
17	17	16	94%	15	15	12	80%

**Design/Tech Shop Practicum Grades 2009 (all levels)**

Fall				Spring			
Total BFA	Total Evals	Total C+ or better	%	Total BFA	Total Evals	Total C+ or better	%
				19	19	16	84%

**Design/Tech Shop Practicum Grades 2011 (all levels)**

Fall				Spring			
Total BFA	Total Evals	Total C+ or better	%	Total BFA	Total Evals	Total C+ or better	%
18	18	17	94%	20	20	18	90%

**BFA Design Hurdle 2006 (all levels)**

Total BFA Candidates	Total Evaluations	Transferred/Redirected	Placed on Probation	Passed
22*	20*	2	1	17 (85%)

- Discrepancies in total evaluations reflect a lack of grades for students studying abroad.

**BFA Design Hurdle 2007 (all levels)**

Total BFA Candidates	Total Evaluations	Transferred/Redirected	Placed on Probation	Passed
18	18	3	0	15 (83%)

**BFA Design Hurdle 2008 (all levels)**

Total BFA	Total	Transferred/Redirected	Placed on	Passed

Candidates (including seniors)	Evaluations (no seniors)		Probation	
14	8	1	1	6 (75%)

**BFA Design Hurdle 2009 (all levels)**

Total BFA Candidates (including seniors)	Total Evaluations (no seniors)	Transferred/Redirected	Placed on Probation	Passed
14	5	1	2	2 (40%)

**BFA Design Hurdle 2011 (all levels)**

Total BFA Candidates (including seniors)	Total Evaluations (no seniors)	Transferred/Redirected	Placed on Probation	Passed
20	20	1	1	18 (90%)

**Design Project Grades 2006 (juniors and seniors)**

Total Mainstage Projects	Total C or better	%	Total C or lower	%	
9	7	78%	2	22%	

**Design Project Grades 2007 (juniors and seniors)**

Total Mainstage Projects	Total C+ or better	%	Total C or lower	%	
10	9	90%	1	10%	

**Design Project Grades 2008 (juniors and seniors)**

Total Mainstage Projects	Total C+ or better	%	Total C or lower	%	
9	8	89%	1	11%	

**Design Project Grades 2009 (juniors and seniors)**

Total Mainstage Projects	Total C+ or better	%	Total C or lower	%	
7	5	71%	2	29%	

**Design Project Grades 2011 (juniors and seniors)**

Total Mainstage Projects	Total C+ or better	%	Total C or lower	%	
6	3	50%	3	50%	

**Portfolio Reviews 2006 (all levels)**

Total Checkpoints	Excellent	%	Good	%	Satisfactory	%	Unsatisfactory	%	
50	15	30%	10	20%	22	44%	3	6%	

**Portfolio Reviews 2007 (all levels)**

Total Checkpoints	Excellent	%	Good	%	Satisfactory	%	Unsatisfactory	%	
58	2	36%	29	49.7%	27	39.6%	4	7%	

**Portfolio Reviews 2008 (all levels)**

Total Portfolio Reviews	Presentation			Content			Aggregate		
	Green	Yellow	Red	Green	Yellow	Red	Green	Yellow	Red
8	1	6	1	0	6	2	0 (0%)	7 (88%)	1 (12%)

**Portfolio Reviews 2009 (all levels)**

Total Portfolio Reviews	Presentation			Content			Aggregate		
	Green	Yellow	Red	Green	Yellow	Red	Green	Yellow	Red
5							1(20%)	4 (80%)	0 (0%)

**Portfolio Reviews 2011 (all levels)**

Total Portfolio Reviews	Presentation			Content			Aggregate		
	Green	Yellow	Red	Green	Yellow	Red	Green	Yellow	Red
20							16(80%)	4 (20%)	0 (0%)

**Senior Exit Stats 2006: Total Graduating Seniors = 35 (including 2 fall graduates)**



Total Exit Surveys Received = 12 (34% of total grads)

Total Surveys = 12 34% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%
Rate overall quality of education and training you received in the Department of Theatre and Dance	9	75%	3	25%	0	0	0	0

**Senior Exit Stats 2007: Total Graduating Seniors = 33 (including 2 fall graduates)**

Total Exit Surveys Received = 24 (73% of total grads)

Total Surveys = 24 73% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%
Rate overall quality of education and training you received in the Department of Theatre and Dance	12	50%	10	42%	2	8%	0	0

**Senior Exit Stats 2008: Total Graduating Seniors = 35 (including 2 fall graduates)**

Total Exit Surveys Received = 18 (51% of total grads)

Total Surveys = 18 51% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%
Rate overall quality of education and training you received in the Department of Theatre and Dance	7	39%	11	61%	0	0%	0	0

**Senior Exit Stats 2009: Total Graduating Seniors = 35 (including 2 fall graduates)**

Total Exit Surveys Received = 6 (% of total grads)\*

Total Surveys = 18 51% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%

Rate overall quality of education and training you received in the Department of Theatre and Dance	5	83%	1	17%	0	0%	0	0	
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\*Low rate of survey participation is attributed to the evolution of a much more in-depth and rigorous treatment of the senior exit interview by students. See appendices for notes from the 2009 senior exit interview.

**Senior Exit Stats 2010: Total Graduating Seniors = 25 (including 2 fall graduates)**

Total Exit Surveys Received = 10

Total Surveys = 18 51% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%
Rate overall quality of education and training you received in the Department of Theatre and Dance	5	50%	4	40%	1	10%	0	0

**Section 6: Analysis of Assessment Data**

**Aggregate Year-end Evaluation data by year (all majors):**

**Learning goal: Collaboration**

Following a slight drop in green ratings in the 2009-10 data, this learning goal has improved by 4 percentage points this year. Continued stability in this area is expected, and no changes to curriculum in the delivery of this learning goal are planned at this time.

- The launching and further development of Pipe Dreams Studio Theatre has enhanced student regard for effective collaboration in an environment without faculty “authority” and creative control.
- Strategies already in place to support this goal will continue, but additionally faculty devoted their year-end retreat to discussion of ways to improve the collaborative process among the faculty –student production/design teams. It is hoped that improvements in this process will model effective collaboration for students involved in the design and production process.

**Learning goal: Analysis**

This area continues to improve steadily. Contributing factors are:

- In the summer of 2010, the acting faculty revised and expanded the former three-course acting sequence in the first two years to a four-course sequence. The revision allows for a deeper, more rigorous, and simultaneous development of analytical and technical skills.
- faculty in the freshman Play Analysis course continue to develop this course in collaboration with experienced faculty to establish consistency and clarity in the course goals
- faculty have implemented the developmental sequencing of analytical skills through the theory/lit/crit and directing course offerings based on the guidelines proposed last year

### **Learning goal: Technique**

Although there has been a significant increase in the number of green ratings in this area since last year, this learning goal continues to receive the lowest number of green ratings. Additionally, there is significant discrepancy among the different degree programs in the faculty's evaluation of student achievement in technique. The Acting major data indicates a precipitous drop in green ratings, whereas the BA major data shows a significant increase. Some of the following considerations may have had an impact:

- Faculty continue to struggle with what appears, at times, to be a negative correlation between the content and delivery of the curriculum and the percentages of green ratings in the area of technique. They have concluded that more objective and rigorous scrutiny in these areas results in more "yellow" ratings by faculty teaching directly to these goals, therefore the negative correlation actually points to enhanced rigor and higher standards, which in turn contributes to improved technique.
- Faculty have been advised, in their yearly meetings with students, to evaluate student achievement in all areas more objectively instead of using the ratings to motivate the students to push themselves.
- Faculty have discussed among themselves and with students the ways in which "technique" can include activities outside the rehearsal studio, i.e. writing a study guide or program notes, running a production meeting, or designing a display. This allows BA students, in particular, to assess their acquisition of technique.

