

**Department of Theatre and Dance
Assessment Self-Study
Submitted June 1, 2005
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Executive Summary

The theatre program offers the Bachelor of Arts degree in Theatre, the Bachelor of Fine Arts degree in Musical Theatre, and the Bachelor of Fine Arts degree in Theatre for students interested in pursuing careers in professional, academic, regional and community theatre with emphases in Acting, Directing, or Design/Technical.

In 2005-2006, the Department instituted a new year-end evaluation system that functions as its universal assessment and data collection point. The year-end evaluations will provide measured performance indicators to all students in conference meetings on the five major learning goals for all degree plans. Using the data collected from year-end conferences, the faculty will determine curricular performance indicators. The following rubrics will be used:

GYR Rubrics

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

Green	Yellow	Red
Achieving desired outcome in more than 70% of students	Achieving outcome in 65-70% of students	Not achieving outcome in 65% of students

The rationale of the B.A. as a flexible yet individually structured liberal arts investigation is one to which the Department is committed. In actual practice, the B.A. sometimes has a second *de facto* rationale. This less desirable direction is as a *catch-all* for students who do not fit the more specified B.F.A. This is not a tenable rationale for a major. Two initiatives were undertaken to improve the B.A. program:

- Implementation of a capstone experience for students in the B.A. program
- Engagement of B.A. students in year-end evaluation conferences similar to those held for students in all B.F.A. programs to intensify individualized advising and project planning

These are addressed in Section 7 - Improvements.

The B.F.A. acting program continues to be diminished in the eyes of its students in light of the B.F.A. musical theatre's New York City Showcase. The lack of a showcase also impedes progress on professional growth for those acting majors. In 2005 the Department undertook a more aggressive on-campus approach for senior acting majors in lieu of the showcase model, which is difficult to create given the lack of acting showcase models. This approach consisted of intensive workshop(s) for acting majors. For 2006-07 we will continue the development of this approach.

Section 1: Departmental Goals

In 1901 James Millikin envisioned a university that would place “practical learning” side-by-side with the “literary and classical.” In defining its mission, the Department of Theatre and Dance has embraced this founding idea:

Our mission as teacher–artists and student–artists is to stimulate and develop, in concert with our audiences, an imaginative and honest engagement with performance as both method and subject of inquiry. As life–long learners and active participants in our communities, we explore important ideas, peoples and perspectives of the world at large, as well as the spirit and intellect of the individual, through the practice of our craft in the classroom and on the stage as disciplined theatre professionals and committed artists.

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? These three questions 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.

For students studying in the **B.A. program**, there are 5 central goals that focus their learning:

- Professional learning: 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 professionals in whatever endeavor they may choose.
- Collaborative learning: brings students into working and learning relationships to realize that work is, by its nature, a shared undertaking and will allow students to create the imaginary world of a play or musical through participation in the production process.
- Technical learning: engages students in the implementation of various methods in the exploration and expression of their ideas.
- Analytical learning: experientially teaches students fluency in historical, literary and theoretical theatrical traditions.
- Personal pursuit of meaning and value: allow students to reflect on their progress in their educational and personal pursuits.

For students studying in the **B.F.A. program**, there are 5 central goals that focus their learning:

- Professional learning: 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.

- Collaborative learning: brings students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
- Technical learning: equips students with the means to both express and explore important ideas in a global context within their chosen area of focus.
- Analytical Learning: experientially teaches advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.
- Personal pursuit of meaning and value: ensures that students reflect on their progress in their educational and personal pursuits.

Refer to Appendix A for University & Departmental Mission Comparison.

Section 2: Departmental Snapshot

The theatre program offers the Bachelor of Arts degree in Theatre, the Bachelor of Fine Arts degree in Musical Theatre, and the Bachelor of Fine Arts degree in Theatre for students interested in pursuing careers in professional, academic, regional and community theatre with emphases in Acting, Directing, or Design/Technical. 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 at the end of their freshmen year. Minor degrees are offered in Theatre and Dance.

Students self-select or are moved into the BA program from the BFA program. The BA program emphasizes breadth and individualizing of one's program according to personal goals and objectives. Students in the BA degree program are doing a variety of experiences. Some are a theatre major coupled with a major outside of theatre. Others are emphasizing in areas of study outside the professional degree programs (i.e. dramaturgy, management, etc.).

