

**Millikin University School of Theatre & Dance  
Assessment Report  
Submitted May 31, 2017**

**Prepared by  
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## (1) Goals

The School of Theatre & Dance (SOTAD) uses the following Mission Statement as a guide in all its activities:

*Through Performance Learning, the rigorous integration of theory and practice in the classroom and on stage, we investigate and interpret ideas, peoples, and perspectives of the world. We strive to develop an intellectual and imaginative engagement with our audience and community using theatrical arts as the method of inquiry.*

Furthermore, SOTAD has identified five major learning goals for every student within the program. Those goals are:

1. To engage in analytical learning.
2. To engage in technical learning.
3. To engage in collaborative learning.
4. To engage in professional learning.
5. The pursuit of a life of meaning and value.

These five learning goals—Analysis, Technique, Collaboration, Professionalism, and the Pursuit of a Life of Meaning and Value—appear on every SOTAD syllabus. They are woven throughout the program’s curriculum, and faculty engage students in conversations on these learning goals on a regular basis.

The faculty within SOTAD believe that a Millikin Theatre graduate—regardless of degree program—must possess developed skills in Analysis, Technique, Collaboration, and Professionalism in order to make a successful career in the professional theatre industry—or to adapt the skills of a Millikin Theatre degree into a different field. The fifth learning goal, the Pursuit of a Life of Meaning and Value, helps to guide students into charting their course during and after their college experience. <sup>1</sup>

For example, a successful lighting designer must be able to analyze a script for its components in order to know how best to convey the story of that script onstage. They must then utilize their technical skills to create a light plot, choose the correct colors, templates, and angles, and coordinate the light cues to emphasize the work done in their analysis. They must collaborate with the director and other designers in order to craft a seamless and cohesive vision onstage. Finally, they must perform professionally by meeting deadlines, coming to meetings prepared, and preparing a professional portfolio of their work designed to help them obtain the next job. Through all of this, they will pursue a life of meaning and value in their decision-making process of where they would like to work, on what sorts of projects they would like to work, and what about working in lighting design satisfies them.

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<sup>1</sup> As will be discussed in more detail later, genuinely assessing this learning goal proves difficult. In terms of measurement, this report will focus on the first four learning goals, which are significantly more quantifiable, and will refer to the pursuit of a life of meaning and value less.

**(2) Snapshot****A. Degree Program Summary**

In Academic Year (AY) 2016-17, the School of Theatre & Dance offered the following majors:

Bachelor of Arts in Theatre

Bachelor of Fine Arts in Musical Theatre

Bachelor of Fine Arts in Theatre with emphases in Acting, Design & Production, Stage Management, and Theatre Administration<sup>2</sup>

The Bachelor of Arts in Theatre is an exciting degree for those seeking a broad-based theatre education. Designed to allow maximum flexibility, the B.A. offers students the opportunity to tailor their degrees to meet their individual academic and career goals.

Each of the Bachelor of Fine Arts degrees is designed to prepare students for success in the professional theatre industry. By combining conservatory-style training with a strong liberal arts education, our students explore, develop, and hone their craft to become well-rounded artists with valuable skill sets that will prepare them for professional success.

In addition to the above majors, SOTAD also offers a minor in Theatre and a minor in Dance.

**B. Student Enrollment by Program, AY 2016-17**

In any academic year a certain amount of shifting occurs as students change majors within SOTAD, leave SOTAD entirely, join SOTAD, or leave the university. For purposes of this assessment report I will use the data as of May 1, 2017.

	BA	BFA MT	BFA AC	BFA DP	BFA MG	BFA AD	Total
1 <sup>st</sup> Year	23	24	6	6	3	0	62
Sophomore	17	18	4	4	1	3	47
Junior	21	14	13	5	3	2	58
Senior	23	6	10	4	1	1	45
Total	84	62	33	19	8	6	212

**C. Faculty/Staff, AY 2016-17**

Full Time Faculty	14 <sup>3</sup>
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<sup>2</sup> Though these four programs all confer the same formally named degree (BFA in Theatre), each program has significant curricular differences. As such, each program will be discussed separately for the remainder of this report.