### **Learning goal: Professionalism**

Delivery of this goal continues to improve, and showed the largest bump this year in the number of green ratings (77%-85%). Factors believed to contribute to the improvement of the green percentages in this area are:

- Continued development of the New Musicals Workshop, which brings students and faculty into close contact with industry professionals

- The more frequent presence of guest artists and industry professionals teaching, auditioning students for employment, and giving audition and business workshops
- The launching and continued development of Pipe Dreams Studio Theatre in the spring semester as a student-run theatre company, giving students real-world experience in running a theatre company
- Continuing efforts to develop relationships and opportunities with Chicago theatre companies and personnel through the SEA conference and other initiatives
- The success of the revised format of the New York Showcase, which yielded excellent results in May of 2010 and continues to be developed.

**Learning goal: meaning and value**

Percentages of green ratings in this learning goal remain steady at around 90%.

Some contributing factors to the stability in the delivery of this learning goal are:

- Intentional focus on improving departmental morale through celebration of achievement
- Initiating a stronger outward focus for the production season, emphasizing community and generosity
- Conscious emphasis on undoing compartmentalization among the different majors, reinforcing the necessity of teamwork
- Continued development of Pipe Dreams Studio Theatre, where students have artistic and administrative control over their work

**Aggregate Year-end Evaluation data by major (all years):**

**Major: BA**

The percentages of green ratings in all five learning goals has either improved or remained the same. These numbers are generally encouraging, and they indicate that the program serves its purpose as a broad liberal arts degree in contrast to a pre-professional degree (the BFA). They also, we believe, reflect recent efforts to elevate the status of the BA within the department.

- The gain in analysis is in keeping with the improvement in analytical skills throughout the program
- This year technique saw a significant bump (42%-69%), indicating students and faculty have broadened the definition of technique to incorporate activities beyond performance technique
- Professionalism also experienced a satisfying bump, indicating BA students are reaping the benefits of an enhanced emphasis on professional development across the discipline

**Major: BFA Musical Theatre**

Percentages of green ratings have increased in most learning goals in this major, with the largest increases, this year, being in the areas of collaboration and analysis. Rising percentages in the learning goals may reflect:

- Developmental sequencing of analytical skills through the advising guidelines for the theory/lit/crit and directing courses
- Piloting the Advanced Scene Study II course for all performance majors
- A wider range and increased availability of performance electives (combat, dialects, improve, acting theory)
- Increased exposure to guest artists and industry professionals

### **Major: Acting**

Percentages of green ratings in this major show great inconsistency across all learning goals.

- Collaboration showed improvement to 100%
- Analysis has remained steady and high at 83%
- Technique showed a precipitous drop from an already low 41% down to 17%
- Professionalism has risen from 67% to 100%
- Meaning and Value has dropped

The faculty will need to look at these results to ascertain why these discrepancies and swings are occurring in this major. One simple explanation is that the number of samples dropped from 17 down to 6 between 2010 and 2011, so differences among individual students appear more pronounced. However, the faculty still need to carefully examine what is happening in this major to determine what actions, if any, need to be taken.

### **Major: Design/Technical**

With more years to compare and more students to evaluate, the percentages of green ratings for the learning goals is finally starting to reveal some useful information.

- Collaboration numbers are consistently lower in this major than in the others, but have remained steady
- Analysis is steadily improving, and with the exception of an aberrant high of 92% last year.
- Technique tends to be high in this major, and although there was a slight drop from last year, it shows 73% of students getting green ratings.
- In the 2009-10 data, the learning goal of professionalism reached an all-time low at 40%. This goal had been low in the number of green ratings for several years, but this year the data shows marked improvement, with green ratings rising to 80%.
- Meaning and Value is down from last year, but still consistent with all majors

Factors contributing to overall improvement and a high degree of consistency in this major may be:

- A new technical director in her second year who has improved construction and shop practices
- The further development of “Design Time”

- The design faculty being engaged (and this year completing) major curricular revision, placing issues of skill development in the forefront of their thinking and practice

### **Majors: Stage Management and Theatre Administration**

The small number of samples do not provide meaningful data at this time; but overall the learning goals are being delivered with at least a 75% level of green ratings.

## **Section 7: Improvement Plans**

### **Continuing efforts:**

Based on goals articulated in the assessment reports of 2006-2008, and supported by the data and analysis of subsequent results, the department continues to work toward improvements in the delivery of certain learning goals and in specific majors. Summaries of recent efforts and new goals for 2011-2012 are as follows:

#### **Analysis learning goal**

- Since fall 2007, increased collaboration between freshman Play Analysis faculty to coordinate syllabi and improve delivery of basic analytical skills
- Piloted Advanced Play Analysis course to continue skill development in the sophomore/junior years
- Intensified focus on application of fundamental analysis skills in Acting 2
- Increased requirements in all majors for dramatic literature courses by using hours from the old “distribution requirements” of MPSL
- Expanded the category to include courses in theory, criticism, dramaturgy, and conceptual approaches
- Designed a three-year rotation of new dramatic literature courses to be taken by upperclassmen.

**09-10 Goals:** examine the content and learning goals of offerings in dramatic literature, criticism, dramaturgy and theory to determine appropriate sequencing and levels, as well as how these courses articulate with other required courses in the curricula of the different majors

#### **Actions:**

- Implemented rotation of dramatic lit courses offered in the department
- Created a developmental sequence of analytical skills obtained in the theory/lit/crit and directing courses, along with advising guidelines for faculty in placing students in these courses

#### **10-11 Goals:**

- Over the summer of 2010, the acting faculty will meet to revise the four-semester sequence of acting courses in the freshman-sophomore year, with piloting in the fall of 2010 and full implementation in fall of 2011

**Actions:** Acting faculty met for two weeks in the summer of 2010 to revise and expand the acting course sequence. Sequence will be in place for fall 2010, and required for freshmen entering fall 2010. We expect improvement in both analysis and technique skills due to having more time and practice to develop strong, foundational skills. The four-course sequence will be required for all performance BFA majors.

**11-12 Goals:** Monitor success of course sequence for all performance majors.

#### **Status and strength of the BA major**

- Charged one new, full-time faculty member with advising and mentoring BA students, developing the identity of the program while maintaining its flexibility, and promoting the value of the degree within the department and beyond
- Developed learning goals for and piloted a CFA BA Capstone course
- Began BA forums, run by upperclass BA students, to develop and support career path research and exploration

**09-10 Goals:** enhance and increase participation in the forums, perhaps by arranging for faculty or guest participation in panels and a requirement for all BA students to attend.

#### **Actions:**

- Abandoned the BA forum due to lack of student engagement
- Launched Pipe Dreams Studio Theatre, providing all students with an outlet for creative and managerial work within a business laboratory venue
- Changed Practicum requirements to increase BA engagement with the production season

**10-11 Goals:** Continue to strategize about ways to make the BA students feel as valued in the department as their BFA counterparts.