The work of each theatre student will be reviewed on a yearly basis in a variety of ways: through written and verbal critiques of class projects, papers, and co-curricular auditions and performances. In the year-end evaluation the student and two faculty members with whom the student has had significant contact discuss the student's challenges, achievement, goals and overall progress in the degree program.

A successful BFA graduate will pursue and secure work in the professional arena (local, regional or national). Different markets require different paths (Chicago vs. New York), just as individual students require different paths (equity vs. non-equity). A successful B.A. student will pursue a variety of paths. Some will go on to graduate study; others will pursue work as a theatre professional. Some students will pursue double-majors, others will pursue blended theatre majors, but all must define their own course.

Ample opportunities for performances are available during the main stage and studio seasons (typically 2 musicals, 3 plays, and 1 opera). In addition to the main stage theatre season, there is a dance concert, 30-40 PipeDreams Experimental Theatre works, and opportunities for work in children's theatre. As upperclassmen, those in design/technical theatre may design scenery, lights, or costumes for main stage productions. Three performance facilities are available for productions. Kirkland Fine Arts Center's 1900 seat theatre is used for musicals, which are performed with full orchestration. Albert Taylor Theatre, a 300-seat proscenium theatre, is the site of other productions in the main stage

season. PipeDreams is a small 100-seat experimental space, which serves as a laboratory for main stage and student-directed productions.

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

- The B.F.A and B.A. curricula are sequentially structured to provide progressive work on skills and knowledge appropriate to the over-arching goals of each degree (**see Appendices J- O for advising audit sheets and specific program progressions**).
- 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.
- Four other courses are common to all degree programs: Acting I, Directing I, Integrated Theatre Studies I, and Stagecraft. In these courses, critical thinking skills, theatre theory, historical periods, and basic production elements, are taught for all Department degree programs.
- All students in the Department will be subject to end-of-year evaluations.
- The results of all portfolio reviews, senior-year surveys, hurdles, and juries (first-year and beyond), are used to evaluate the learning goals of the curriculum, the progress of students, and the admission process used for evaluating prospective students.
- All students' year-end conferences with faculty teams help to set goals for the upcoming year and provide an oral assessment of students' progress in all areas indicated above. These results and list of goals are recorded and placed in the students' file.

In assessing student achievement of learning goals, the following green, yellow, and red assessment rubrics (GYR) are used:

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

Departmental performance indicators also use the GYR rubric. The following ratings apply as curricular performance indicators:

Green	Yellow	Red
Achieving desired outcome in more than 70% of students	Achieving outcome in 65-70% of students	Not achieving outcome in 65% of students

The expected progression of the learning goals over the four-year matriculation can be found at the end of Section 3, Learning Stories.

Advising

Advising is important in maintaining students' progress and is a central piece of all curricular and programmatic assessment of the Department. Advising occurs in a variety of contexts:

- **Academic Advising:** Each faculty member is assigned a cadre of about seventeen students to advise. Students use end-of-the year evaluation forms to describe personal and academic goals for the upcoming year, which they use as a basis for selecting courses in the University Studies Program and in their major
- **Project Advising:** Students in all programs often work on individualized projects in their major programs. This means of assessment is of particular importance for the B.F.A. candidates in the tech/design and directing programs as all assessment of requisite skills, both in the context of evaluating progress and continuance, is done through project advising. BA students also do projects, but they vary widely and are dependent upon students' interests, additional majors, and career aspirations.
- **Career or Professional Advising Beyond Coursework:** Many students often feel more comfortable speaking to faculty who share their particular interests or career aspirations. Hence, faculty member often act as models for students as they develop and plan their careers. In the spirit of theory and practice we participate as a Department in "collective advising." As a matter of course, we attend unified auditions, hurdles, pipedreams, main stage productions, recitals, final scene showings, etc. and monitor student progress. We often communicate and confer in an effort to provide strong, critical and consistent feedback to our students, either through classes or one on one mentoring.
- **The department commits to building a community in the following manners:**
 1. Common Core Curriculum for freshmen
 2. Integrated Sequential Curriculum for each major
 3. Unified Auditions: seniors run audition workshops for freshmen. The whole process builds mentoring relationships between both lower and upper class students as well as between students and faculty
 4. Practicum assignments for productions
 5. Production experiences where not only students and faculty interact, but where students of all disciplines interact in the creation of an artistic vision
 6. Pipedreams Productions at 11:00 T/R, a common gathering for the whole department

What follows is a snapshot of the Department in terms of its faculty/staff, number of students by majors, and facilities.