**Action:** in the continued development of Pipe Dreams Studio Theatre, students were encouraged to involve more student volunteers in the functioning of the theatre. This increased inclusion affected more BA students than BFA students, and over time we hope it will have the effect of making the BA students feel more a part of the program.

**11-12 Goals:** : Continue to strategize about ways to make the BA students feel as valued in the department as their BFA counterparts, and use Pipe Dreams Studio Theatre and other mainstage production assistance as opportunities to involve BA students

#### **Status and strength of the BFA Acting major**

- Added a fourth required course (Advanced Scene Study 2) at the end of the freshman/sophomore acting sequence (adding depth to fundamental training)
- Added new acting electives such as Stage Combat and Viewpoints (adding breadth in specialized and physically-based techniques)
- Piloted a successful professional development trip to Chicago for senior acting majors as a component of the Performance Problems class (the senior capstone course in the acting major).
- Invited Kari Margolis, an internationally renowned theatre maker and educator, to teach a 2 week intensive and create a performance project with students. Although students in all majors participated, the residency was hosted, at least in part, in order to offer creative and professional development opportunities for Acting majors and enhance their experience with physically-based technique

**09-10 Goals:** to continue to enhance the Acting major through a redesign of the freshman/sophomore acting sequence, incorporate more physical/movement training, incorporate more period scene-work into the required curriculum, and to seek further opportunities to expose acting students to the profession through workshops, guest speakers, etc.

**Actions:**

- Continued professional development trip to Chicago through the Performance Problems course
- Launched Pipe Dreams Studio to increase opportunities for actors to perform

**10-11 Goals:**

- Over the summer of 2010, the acting faculty will meet to revise the four-semester sequence of acting courses in the freshman-sophomore year

**Action:** Implemented revised acting sequence (see above, under Analysis goals).

**11-12 Goals:**

- Examine the curriculum and performance opportunities available to the BFA acting students.
- Investigate ways to enhance the experience in the BFA Acting program and make it more distinct from the musical theatre program

**Status and strength of the Design/Technical curriculum**

- Began examination and re-definition of the major's learning goals, outcomes, appropriate developmental sequencing
- Identified deficiencies in skill acquisition and development
- Piloted "Design Time," a weekly meeting of all design faculty and students, to enable the faculty to address issues of collaboration (an area of weakness in the 2007 report) and engage in professional development activities like portfolio design and presentation.
- revised the annual portfolio review process

**09-10 Goals:**

- Tweak and improve "Design Time,"
- continue discussions on curriculum design and implementation (including course content and sequencing).

**Actions:**

- Continued development of Design Time
- Continued plans for curricular overhaul to be approved during 2010-2011 academic year to go into effect Fall 2011.

**10-11 Goals:**

- Complete full curricular revision of the Design/Tech major, examine overlap with other majors, and pass through Council on Curriculum
- Include Stage Management and Theatre Admin students in Design Time activities where appropriate

**Action:**

- Curricular revisions completed and approved for implementation in the 2011-2012 catalogue for incoming students.



- Stage Managers and Admin students participate in selected Design Time sessions
- 11-12 Goals:** Monitor the implementation of the new curriculum for Design/Tech majors and how it affects other students in the program

**Practicum as a learning experience:**

- piloted the practice of making practicum assignments with more attention to helping students develop technical skills over time by focusing practicum work in one area, i.e. lighting, wardrobe, props, etc. We hope that, in addition to the real skill development this offers to students, this practice will also bring higher levels of student expertise to the production program.

**09-10 Goals:** continue this practice, expand practicum possibilities to include experience in dramaturgy and front-of-house work, and closely monitor the results to determine if the practice is effective in terms of developing actual “expertise” in particular production areas.

**Action:** Practice is successful and will continue

**Additional goals from 08 report and subsequent actions:**

**08 Goal:** to re-model the audition process for prospective performance majors in order to address time commitment issues for faculty and staff. The School of Music, as well as other high-profile performance programs at other universities, offer only a few audition days and process large groups of auditions during those days.

**Action:** offered six audition dates in 08-09, and processed almost 200 auditions. This had an enormous payoff both in terms of addressing excessive faculty and staff workload and time commitment, and in terms giving prospective students a much deeper introduction to the **collaborative**, inclusive, and **professional** ethos of the program. Students are reminded before they are accepted into any programs that the department offers numerous and viable degree opportunities in addition to Musical Theatre, which is most frequently the program they are auditioning for. This prepares them for the exit interview where, if they are denied acceptance into their program of choice, they are able to have a more informed discussion with departmental faculty about their other options. Another expected benefit of this model is that incoming BA students will feel more valued and may not be so heavily burdened with the stigma of being “rejects.”

**09-10 Goals:** continue this format with adjustments as needed, and examine the feasibility of imposing enrollment caps and acceptance deadlines

**Action:** Format has continued successfully and is now becoming routine. Prospective students and their families express appreciation for the process and the tone of the faculty, staff, and students who participate.

**10-11 Goals:** Continue to tweak audition day format, and investigate opportunities to audition prospective students off-campus, particularly at the Chicago Unified Auditions

**Actions:** Examined feasibility of attending the Chicago Unified Auditions

**11-12 Goals:** Since full participation with the group of schools sponsoring the Unified Auditions is not feasible, set up Millikin-only audition/interview day in Chicago while prospective students are in the city for the Unified Auditions.

**08 Goal:** to design a model by which students will assume responsibility for the management of Pipe Dreams. The faculty believe that independent student work is on the decline, and that the reasons include the perception that there is too much red tape involved and that there are limitations in the format as it is. It is our hope that if students assume responsibility for the use of the space, projects may begin to revive and students will learn valuable lessons about creative approaches to production, **collaboration**, and **professionalism**.

**Action:** Discussions began among faculty and staff in early 09, and will continue with students through the summer.

**09-10 Goals:** With support from the Coleman Foundation and the Tabor Center for Entrepreneurship, we hope to develop a mission, organizational structure, and business plan by January of 2010, and begin implementation with a pilot production or series of productions in the spring semester. See Appendix 5 for details of Coleman Fellows initiatives for New Musicals and the Pipe Dreams Project

**Action:** Pipe Dreams Studio Theatre was launched in the spring of 2010. That semester's season was not very successful, but served as a tremendous learning opportunity for all involved. Work will continue on this project

**10-11 Goals:** continue to support the development of Pipe Dreams Studio Theatre into a student-run business venture, and shift student perception from the value of a "sandbox" for creativity to the learning outcomes of running a functional and successful business

**Action:** Designed and piloted TH390, Pipe Dreams Studio Theatre, as a course to provide instructional support to the artistic and production staff of the theatre. The course was approved by the Council on Curriculum, and will be offered every semester as TH360.

**11-12 Goals:** Monitor the success of Pipe Dreams Studio Theatre through both the TH360 (previously 390) course and more frequent meetings between the student staff and the faculty advisory board.

### **Miscellaneous goals from 09-10**

- Re-think the format, content, and overall approach to production post-mortems. They are intended to provoke serious reflection on the process and product of each production and to engage students and faculty in meaningful discussions about how well or poorly the production process embodied all the departmental learning goals. In their current format, they do not. A committee has been formed to re-design this potentially important pedagogical tool.

**Actions:** Efforts continue in both areas. The faculty began using the format developed by Liz Lehrman in post-mortems of *Kiss Me Kate* and *Brighton Beach Memoirs*. Practice is not yet consistent, and the faculty will continue to develop an appropriate format.

**10-11 Goals:** continue Post Morts among the faculty to clarify and improve the format before moving to involve students

**Actions:** A post mortem was held for *All My Sons*, but the practice did not continue. Discussion will continue at the May faculty retreat.

**11-12 Goals:** Through efforts to improve collaboration among directors and designers, try to craft a post-mortem process that will be informative and speak to the issues that emerged throughout the process.

### **New goals for 2011-2012**

- The “Rock the Audition” workshop delivered by visiting artist Sheri Sanders was powerful, and revealed that the musical theatre majors in our program are not prepared to audition for pop-rock or jukebox musicals. A goal for next year is to find ways to incorporate some of Sheri’s curriculum into the existing musical theatre courses, and perhaps re-structure the sophomore curriculum in Music Theory to more completely and carefully address this hole in the current curriculum.
- As a result of discussions held at the May faculty retreat, faculty plan to improve the director-designer collaboration process for next year’s season. First steps include creating guidelines for design meetings, including stage managers as soon as possible, and charging the new faculty member in Stage Management and Theatre Administration with serving as production manager for the department’s mainstage season.

## Appendix I: Learning Stories

Inherent in each BFA program is a commitment to develop in students the skills, knowledge, and artistry needed to enter the profession in their area of specialization. **The departmental learning goals of collaboration, analysis, technique, professionalism, and pursuing a life of meaning and value serve as a framework for student development in all degrees.** While classes in the core curriculum and in the additional curricular requirements in each major may have a particular goal as its focus, and emphasis on goals may change from year to year, all goals are reaffirmed and developed in all classes throughout the four-year program of study.

Faculty assessments of students' abilities in these areas are ongoing. Students are responsible as well for self-evaluation and reflection. Progress according to the learning goals are addressed and discussed between each BFA student and two faculty members at the end of the freshman, sophomore and junior years **during year-end evaluations.** Accomplishments and growth of the past year are discussed and future goals are proposed. In this manner students are able to shape intentionally their ongoing studies.

### Learning Story: BFA in Musical Theatre

<i>Freshman Year</i>			
Analysis	Technique	<b>Collaboration</b>	Professional

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in **collaboration** is the main focus of this year. Students will be involved in several class group projects as well as participate outside of the classroom in practicum experiences, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed as well as the ability to play supportively and cooperatively within an ensemble.

Students will also learn about and practice fundamental **analysis of scripts** and basic techniques in **acting** and **movement**. **Ballet** is the foundational dance technique and students begin **private voice** lessons in classical technique with a professor of music. Professional skills will be developed through creation of your theatrical resume, and identification of career opportunities for summer work. Audition skills are acquired through the many required auditions for Main Stage and Pipe Dreams' productions throughout the semester. **Stagecraft** theory and practice makes actors aware of the variety of skills and talent needed in production areas of theatre.

Freshman University studies classes of **Critical Writing, Reading, and Research I and II** enhance theatre students' sensitivity to language, develop close reading skills, and expand abilities in creative expression and research skills.

Formally, at the end of the Freshmen year all BFA musical theatre students participate in Hurdles which assess if sufficient progress has been made in singing, dance and acting to merit continuation in the BFA program. At this point students are either passed to continue on in the BFA program, are given an extension of time through probationary periods of study, or are redirected to other majors within or beyond the Theatre department.

<i>Sophomore Year</i>			
Analysis	Technique	Collaboration	Professional

**Stanislavski acting technique** is studied and applied in the sophomore year to increase depth of analysis of script and character along with specificity in acting choices. Acting classes also include a full year of **voice for stage**. Expansion of **Ballet** technique continues along with classes in **Jazz** and **Tap**.

Musicality is developed through a year of **Music Theory, Ear Training and Class Piano**. All of these classes connect musical technique with analysis to enhance artistry in singing.

Collaborative skills continue to grow through various practicum experiences, Pipe Dreams attendance, recital attendance, and scene work. Professional skills grow through expansion of audition material.

A course in **U.S. Studies** increases theatre students' awareness of cultural diversity of the human experience. Also taken in the sophomore year may be the non-sequential course requirements in **Quantitative Reasoning** and **Laboratory Science**, which help to develop logical and systematic thinking processes to balance creative and imaginative ways of knowing the world.

<i>Junior Year</i>			
Analysis	Technique	Collaboration	Professional

While the second year emphasizes depth of study, junior year encourages breadth. Students broaden their historical understanding of musical theatre while building their personal collection of songs through a year long integrated study of **Musical Theatre History and Literature** along with **Musical Theatre Repertory**. Students are able to choose **elective courses** in acting such as Improvisation, Dialects, or Advanced Acting Styles.

**Acting for the Musical Stage I** taken in the spring semester is the first half of the two-semester musical theatre capstone class. This course is a scene study class where students bring together their acting, dance and vocal training.

A choice of a **Global Studies** course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions. Also continuing will be courses in a second language, or semiotics or a specific cultural tradition.

Many students choose to take a semester to study abroad during the junior year. For example, theatre students have recently returned from semester long experiences in England, Ireland, Argentina, Australia, Spain, and Italy.

<i>Senior Year</i>			
Analysis	<b>Technique</b>	Collaboration	<b>Professional</b>

The final year stresses professional growth through integration and application of analytical, technical, and collaborative skills as students hone their own personal process through the continuation of the capstone course: **Acting for the Musical Stage II**. This course focuses on preparing for professional auditions that students will be attending during their senior year. Students specifically integrate their dance skills by applying them to different choreographic styles through the year long **Theatre Dance** course.

Students also begin to investigate more thoroughly the historical, literary and theoretical traditions of the discipline outside of musical theatre through **Integrated Theatre Studies I** and **Dramatic Literature** courses. **Directing I** gives performers an important outside perspective to the theatre-making process as they learn to compose scenes and plays that integrate analysis and several different theatre techniques through collaboration.

Many students are successfully participating in a variety of national auditions at this time looking to find employment for post graduation. Students have the opportunity also to audition for the annual New York Musical Theatre showcase, which Millikin sponsors each spring in New York City.

### **Learning Story: BFA, emphasis in Acting**

<i>Freshman Year</i>			
Analysis	Technique	<b>Collaboration</b>	Professional

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in **collaboration** is the main focus of this year. Students will be involved in several class group projects as well as participate outside of the classroom in practicum experiences, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed as well as the ability to play supportively and cooperatively within an ensemble.

Students will also learn about and practice fundamental **analysis** of scripts and basic **techniques** in acting and movement. Stagecraft theory and practice makes actors aware of the variety of skills and talent needed in production areas of theatre.

Professional skills will be developed through creation of a theatrical resumé, and identification of career opportunities for summer work. Audition skills are acquired through the many required auditions for Main Stage and Pipe Dreams' productions throughout the semester.

Freshman University studies classes of Critical Writing, Reading, and Research I and II enhance theatre students' sensitivity to language, develop close reading skills, and expand abilities in creative expression and research skills.

Formally, at the end of the freshmen year all BFA actors participate in the Hurdle, which assesses if sufficient progress has been made to merit continuation in the BFA program. At this point students are either passed to continue on in the BFA program, are given an extension of time through a semester probationary period of study, or are redirected to other majors in the Theatre department.