Majors by Class as of August 31, 2005

2005-06							
	<u>M/TH</u>	<u>Acting</u>	<u>Directing</u>	<u>Tech</u>	<u>BA</u>	<u>Totals</u>	<u>Dance</u>
Freshmen	23	13	1	5	27	69	0
Sophomores	13	5	1	7	17	43	0
Juniors	14	6	5	3	6	34	1
Seniors	8	10	1	5	12	36	4
Totals	58	34	8	20	62	182	5
% of total class	32.0%	19.0%	4.0%	11.0%	34.0%	100.0%	

Faculty/Staff as of May 26, 2005

Full-Time Faculty	11
Part-Time Faculty	6
Full-Time Staff	3.5

Facilities as of May 26, 2005

Classrooms	3
Dance Studios	3
Library	1
Offices	13
Rehearsal Rooms	2
Special Shops	3
Storage Rooms	2
Theatres	3

Section 3: Learning Stories

BFA Musical Theatre Learning Story-Central Values

Inherent in the program is a commitment to teach and foster excellence in acting, vocal and dance technique along with professionalism, intellectualism and collaboration. While certain classes may have a primary focus, and emphasis may change from year to year, all values are certainly 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 central values 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.

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 in the Theatre department.

<i>Freshman Year</i>			
Analysis	Technique	Collaboration	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.

<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 interrelate musical technique and 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 Analysis** and **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	Technique	Collaboration	Professional

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 theatrical traditions 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.

BFA Acting Learning Story--Central Values

Inherent in the program is a commitment to teach and foster excellence in technique along with professionalism, intellectualism and collaboration. While certain classes may have a primary focus, and emphasis may change from year to year, all values are certainly reaffirmed and developed in nearly all performance area 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 central values 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.

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>Freshman Year</i>			
Analysis	Technique	Collaboration	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 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.

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.

Sophomore Year			
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. Technique classes also include a full year of **voice for stage** and the introduction to **acting style** work through the study of Shakespearean acting.

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 Analysis** and **Science**, which help to develop logical and systematic, thinking processes to balance creative and imaginative ways of knowing the world.

Junior Year			
Analysis	Technique	Collaboration	Professional

While the second year emphasizes depth of study, junior year encourages breadth. **Advanced Movement** is the only required course, so students are able to choose **elective 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.

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.

Senior Year			
Analysis	Technique	Collaboration	Professional

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.

BFA Directing Learning Story--Central Values

Inherent in the program is a commitment to teach and foster excellence in technique along with professionalism, intellectualism and collaboration. While certain classes may have a primary focus, and emphasis may change from year to year, all values are certainly reaffirmed and developed in nearly all directing area 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 central values 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.

<i>Freshman Year</i>			
Analysis	Technique	Collaboration	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.

<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.

During this year, students should decide what specific areas to explore further with the 23 elective credits for the major.

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 Analysis** and **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 as well as to observe different faculty directors through continued stage management 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	Technique	Collaboration	Professional

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.

Students continue to explore other areas through completion of their selected elective courses.

BA Theatre Learning Story--Central Values

Inherent in the 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, dramaturgs, or as becoming 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.

Students are challenged to aspire to excellence in technique along with professionalism, intellectualism and collaboration. Throughout the four years certain required classes may have a primary focus, and while emphasis may change from year to year, all values are

certainly reaffirmed and developed in nearly all area classes throughout the four-year program of study.

Freshman Year			
Analysis	Technique	Collaboration	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.

You 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 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.

Sophomore Year			
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.

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 Analysis** and **Science**, which help to develop logical and systematic, thinking processes to balance creative and imaginative ways of knowing the world.

Junior Year			
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.

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.

Senior Year			
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 their learning in professional ways. Students explore employment possibilities as well as graduate school options.

BFA Design/Technical Learning Story-Central Values

Inherent in the program is a commitment to teach and foster excellence in technique along with professionalism, intellectualism and collaboration. While certain classes may have a primary focus, and emphasis may change from year to year, all values are certainly reaffirmed and developed in nearly all area classes throughout the four-year program of study.

Assessments of students' abilities in these areas are ongoing. Yearly portfolio reviews are publicly presented and are used to assess each student's progress. Additionally, progress according to central values 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**.

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.

Freshman Year			
Analysis	Technique	Collaboration	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.