<i>Sophomore Year</i>			
<b>Analysis</b>	<b>Technique</b>	<b>Collaboration</b>	<b>Professional</b>

Stanislavski acting **technique** is studied and applied in the sophomore year to increase depth of **analysis** of script and character along with specificity in acting choices. **Technique** classes also include a full year of voice for stage and the introduction to acting style work through the study of Shakespeare in performance.

**Collaborative** skills continue through various practicum experiences, Pipe Dreams attendance, and scene work. **Professional** skills grow through expansion of audition material.

A course in U.S. Studies increases theatre students' awareness of cultural diversity of the human experience. Also taken may be the non-sequential course requirements in Quantitative Reasoning and Laboratory Science, which help to develop logical and systematic thinking processes to balance creative and imaginative ways of knowing the world.

<i>Junior Year</i>			
<b>Analysis</b>	<b>Technique</b>	<b>Collaboration</b>	<b>Professional</b>

While the second year emphasizes depth of study, junior year encourages breadth. Advanced Movement is the only required **technique** course, but students are advised to choose elective, **technique** focused courses in acting such as Improvisation, Dialects, or

Advanced Acting Styles. Students also begin to investigate more thoroughly the historical, literary and theoretical theatrical traditions through Integrated Theatre Studies I and II, History of Styles, and Dramatic Literature courses, which re-enforce **analytical** skills.

A choice of a Global Studies course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions. Also continuing will be courses in a second language, or semiotics or a specific cultural tradition.

Many students take advantage of the flexibility of the junior year to take a semester abroad. For example, theatre students have recently returned from semester long experiences in England, Ireland, Argentina, Australia, Spain, and Italy.

<i>Senior Year</i>			
Analysis	<b>Technique</b>	Collaboration	<b>Professional</b>

The final year stresses **professional** growth through integration and application of **analytical, technical, and collaborative** skills as students hone their own personal process through the capstone course: Performance Problems. In this course students also practice developing auditions for a variety of situations and construct a five-year plan for post graduation life.

Directing I and II give actors an important outside perspective to the acting process as they learn to compose scenes and plays that integrate **analysis** and several different theatre **techniques** through **collaboration**.

Many students are successfully participating in a variety of national auditions at this time looking to find employment for post graduation.

### **Learning Story: BFA, emphasis in Directing**

<i>Freshman Year</i>			
<b>Analysis</b>	Technique	<b>Collaboration</b>	Professional

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in **collaboration** is the main focus of this year. Students will be involved in several class group projects as well as participate outside of the classroom in practicum experiences, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed as well as the ability to play supportively and cooperatively within an ensemble.

Students will also learn about and practice fundamental **analysis** of scripts and basic **techniques** in acting. Stagecraft theory and practice helps directors to be aware of the variety of skills and talent needed in production areas of theatre.



First-year Directing students are required to take advantage of opportunities to assistant stage manage main stage productions so as to be able to observe carefully the process of a faculty director. **Professional** skills will be developed through creation of a theatrical resume, and identification of career opportunities for summer work.

Freshman University studies classes of Critical Writing, Reading, and Research I and II enhance theatre students' sensitivity to language, develop close reading skills, and expand abilities in creative expression and research skills.

Formally (beginning Spring 2007), Directing students will have an extended year-end evaluation meeting during which the faculty will determine the student's suitability to continue in the Directing program based on progress in the freshman year.

<i>Sophomore Year</i>			
Analysis	Technique	Collaboration	Professional

Second year students investigate more thoroughly the historical, literary and theoretical theatrical traditions through Integrated Theatre Studies I and II, History of Styles and Dramatic Literature courses. Development of **analytical** skills is especially stressed in this year.

**Collaborative** skills continue through various practicum experiences, Pipe Dreams attendance, and through continued experience in stage management.

A course in U.S. Studies increases theatre students' awareness of cultural diversity of the human experience. Also taken may be the non-sequential course requirements in Quantitative Reasoning and Laboratory Science, which help to develop logical and systematic thinking processes to balance creative and imaginative ways of knowing the world.

<i>Junior Year</i>			
Analysis	Technique	Collaboration	Professional

While the second year emphasizes depth of study, the junior year encourages breadth. While focusing in specifically on directing **techniques**, students should also be exploring outward in a variety of areas to enhance their understanding of how theatre is created. The study of aesthetics in Philosophy of the Arts challenges students to consider the place and responsibility of the arts in world cultures.

Students should be taking advantage of opportunities to direct short plays in Pipe Dreams space to strengthen **technique, analysis, collaboration and professionalism**, as well as to observe different faculty directors through continued stage management, dramaturgy, and assistant directing opportunities.

A choice of a Global Studies course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions. Also continuing will be courses in a second language, or semiotics or a specific cultural tradition.

Many students take advantage of the flexibility of the junior year to take a semester abroad. For example, theatre students have recently returned from semester long experiences in England, Ireland, Argentina, Australia, Spain, and Italy.

<i>Senior Year</i>			
Analysis	<b>Technique</b>	Collaboration	<b>Professional</b>

The final year stresses **professional** growth through integration and application of **analytical, technical, and collaborative** skills. Students hone their own personal process through direction of a full-length play in the studio space.

### **Learning Story: BFA, emphasis in Design/Technical**

<i>Freshman Year</i>			
<b>Analysis</b>	Technique	<b>Collaboration</b>	Professional

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in **collaboration** is the main focus of this year. Students will be involved in several class group projects as well as participate outside of the classroom through production assignments, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed, as well as the ability to work supportively and cooperatively within a group.

As a program that integrates "hands on" learning alongside theoretical understanding, Design/Tech majors each perform an assigned tech role for a minimum of 2 main stage productions each semester, guided by a faculty mentor. Additionally, majors have 8 hours per week in either the scene or costume shop and attend all main stage strikes and load-ins. It is important that students experience a wide variety of design and construction challenges and solutions through direct and frequent experiences.

Students will also learn about and practice fundamental **analysis** of scripts and basic **techniques** in Stagecraft and Introduction to Design Theory. Understanding and practicing acting skills reinforces insight into the full process of creating theatre. **Professional** skills are developed through creation of your theatrical resume and design portfolio, and identification of career opportunities for summer work.

Freshman University studies classes of Critical Writing, Reading, and Research I and II enhance theatre students' sensitivity to language, develop close reading skills, and expand abilities in creative expression and research skills.

Formally, at the end of the freshman year, each student's portfolio review and year-end evaluation meeting will be used to determine the student's suitability for the Design/Tech program, based on progress during the Freshman year.

<i>Sophomore Year</i>			
<b>Analysis</b>	<b>Technique</b>	Collaboration	Professional

Students continue to explore different **techniques** of design and technical theatre through choices offered in design studio classes. It is stressed that while students will eventually choose a focus, they must have fundamental technical skills in all areas. A course in History of Styles opens up design options within a cultural and historic context, and provides **analytical** research tools for designers working on historical productions. Further development may be through serving as assistant designers on main stage productions.

**Collaborative** skills continue through various production and design assignments, as well as Pipe Dreams attendance. **Professional** skills grow through expansion and presentation of design portfolios and resumés.

A course in U.S. Studies increases theatre students' awareness of cultural diversity of the human experience. Also taken may be the non-sequential course requirements in Quantitative Reasoning and Laboratory Science, which help to develop logical and systematic thinking processes to balance creative and imaginative ways of knowing the world.

<i>Junior Year</i>			
Analysis	<b>Technique</b>	Collaboration	Professional

While still exploring different aspects of design/technical theatre in the junior year students are expected to begin developing stronger design and construction **techniques** in their particular choice of focus through an advanced design assignment and through advanced courses in a particular area.

Students also begin to investigate more thoroughly the historical, literary and theoretical theatrical traditions through Integrated Theatre Studies I and II, and Dramatic Literature courses, enhancing **analytical** skills as tools for design work. A choice of a Global Studies course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions. Also continuing will be courses in a second language, or semiotics or a specific cultural tradition.

Many students choose to take a semester abroad in their junior year. For example, theatre students have recently returned from semester long experiences in England, Ireland, Argentina, Australia, Spain, and Italy.

<i>Senior Year</i>			
Analysis	<b>Technique</b>	Collaboration	<b>Professional</b>

The senior year typically involves an individualized design project, to be executed at a **professional** level, which is a capstone experience synthesizing **collaboration, analysis, and technique** on a fully realized main stage production.

Directing I gives designers and technicians an important outside perspective as they learn to compose scenes and plays that integrate **analysis** and several different theatre **techniques** through collaboration.

Many students are successfully participating in a variety of national auditions/interviews at this time seeking employment for post graduation or placement in a graduate program.

### **Learning Story: BFA, emphasis in Stage Management**

<i>Freshman Year</i>			
<b>Analysis</b>	Technique	<b>Collaboration</b>	Professional

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in **collaboration** is the main focus of this year. Students will be involved in several class group projects as well as participate outside of the classroom in practicum and Assistant Stage Management experiences, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed as well as the ability to play supportively and cooperatively within an ensemble.

Students will also learn about and practice fundamental **analysis** of scripts and basic **techniques** in acting. Stagecraft theory and practice helps stage managers to be aware of and therefore be able to coordinate the variety of skills and talent needed in production areas of theatre.

Support classes intended to open up expertise in management are interwoven through the four-year curriculum. First-year Stage Management students take Introduction to Computers and Information Systems, Introduction to Design Theory as well as an appropriate Quantitative Reasoning course. **Professional** skills will be developed through creation of a theatrical resume, and identification of career opportunities for summer work.

Freshman University studies classes of Critical Writing, Reading, and Research I and II enhance theatre students' sensitivity to language, develop close reading skills, and expand abilities in creative expression and research skills.

<i>Sophomore Year</i>			
Analysis	Technique	Collaboration	Professional

Second year students delve more deeply into the **analysis** and **techniques** of the diverse areas they will need to synthesize as Stage Managers. Introduction to Communication Theory, two semesters of Music Theory, and Design Studios provide a framework for working with future directors, performers, musical directors, conductors, designers and technicians. The History of Style course continues to open up awareness of historical aesthetics.

**Collaborative** skills continue through Pipe Dreams attendance and stage management positions both as an assistant stage manager for a department main stage production as well as the initial internship as a Stage Manager at the Kirkland Fine Arts Center.

A course in U.S. Studies increases theatre students' awareness of cultural diversity of the human experience. Also taken may be the non-sequential course requirements in Quantitative Reasoning and Laboratory Science, which help to develop logical and systematic thinking processes to balance creative and imaginative ways of knowing the world. Language/Culture track class choices continue to be taken in this year.

<i>Junior Year</i>			
Analysis	Technique	Collaboration	Professional

While the second year emphasizes depth of study, the junior year encourages breadth. Theatre courses include Directing I, two semesters of theatre history through Integrated I and II, another design studio course along with a course in Dramatic Literature. These courses strengthen **analytical** skills and transform them into practical **techniques** for use in understanding and maintaining the aesthetic ethos of a production they manage.

An upper level communication course in Organizational Culture explores further **techniques** in group leadership and management skills. These **techniques** can then be practiced through the second internship at the Kirkland Fine Arts Center as well as through the first stage management assignment in a department main stage production.

A dance elective and theatre elective choices allow the student to add depth to an area of knowledge.

A choice of a Global Studies course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions.

<i>Senior Year</i>			
Analysis	<b>Technique</b>	Collaboration	<b>Professional</b>

The final year stresses **professional** growth through integration and application of **analytical, technical, collaborative, and professional** skills. Students hone their own personal process through a capstone stage management position on a main stage production.

Directing II and a final Design Studio course both continue to develop skills at a **professional** level.

### **Learning Story: BFA, emphasis in Theatre Administration**

<i>Freshman Year</i>			
<b>Analysis</b>	Technique	<b>Collaboration</b>	Professional

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in **collaboration** is the main focus of this year. Students will be involved in several class group projects as well as participate outside of the classroom in practicum and Assistant Stage Management experiences, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed as well as the ability to play supportively and cooperatively within an ensemble.

Students will also learn about and practice fundamental **analysis** of scripts and basic **techniques** in acting. Stagecraft theory and practice helps administrators to be aware of the variety of skills and talent needed in production areas of theatre.

Support classes intended to open up expertise in business and the fine arts are interwoven through the four-year curriculum. First-year Theatre Administration students take Introduction to Computers and Information Systems, Introduction to Design Theory and a selection from options to increase understanding of music or visual art history. **Professional** skills will be developed through creation of a theatrical resume, and identification of career opportunities for summer work.

Freshman University studies classes of Critical Writing, Reading, and Research I and II enhance theatre students' sensitivity to language, develop close reading skills, and expand abilities in creative expression and research skills.

<i>Sophomore Year</i>			
<b>Analysis</b>	<b>Technique</b>	Collaboration	Professional

Second year students delve more deeply through theory and practice into the financial areas of administration through taking Principles of Financial Accounting and a Quantitative Reasoning course which lay groundwork for the internship as a Theatre Department Business Manager. The History of Style course continues to open up awareness of historical aesthetics.

**Collaborative** skills continue through various practicum experiences, Pipe Dreams attendance, and through taking the Team Development class which is meant to help develop professional skills in organizing group dynamics.

A course in U.S. Studies increases theatre students' awareness of cultural diversity of the human experience. Also taken may be the non-sequential course requirement in Laboratory Science which helps to develop logical and systematic thinking processes to balance creative and imaginative ways of knowing the world. Language/Culture track class choices are also taken in this year.

<i>Junior Year</i>			
Analysis	<b>Technique</b>	Collaboration	Professional

While the second year emphasizes depth of study, the junior year encourages breadth. Theatre courses include Directing I, two semesters of theatre history through Integrated I and II and a Design Studio course along with Advanced Stagecraft. These courses enhance **analytical** skills and transform them into practical **techniques** to understand and support the variety of artistic presentations or venues they may manage.

Business and Communication courses also develop practical **techniques** through the study of Public Relations, Management and Administration and Marketing Principles and Practices. These skills are then practiced in the second semester Kirkland Fine Arts Center Box Office Internship.

A dance elective and theatre elective choices allow the student to add depth to an area of knowledge.

A choice of a Global Studies course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions.

<i>Senior Year</i>			
Analysis	<b>Technique</b>	Collaboration	<b>Professional</b>

The final year stresses **professional** growth through integration and application of **analytical, technical, collaborative and professional** skills. Students hone their own personal process through two specific internships at the Kirkland Fine Arts Center. One position continues work in the Box Office and the second semester capstone internship will be specifically designed by the student in consultation with an advisor focusing on

some specific administrative challenge. Foundations of Entrepreneurship and an Advanced/Professional Writing course both develop skills for professional work.