You will also learn about and practice fundamental **analysis of scripts** and basic techniques in **stagecraft** and **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.

Sophomore Year			
Analysis	Technique	Collaboration	Professional

Students continue to explore different aspects 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 expertise in all areas. Study of the **history of styles** opens up design options within a cultural and historic context. 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 resumes.

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 Analysis** and **Science**, which help to develop logical and systematic thinking processes to balance creative and imaginative ways of knowing the world.

Junior Year			
Analysis	Technique	Collaboration	Professional

While still exploring different aspects of design/technical theatre in the junior year students are expected to begin developing stronger technical abilities 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. 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.

Senior Year			
Analysis	Technique	Collaboration	Professional

The senior year typically involves an individualized project, which is a capstone experience synthesizing the student's education through a design or technical assignment 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 at this time looking to find employment for post graduation or a placement in a graduate program for further study.

Refer to Appendices B-F for Curriculum Maps and Appendix U for Learning Goals and Advising Map.

Expected Progression of Learning Goals over the Four-year Matriculation

- Each consecutive year assumes the goal from previous years.
- Each area is applicable to a student's area of theatrical emphasis (dance, music, design, acting, lit/crit., etc.).
- Performance = application of artistry in any given area including: acting, design, music, directing, dramaturgy, light hang, etc.
- Portfolio = book of songs, monologues, drawings, pictures, research, the preparation of any given artist to audition/interview for work upon graduation.

Analysis:

Freshmen:

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

- 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 acting, music and dance theory 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.

Professional:

Freshmen:

Students 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

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.

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 light plots, floor plans, 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, main stage design project.

Life of Meaning & Value:

Student makes progress in his/her educational goals over the course of the year.

* See section 7, Improvement Plan, for plans to specify, clarify and improve this area.

Section 4: Assessment Methods

Departmental

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

- The B.F.A and B.A. curricula are sequentially structured to provide progressive work on skills and knowledge appropriate to the over-arching goals of each degree.
- 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.
- Four other courses are common to all degree programs: Acting I, Directing I, Integrated Theatre Studies I, and Stagecraft. In these courses, critical thinking skills, theatre theory, historical periods, and basic production elements, are taught for all Department degree programs.
- All students in the Department will be subject to end-of-year evaluations.
- The results of all portfolio reviews, senior-year surveys, hurdles, and juries (first-year and beyond), are used to evaluate the learning goals of the curriculum, the progress of students, and the admission process used for evaluating prospective students.
- All students' year-end conferences with faculty teams help to set goals for the upcoming year and provide an oral assessment of students' progress in all areas indicated above. These results and list of goals are recorded and placed in the students' file.

In assessing student achievement of learning goals, the following green, yellow, and red assessment rubrics (GYR) were implemented for 2005-2006:

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

Departmental performance indicators will also use the GYR rubric. The following ratings apply as curricular performance indicators:

Green	Yellow	Red
Achieving desired outcome in more than 70% of students	Achieving outcome in 65-70% of students	Not achieving outcome in 65% of students

For 2005-2006, the Department assessed its performance using GYR rubrics for learning goals in both the B.A. and B.F.A. programs.

BFA Acting, Musical Theatre and Directing Majors

B.F.A. Acting, Musical Theatre and Directing use several additional measurements and methods in determining student success and curricular development:

- **Professional** learning: instill 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.
- **Collaborative** learning: bring students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
- **Technique**: equip students with the means to both express and explore important ideas in a global context within their chosen area of focus.
- **Analysis**: experientially teaching advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.

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

- **Professional**: observation and critique of unified auditions; roles in main stage productions and other performance venues are main elements of assessment.
 - Assessment findings: written critiques from year-end evaluations
- **Collaborative** learning: observation and comment on main stage production work, practicum assignments in year-end evaluations are main measurements.
 - Assessment findings: year-end evaluations
- **Technique**: the central method of measuring technique is through the freshman hurdle and observation of main stage auditions, roles and other performance venues.
 - Assessment findings: year-end evaluations, freshman hurdle results
- **Analysis**: measurement occurs in through the freshman hurdle and observation of main stage auditions and roles.
 - Assessment findings: year-end evaluations

BFA Design/Tech Majors

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

- Above average work in Design studio classes
- Analysis of student engagement through year-end evaluations
- Yearly portfolio evaluations
- Observation of work (through a combination of possibilities: shop work, technical assignments on productions, participation in workshops and post mortems)

These methods measure the four main learning goals of the B.F.A. program:

- **Professional**: instill 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.
- **Collaborative**: bring students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
- **Technique**: equip students with the means to both express and explore important ideas in a global context within their chosen areas of focus.
- **Analysis**: experientially teaching advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.