**Learning Story: BA in Theatre**

Inherent in the BA Theatre program is a commitment to give students a broad exposure to all aspects of theatre and drama. Students have great flexibility in shaping their program uniquely through choices of electives in Theatre beyond the requirements, or through choosing to follow a second major. BA students are able to participate in all aspects of the department, such as working on main stage productions as actors, designers, technicians, assistant directors, dramaturges, teaching assistants, and stage managers. There really is no "typical" BA theatre student, as each student is free to create an individual program of study.

**The departmental learning goals of collaboration, analysis, technique, professionalism, and pursuing a life of meaning and value serve as a framework for student development in all degrees.** While classes in the core curriculum and in the additional curricular requirements in each major may have a particular goal as its focus, and emphasis on goals may change from year to year, all goals are reaffirmed and developed in all classes throughout the four-year program of study.

<i>Freshman Year</i>			
Analysis	Technique	<b>Collaboration</b>	Professional

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in **collaboration** is the main focus of this year. You will be involved in several class group projects as well as participate outside of the classroom in practicum experiences, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed as well as the ability to play supportively and cooperatively within an ensemble.

Students will also learn about and practice fundamental **analysis** of scripts and basic **techniques** in acting. Stagecraft theory and practice creates an awareness of the variety of skills and talent needed in production areas of theatre. These courses serve as prerequisites for elective choices in Dramatic Literature, Acting, and Design/Technical classes.

**Professional** skills will be developed through creation of your theatrical resume, and identification of career opportunities and summer work.

Freshman University studies classes of Critical Writing, Reading, and Research I and II enhance theatre students' sensitivity to language, develop close reading skills, and expand abilities in creative expression and research skills.



<i>Sophomore Year</i>			
Analysis	Technique	Collaboration	Professional

Students are expected to begin exploring individual courses of study in the sophomore year through beginning a minor or perhaps a second major. Design studio courses allow students to explore specific areas of technical theatre, which may inspire further areas of study, and will introduce students to **analysis** of visual form and **techniques** of visual representation.

A course in U.S. Studies increases theatre students' awareness of cultural diversity of the human experience. Also taken may be the non-sequential course requirements in Quantitative Reasoning and Laboratory Science, which help to develop logical and systematic, thinking processes to balance creative and imaginative ways of knowing the world.

<i>Junior Year</i>			
Analysis	Technique	Collaboration	Professional

In this year students investigate more thoroughly the historical, literary and theoretical theatrical traditions through Integrated Theatre Studies I and II and Dramatic Literature courses, which enhance **analytical** skills and transforms these into **techniques** for dramaturgy, research, and deeper understanding of dramatic theory.

A choice of a Global Studies course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions. Also continuing will be courses in a second language, or semiotics or a specific cultural tradition.

Many students take advantage of the flexibility of the junior year to take a semester abroad. For example, theatre students have recently returned from semester long experiences in England, Ireland, Argentina, Australia, Spain, and Italy.

<i>Senior Year</i>			
Analysis	Technique	Collaboration	Professional

Directing I challenges students to bring together their **analytical, intellectual and technical** skills as they learn to compose scenes through a collaborative process.

The senior year is a time that students develop individual projects or find opportunities that help to synthesize and transform their learning in into **professional** skills. The BA Capstone course deepens understanding of the place of their art in the world, and expands notions of professional career opportunities in the industry or through graduate study.

## **Expected Progression of Learning Goals over the Four-year Matriculation**

### **Collaboration:**

Freshman-Senior:

Collaboration is at the basis of theatre and is a direct component of professional behavior. Students work/play well with others, interacting constructively, respectfully and professionally. The following elements satisfy this component:

- Identify the function of designer, technician, actor, manager, director, musical director and choreographer.
- Complete individual tasks responsibly in a team setting.
- Consideration of the separate member's input in the collaborative process.
- Understand and respect the role of all areas (performance, directing, playwriting, stage management, etc.) within the discipline of theatre.
- Maintain a healthy rapport with peers and fellow collaborators.

### **Analysis:**

Freshmen:

Students are introduced to disciplinary theory and practice, and begin to develop the ability to translate text into their chosen form of theatrical expression. At the end of the freshman year, students will be able to:

- Identify and discuss elements of a play's dramatic function including: plot, character, thought, language, spectacle, and music.
- Analyze in written form, using proper library resources, the elements of a play.
- Identify and perform a basically structured scene that clearly illustrates: stasis, inciting action, rising action, climax and denouement (falling action).

Sophomore:

Students exhibit knowledge of theatrical theory and the ability to translate text into their chosen form of expression, but complexity changes in the following ways:

- Range of dramatic elements increases to include period styles, music, etc.
- Analysis moves from the purely theoretical to practically conceiving a performance.
- Analysis serves as the basis for conceiving a performance.
- Identify and execute a well-structured performance.
- Themes are convincingly discussed in written form.

Junior:

Students consistently exhibit knowledge of theatrical theory and the ability to translate text into their chosen form of expression, including:

- Investigation of texts (play, song, libretto) for their historical and critical importance.
- Investigate a play or musical's origins within a cultural setting as well as understand the growth and development of contemporary theatre management, design, and performance within their cultural and historical contexts.

- Critically engage with theories of theatre, examine the meaning of texts (plays, theories, designs in/for theatre history) and locate plays, theories, design/tech practices within those narratives.
- Conceptualize a play in stage language and identify major styles associated with individual historical periods in art, fashion, performance, architecture, and music.

Senior:

Students interactively exhibit theatrical theory and the ability to translate text into their chosen form of expression, including the following more difficult elements:

- Analysis becomes integrated within the individual's whole process of conceptualization for the purpose of an integrated performance.
- Integrate written analysis and performance.

## **Technique:**

Freshmen:

Students begin the implementation of basic technique in the exploration and expression of creative work by showing the:

- Ability to translate analysis into a written coherent thesis.
- Ability to use appropriate vocabulary, terminology and key elements.

Examples of basic technique:

- Ability to play an action convincingly.
- Ability to correctly execute feet and arm positions and Plie, Tendu, Ronde de jambe, Degage, Port de bras, Battement, Chaines turns, Single Pirouettes.
- Ability to understand, use and discuss the basic elements of design (color, texture, space, etc.) in hypothetical classroom projects.

Sophomore:

Students implement method in the exploration and expression of creative work, including:

- Effective preparation, rehearsal and analysis methods.
- Effective translation of text into a form of expression which communicates playable action or important design elements from the stage.

Examples of technique:

- Acting students can identify Stanislavski's central ideas about acting and explore vocal range, power, flexibility, rhythmic, and dynamic variety while connecting vocalization to strong, playable action.
- Ability to score and successfully execute a scene from a play.
- Draft simple lightplots, floorplans, sectionals, or costume sketches.
- Correct execution of Jumps (Jete, sauté de chat), Glissande, Sisson, Temps Leve.

Junior:

Students implement integrated methods of various techniques in the exploration and expression of creative work, including:

- A well-developed process or processes for working on the composition of a role or design.
- The ability to make clear the text's meaning through the use of its language, structure, rhythm, and melody.

Examples of integrated method include:

- The ability to specify character through movement, voice, and action.
- Read music, identify key and time signatures and tempo markings and identify intervals, rhythm, melody, and harmony lines.
- Methods that work to fulfill the vocal, physical, and emotional demands of playing verse drama, and singing songs from a wide-range of musical styles.
- Correct execution of Petit Allegro, Grand Allegro, Adagio, Cabriole, Tour Jete.
- Conceive and execute the basic paperwork necessary to a simple realized design project.

Senior:

Students successfully implement integrated methods of various techniques in the exploration and expression of well-structured, coherent performances, including:

- Orchestration of a performance or design that is structurally complete and artistically whole.
- Versatility in the performance or design of classical and contemporary styles.

Examples of integrated method exploring well-structured, coherent performances include:

- Identification of various choreographic styles and apply a variety of dance techniques to work on scenes and plays, this includes fluency in various styles of dance and the ability to learn and execute combinations quickly.
- Graceful execution of an advanced combination of steps, Fouette turns, En l'air leg-work, develop, Grand rond de jambe and arabesques.
- Conceive and execute all necessary elements for the capstone experience of a senior level, mainstage design project.

## **Professional:**

Freshmen:

Student begin to exhibit behavior that is consistent with standards of conduct for working professionals in theatrical fields, including:

- Excellent interaction with others in a constructive and respectful way.
- Excellent values toward the work (i.e. being on time, preparedness, up-to-date resume, conduct in rehearsals and classroom) including the fundamental understanding of the work of the actor, director, designer, technician, etc.
- Students explore the activities of professional organizations such as U.S.I.T.T (United States Institute of Theatre Technology) and the Midwest Theatre Conference.

Sophomore:

Students consistently exhibit behavior that meets the standards of conduct for working professionals in our fields, such as:

- A strong and disciplined work ethic, and a knowledgeable and vigorous approach to working in the theatre on a professional level.

Junior:

Students exhibit quality behavior consistent with standards of conduct for working professionals in our fields, such as:

- A developed portfolio from a broad range of periods and styles appropriate for presentation at a professional audition or interview. Students have the courage to integrate their own insights into the interpretation of their work.

Senior:

Students exhibit **and model** excellent standards of behavior consistent with standards of conduct for working professionals in our fields, including:

- Taking responsibility for final artistic creation.
- Choosing material from the audition portfolio which is appropriate to his/her vocal, physical and emotional range and/or appropriate to the nature of the production, company, venue, or performance style of the casting/interviewing entity.
- Practicing the ethics and etiquette of a professional.
- Participating in professional organizations such as U.S.I.T.T (United States Institute of Theatre Technology) and the Midwest Theatre Conference

### **Life of Meaning & Value:**

The department believes that assessment of this learning goal should be left up to the student and is addressed on the year-end evaluation as follows: **Meaning and Value:** *Refers to how you are using your studies to contribute to and develop goals for yourself as a person and as an artist.* We actively engage students in conversations regarding this area but unanimously felt that our opinions remain only opinions. In terms of the department's contribution to a life of meaning and value, it is a shared belief that education, when engaged, by its very nature contributes to a life of meaning and value especially in the theatre where artistry and artists are cultivated by developing the whole person.

## Appendix II: Assessment Practices

### Departmental

To implement its theory/practice model, the Department uses the following elements for assessment of student learning and curricular development:

- All students receiving a degree in theatre are required to take Play Analysis (TH 131) during their first semester. This course serves as an introduction to the discipline and as a means of teaching the main elements of analysis (plot, action, character, etc.). The final project of the class is a written analysis in which students must apply fundamental concepts of structure, form and genre in a critical analysis of a play's meanings. All students must pass the final project of the Play Analysis course with a minimum grade of C; if the final project receives less than a C, the project must be revised until a grade of C is reached.
- All students in the Department will be subject to end-of-year evaluations. The departmental year-end evaluation system functions as its universal assessment and data collection point and provide measured performance indicators to all students in conference meetings on the five major learning goals for all degree plans.
- The results of all portfolio reviews, hurdles, and juries (first-year and beyond), internship evaluations, and senior exit surveys are used to evaluate the learning goals of the curriculum, the progress of students, and the admission process used for evaluating prospective students.

### Methods specific to BFA Musical Theatre and Acting emphasis

For each learning goal, the following methods are used to measure and assess progress:

- **Collaboration:** measurement occurs through observation and critique of class work, main stage production work, and practicum assignments
  - Assessment findings: year-end evaluations
- **Analysis:** measurement occurs through observation and critique of class work, main stage auditions, performances, Play Analysis final paper/project (freshmen) and freshman furdle
  - Assessment findings: year-end evaluations, Play Analysis grades (freshmen), freshman hurdle results
- **Technique:** measurement occurs through observation and critique of class work, main stage auditions, performance, and Freshman Hurdle results
  - Assessment findings: year-end evaluations, freshman hurdle results
- **Professional:** measurement occurs through observation and critique of unified auditions; performances, successful pursuit of professional work
  - Assessment findings: year-end evaluations, senior exit surveys

### Methods specific to BFA Design/Tech emphasis:

The BFA, Design/Tech uses several additional measurements and methods in determining student success and curricular development:

- Above average work in Design Studio classes
- Yearly portfolio evaluations

- Observation of work (through a combination of possibilities: shop work, technical assignments on productions, participation in workshops and post mortems)

For each learning goal the following methods are used to measure and assess progress:

- **Collaboration:** measurement occurs through observation and critique of class work, practicum, shop, and main stage production work
  - Assessment findings: year-end evaluations
- **Analysis:** measurement occurs through observation and critique of class work, mainstage production work, independent production work, and Hurdles/portfolio reviews
  - Assessment findings: year-end evaluations, Play Analysis paper/project (freshmen), Hurdle results, portfolio reviews
- **Technique:** measurement occurs through observation and critique of class work, shop work, main stage technical and design assignments, and execution of assignments in the various design studios.
  - Assessment findings: year-end evaluations, shop hour grades, written critiques of design assignments, Hurdle/portfolio review results
- **Professional:** measurement occurs through observation and critique of class workshop work; main stage technical and design assignments, portfolio development, successful pursuit of professional work
  - Assessment findings: shop hour grades, written critiques of design assignments, portfolio reviews, senior exit surveys

### **Methods specific to the BFA Stage Management and Theatre Administration emphases:**

For each goal the following methods are used to measure and assess progress:

- **Collaboration:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships, and directing projects.
  - Assessment findings: year-end evaluation, project/internship evaluation (when relevant)
- **Analysis:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships and directing projects.
  - Assessment findings: year-end evaluation, project/internship evaluation (when relevant), Play Analysis final paper/project (freshmen)
- **Technique:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships, and directing projects.
  - Assessment findings: year-end evaluation, project/internship evaluation (when relevant)
- **Professional:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships, directing projects, and successful pursuit of professional work
  - Assessment findings: year-end evaluation, project/internship evaluation (when relevant), senior exit survey

## Methods specific to the BA in Theatre

For each goal, the following methods are used to measure and assess progress:

- **Collaboration:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, and performances
  - Assessment findings: year-end evaluation
- **Analysis:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, and performances
  - Assessment findings: year-end evaluations, Play Analysis papers/project (freshmen)
- **Technique:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, and performances
  - Assessment findings: year-end evaluation
- **Professional:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, performances, and successful pursuit of professional work
  - Assessment findings: year-end evaluation, senior ext survey