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

- **Professional**: Observation and critique of shop work; main stage technical and design assignments, and portfolio development are main elements of assessment.
 - Assessment findings: shop hour grades, written critiques of design assignments and evaluation forms from portfolio reviews

- **Collaborative:** Observation and comment on main stage production work are main measurements.
 - Assessment findings: self-evaluations collected in year-end evaluations
- **Technique:** Observation of technique and critique of shop work, main stage technical and design assignments, and execution of assignments in the various design studios.
 - Assessment findings: shop hour grades, written critiques of design assignments.
- **Analysis:** the final paper for Play Analysis, the final scene for directing I, and both the Advanced Design Assignment and Senior Design Project are the main measurements of this area.
 - Assessment findings: percent failing due to below C work on each of these four projects.

BA Majors

For students studying in the **B.A. program**, there are 5 central goals that focus their learning:

- **Professional** learning: 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 professionals in whatever endeavor they may choose.
- **Collaborative** learning: brings students into working and learning relationships to realize that work is, by its nature, a shared undertaking and will allow students to create the imaginary world of a play or musical through participation in the production process.
- **Technical** learning: engages students in the implementation of various methods in the exploration and expression of their ideas.
- **Analytical** learning: experientially teaches students fluency in historical, literary and theoretical theatrical traditions.
- Personal pursuit of **meaning and value:** allows students to reflect on their progress in their educational and personal pursuits.

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

- **Professional** engagement:
 - Assessment findings: year-end evaluation
- **Collaboration:** observation and comment on production work and practicum assignments in year-end evaluations are the main measurements.
 - Assessment findings: year-end evaluation
- **Analysis:** all students must receive a grade of C, or better, on the final paper for Play Analysis to pass the class.
 - Assessment findings: percent failing due to below C work on final paper
- **Technique:**
 - Assessment findings: year-end evaluation

Please Refer to the Q Appendices for: Year-End Evaluation Forms and Appendices P, R, S and T for Freshman Hurdles Form, Senior Exit Form, Portfolio Review Evaluation Form and Senior Project Evaluation Form.

Section 5: Assessment Data

Year End Evaluations Spring 2006

In 2005-2006, the Department instituted a year-end evaluation system that functions as its universal assessment and data collection point (please refer to Q Appendices).

The GYR rubric was applied and integrated into to the year-end evaluation form. The year-end evaluations provide measured performance indicators to all students in conference meetings on the five major learning goals for all degree plans. Following is the data collected from year-end conferences.

- Numbers do not include students studying abroad or transferring
- Discrepancies in total responses among categories is reflective of incomplete forms
- Evaluators chose to agree with the student assessments in the Life of Meaning and Value category. (Refer to Section 7 for improvements.)

Freshmen - BFA					Overall Departmental Performance Indicator (GYR)		Deviations
Total available: 37							
# of evals received: 34							
All eval forms had faculty responses							
	Student		Faculty		Student	Faculty	
	#	%	#	%			
Analysis					Green	Green	
Green	20	58%	27	80%			
Yellow	14	42%	5	14%			
Red	0	0	2	3%			
Collaboration					Green	Green	
Green	27	80%	29	85%			
Yellow	7	20%	4	12%			
Red	0	0	1	3%			
Technique					Red	Red	
Green	18	52%	19	55%			
Yellow	16	48%	13	39%			
Red	0	0	2	6%			
Professionalism					Green	Green	
Green	25	73%	28	82%			
Yellow	9	27%	4	12%			
Red	0	0	2	6%			
Life Meaning & Value					Green		
Green	27	80%					
Yellow	7	20%					
Red	0	0					

Sophomores - BFA Total available: 25 # of evals received: 23					Overall Departmental Performance Indicator (GYR)		Deviations
	Student		Faculty		Student	Faculty	
	#	%	#	%			
Analysis					Red	Red	
Green	12	52%	11	48%			
Yellow	10	44%	8	35%			
Red	0	0	0	0%			
No Answer	1	4%	4	17%			
Collaboration					Green	Green	
Green	17	74%	17	74%			
Yellow	6	26%	4	17%			
Red	0	0	0	0%			
No Answer			2	9%			
Technique					Green	Red	Marked deviation
Green	17	74%	9	39%			
Yellow	4	17%	11	48%			
Red	0	0	0	0%			
No Answer	2	9%	2	9%			
Professionalism					Green	Green	
Green	13	56%	13	56%			
Yellow	8	35%	6	26%			
Red	2	9%	1	4%			
No Answer			3	13%			
Life Meaning & Value					Red		
Green	12	52%					
Yellow	10	44%					
Red	0	0					
No Answer	1	4%					

Juniors - BFA					Overall Departmental Performance Indicator (GYR)		Deviations
Total available: 26							
# of evals received: 22							
No faculty response on form: 2							
		Student		Faculty		Student	Faculty
		#	%	#	%		
Analysis					Red	Red	
Green	7	32%	9	41%			
Yellow	12	54%	8	36%			
Red	0	0	0	0%			
No answer	3	14%	5	23%			
Collaboration					Green	Green	
Green	15	72%	17	77%			
Yellow	6	28%	2	9%			
Red	0	0	0	0%			
No response			3	14%			
Technique					Red	Red	
Green	8	36%	9	41%			
Yellow	12	54%	8	36%			
Red	0	0	0	0%			
No response	2	10%	5	23%			
Professionalism					Yellow	Green	
Green	14	67%	16	72%			
Yellow	7	33%	2	9%			
Red	0	0	1	5%			
No response			3	14%			
Life Meaning & Value					Red		
Green	10	45%					
Yellow	9	41%					
Red	0	0					
No response	3	14%					

Freshmen - BA Total available: 16 # of evals received: 15					Overall Departmental Performance Indicator (GYR)		Deviations
	Student		Faculty		Student	Faculty	
	#	%	#	%			
Analysis					Red	Red	
Green	9	60%	4	26%			
Yellow	6	40%	7	47%			
Red	0	0	4	26%			
Collaboration					Green	Red	Marked deviation
Green	11	74%	5	33%			
Yellow	4	26%	9	60%			
Red	0	0	1	7%			
Technique					Red	Red	
Green	5	33%	1	7%			
Yellow	10	67%	8	53%			
Red	0	0	6	40%			
Professionalism					Red	Red	
Green	7	48%	6	40%			
Yellow	8	52%	6	40%			
Red	0	0	3	20%			
Life Meaning & Value					Red		
Green	8	53%					
Yellow	6	40%					
Red	1	7%					

Sophomores - BA					Overall Departmental Performance Indicator (GYR)		Deviations	
Total available: 9								
# of evals received: 7								
No faculty response on form: 1								
		Student		Faculty		Student	Faculty	
		#	%	#	%			
Analysis					Red	Red		
Green	2	30%	2	29%				
Yellow	5	70%	4	57%				
Red	0	0	0	0%				
No response			1	14%				
Collaboration					Red	Red		
Green	4	57%	4	58%				
Yellow	3	43%	1	14%				
Red	0	0	1	14%				
No response			1	14%				
Technique					Red	Red		
Green	3	43%	2	29%				
Yellow	3	43%	4	57%				
Red	1	14%	0	0%				
No response			1	14%				
Professionalism					Green	Red	Marked deviation	
Green	5	70%	2	29%				
Yellow	2	30%	3	43%				
Red	0	0	1	14%				
No response			1	14%				
Life Meaning & Value					Red			
Green	4	57%						
Yellow	2	30%						
Red	1	13%						

Junior - BA					Overall Departmental Performance Indicator (GYR)	Deviations
Total available: 8 # of evals received: 5 No faculty response on form: 2						
	Student		Faculty		Student	Faculty
	#	%	#	%		
Analysis					Red	Red
Green	2	40%	2	40%		
Yellow	2	40%	1	20%		
Red	0	0%	0	0%		
No response	1	20%	2	40%		
Collaboration					Red	Red
Green	3	60%	3	60%		
Yellow	2	40%	0	0%		
Red	0	0%	0	0%		
No response			2	40%		
Technique					Red	Red
Green	3	60%	1	20%		
Yellow	2	40%	2	40%		
Red	0	0%	0	0%		
No response			2	40%		
Professionalism					Red	Red
Green	3	60%	1	20%		
Yellow	2	40%	2	40%		
Red	0	0%	0	0%		
No response			2	40%		
Life Meaning & Value					Green	
Green	4	80%				
Yellow	0	0%				
Red	0	0%				
No response	1	20%				

Artifacts of year-end evaluations are available in Appendix W.

Freshmen Hurdles Results 2006

Musical Theatre

Total BFA Musical Theatre Hurdles	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		GYR Rubric
Acting	13	100%	0	0%	Green
Dance	12	86%	2	14%	Green
Singing	10	71%	4	29%	Green

Acting

Total BFA Acting Hurdles	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
Current total=8	Pass		Probation		GYR Rubric
	7	88%	1	12%	Green

Play Analysis Final Papers Fall 2005:

Total	# with C or better	% of class	# of students below a C	% of class	transfers	% of class	*Rewrites	GYR rubric
40	35	88%	1	2%	4	10%	2	green
38	36	95%	1	3%	1	2%	2	green
78	71	91%	2	3%	5	6%	4	green

*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 2005 by Degree Program:

Degree Program	# C or better	# below C	# C or above	GYR Rubric
BFA (total 41)	41	0	100%	green
BA (total 31)	29	2	94%	green
Other (tech minor)	1	0	100%	green

Senior Exit Stats: 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		GYR Rubric
	#	%	#	%	#	%	#	%	
Rate overall quality of education and training you received in the Department of Theatre and Dance	9	75%	3	25%	0	0	0	0	Green

Shop Practicum Grades (all levels)

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

* Discrepancies in total evaluations reflect a lack of grades for students studying abroad.
Artifacts shop practicum grades are available in Appendix X.

BFA Design Probation (all levels)

Total BFA Candidates	Total Evaluations	Transferred/Redirected	Placed on Probation	GYR Rubric
22*	20*	2	1	Green

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

Design Project Grades (juniors and seniors)

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

Artifacts of design project grades are available in Appendix Y.

Portfolio Reviews

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

Artifacts of portfolio reviews are available in Appendix Z.

Section 6: Analysis of Assessment Results

Analysis of the Department's **BFA program** assessment data reveals the following:

1. While some goals are "red" in terms of summative evaluations, few students received "red" evaluations. The majority of students for each of the 5 learning goals received either "green" or "yellow" evaluations.

2. Hurdle results for first-years students in BFA programs were very positive, with almost 90% passing their acting hurdles, 86% passing their dance hurdles, and 65% passing their singing hurdles.
3. 91% of the first-year students received a grade for their final analysis papers of C or higher in the Play Analysis class (the introduction to the discipline course).
4. In the Tech/Design areas, only one student was placed on probation, while no students (freshmen through junior) was removed or probated in the program.
5. Assessment results for second- and third-year BFA students:
 - o No student was probated in either acting, dance, or singing
 - o One second-year student was moved from Musical Theatre to Acting
 - o All students in the professional programs were continued
6. The Meaning and Value goal goes unevaluated, as it requires revision in the assessment process (see section 7 for comment).

Analysis of the Departments **BA program** assessment data mirrors that of the BFA program. Data reveals the following:

1. The majority of the learning goals receive "Red" evaluations, while the majority of the students were evaluated as "Yellow" or "Green." (See section 7 for further discussion of this point.)
2. The data reveals that "Technique" and "Professional" are two goals that are evaluated too early for BA students. Most BA students have not redefined themselves in order to know what their techniques are or profession is.
3. At first glance the third-year BA students seem to be the weakest (all goals receiving "Red" evaluations. A more detailed analysis, shows that all students received either "Green" or "Yellow" ratings in their year-ends.
4. The Meaning and Value goal goes unevaluated, as it requires revision in the assessment process.

Analysis of the **BFA Design/Tech** program assessment data reveals the following:

1. Fall semester shop grades given for practical application work reflect that 75% of the students received a C or better. This falls at the lower edge of the green level. Spring semester grades show a marked increase of 16%.
2. Design project evaluations indicate a 78% of the students in the green zone and 22% in the yellow.
3. Portfolio evaluations focus on work in five areas. These indicate that 93% of the students rated satisfactory or better in the combined categories.

The three Design/Tech evaluation points were previously in place, however, measures implemented this year include:

1. Creating and using written evaluation forms for the Shop Practicum grading process.
2. Analyzing the evaluations objectively in a percentage format.

Future plans include:

1. Faculty members will look closely at the figures for any resulting trends and address those results.
2. Faculty will redesign the Portfolio Review Form to reflect the Green, Yellow, Red rubric.

Thirteen students completed the Department's **Senior Exit Survey** item #5 ("Rate overall quality of education and training you received in the Department of Theatre and Dance."):

1. 75% of students (9) rated the Department as Excellent

2. 25% of students (3) rated the Department as Good
3. None rated the Department as Fair or Poor

Collective appraisals based on all departmental assessment activities draw the following conclusions:

1. Students in the BFA programs are performing in a range that fluctuates between "green" and "yellow," with more being evaluated as "green" than "yellow."
2. This range is just the opposite in the BA program. While most students fall in the in the "green/yellow" range, most students received "yellow" evaluations.
3. The majority of faculty used the GYR rubric in completing the year-end forms. There were instructors that did not for all their students.
4. There was only one goal for which there was a marked deviation between faculty and students. 70% of the second-year BA students rated themselves as "green" under "Professionalism", while only 29% of the faculty did so. Clearly, there is some disagreement or misunderstanding of the quality of work on this goal.
5. In other areas, the GYR ratings deviations between faculty and student evaluations were small.

Section 7: Improvement Plans

Last year's plans were as follows:

2005 Improvement Plans:

- Development and implementation of the year-end evaluation form as the universal assessment data point
- Department discussion and implementation of the GYR rubric to the year end evaluation. Use all year-end evaluation conferences as the department's universal assessment data collection point for the evaluation and assessment of curricular and student performance
- Implement a capstone experience for students in the BA program
- Engage BA students in year-end evaluation conferences similar to those held for students in all BFA programs
- Design a significant showcase for students in the BFA. Acting program
- Discuss GPA requirements to remain in BFA Program.
- Implement the senior year-end evaluation form in capstone courses
- Develop specific major improvement plans
- Review and update audit sheets
- Review and update website in response to updates from assessment process

The new year-end evaluation form with GYR rubrics was developed and implemented. All BA and BFA students received year-end evaluations. These forms are available on the Department of Theatre Website and Denise Myers, website coordinator, has kept assessment data and information updated on the web. A trial capstone course for BA's was implemented, but did not satisfy the vast needs within the BA spectrum. The effort to create new designs for significant BA capstones experiences will be the challenge in 2006-07. Further discussion regarding GPA requirements became a slippery slope, but policy regarding Advanced Scene Study TH345 shifted to BFA or by permission of instructor, to continue to pursue our rigorous standards. Improvement plans for 2006 are as follows:

2006 Improvement Plans

Most plans revolve around the development of the BA Program, the Year-End Evaluation and a Yearly Assessment Workshop Tradition and will be organized as such.

BA Program Plans – Build a coherency of our strategy for the BA program including the following:

- Create the distinctiveness of the BA program as a true alternative for BFA programs. This will be a matter of advising (public relations) with regard to creating a higher profile of the BA as preparation for grad school. For example, we find BA students discussing the BA as if they're still on a BFA track – How do we help students who have been hurdled to understand the BA as a broadening of their possibilities as opposed to narrowing and limiting them?
- Continue to develop and pursue a BA capstone or class that informs the BA experience.
- Develop more coherent assessment traditions of BA students.
- Build coherency of advising strategy for BA program

Yearly Assessment Traditions

- Develop a process for disseminating the assessment process to the faculty, planning scheduling and preparing a yearly workshop tradition.

Year-End Evaluations

- Improve timeline of year-end evaluations. For example move upperclassmen to earlier in the semester – a possibility is February=juniors, March=sophomores, April=freshmen.
- Improve use of year-end evaluation form in terms of making sure faculty complete the GYR rubric survey.
- Reassess department GYR rubric with regard to the learning story for each year.
- Reassess weight of year-end evaluation GYR to reflect the learning goals. For instance, for freshmen, change the departmental individual rubric percentages to fit the focus of the first year, which is collaboration.
- Gather feedback from faculty regarding the year-end evaluation process.
- Determine a more viable definition of "Life of Meaning and Value."

Miscellaneous

- Update Design Forms to reflect the GYR rubrics for ease of reporting.
- Clarify the process by which non-BFA performance students are qualified to go on to Advanced Scene Study. This is especially important in advising freshmen.
- For 2006-07 the policy has been changed so that pre-requisite for Advanced Scene Study is "BFA performance majors or by approval of the instructor."
- Greater Coordination of the Assessment Learning Goals and the Syllabi – we plan to do a syllabi audit in the fall. **(Refer to the V Appendices for syllabi updates.)**