<sup>3</sup> During AY 2016-17, Angela Fleddermann Miller (Assistant Professor) taught a full-time course load in the fall, but took a leave of absence in the spring. Her spring courses were taught by

Part Time Faculty	6
Full Time Staff	4

#### D. Facilities

During AY 2016-17 the School of Theatre & Dance made scheduled use of eleven buildings on Millikin's campus.<sup>4</sup>

Shilling Hall	Albert Taylor Theatre, dressing rooms/makeup room, traditional classrooms, faculty offices
Aston	Aston dance studio, Aston classroom
Old Gym	Old Gym dance studio, costume studio/storage, furniture/scenery storage
Westtown Square	SPEC (classroom and rehearsal space), Pipe Dreams Studio Theatre
3D Arts Building	Scene Shop, Properties Shop
ADM-Scovill Hall	Traditional classrooms
Perkinson Music Center	Kaeuper Hall, traditional classrooms, faculty offices
Kirkland Fine Arts Center	Kirkland stage, classroom space
Decatur Indoor Sports Center	Dance studios
Blackburn Hall	Light/sound lab
Percussion House	Faculty offices

#### E. Partnerships

The School of Theatre & Dance has a number of partners both inside and outside of the University with whom we collaborate in any given year. Below is a non-exhaustive list of these partners.

1. School of Music (Curricular partnership involving musical theatre students; instrumentalists playing in orchestras; stage management support of opera workshop)
2. Center for Entrepreneurship (Curricular partnership involving theatre administration students; Pipe Dreams Studio Theatre)
3. Decatur Correctional Facility (Shakespeare Corrected class and program)
4. National Alliance for Musical Theatre (New Musicals Workshop)
5. Dennis School (Student and faculty creative work)
6. Golden K Kiwanis of Decatur (Annual children's theatre production)

#### F. Courses Taught

	SOTAD Courses Taught	SOTAD Sections Taught
Fall 2016	54	72
Spring 2017	56	78

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Anna Corvera (Visiting Instructor). Because each taught a full load each semester, and because they did not overlap, they are being counted as one single faculty position.

<sup>4</sup> For more on facilities, please see item G in this section, "New Initiatives."

The above table shows the number of courses taught each semester within the School of Theatre & Dance, as well as the total number of sections taught. There are two points of note in reading the above chart.

1. Courses such as Theatre Lab: Mainstage (TH 115, 215, 315, 415) and Theatre Practicum (TH 101, 201, 301) were considered ONE course, as the faculty member only receives credit for one class despite the multiple course numbers.
2. Only of the 110 courses taught between Fall 2016 and Spring 2017, only 12 courses were taught in both semesters. Those courses were:
  - a. TH 234: Design & Production Seminar
  - b. TH 242: Theatrical Make-Up
  - c. TH 321: Directing I
  - d. TH 341: Acting Styles
  - e. TH 362: Dialects
  - f. TH 390: Pipe Dreams Studio Theatre
  - g. DA 101: Jazz I
  - h. DA 201: Tap I
  - i. DA 160: Dance Appreciation
  - j. DA 305: Modern III
  - k. DA 351: Jazz III
  - l. DA 430: Dance Minor Choreography Project

In analyzing courses taught within the School of Theatre & Dance more closely, I have broken these classes down into five categories: Acting, Dance, Design/Production/Administration, History/Literature, and Other. (The category of Other captures those courses that due to their delivery or content are hard to lump together, including—but not limited to—cornerstone and capstone classes, Directing, Shakespeare Corrected, and Mainstage.) The chart below will show the average cap and average enrollment in each of the first four categories.

	Average Cap	Average Enrollment
Acting	15.93	13.93
Dance	15.97	14.16
Design/Production/Admin	15.10	13.65
History/Literature	22.29	20.62

Course categorized as “Acting”

- |                                |   |
|--------------------------------|---|
| TH 103: Acting for Non-Majors  | TH 346: Advanced Scene Study II         |
| TH 141: Acting I               | TH 360: Independent Performance Lab     |
| TH 142: Acting II              | TH 362: Stage Dialects                  |
| TH 145: Beginning Movement I   | TH 381: Voiceover                       |
| TH 146: Beginning Movement II  | TH 381: Combat                          |
| TH 240: Voice for Stage        | TH 382: Acting for the Camera           |
| TH 241: Advanced Voice         | TH 382: Belting                         |
| TH 339: Musical Theatre Rep I  | TH 383: Showcase                        |
| TH 340: Musical Theatre Rep II | TH 384: Voice & Speech                  |
| TH 341: Acting Styles          | TH 446: Acting for the Musical Stage I  |
| TH 344: Acting Improvisation   | TH 447: Acting for the Musical Stage II |
| TH 345: Advanced Scene Study I | TH 448: Performance Problems            |

Courses categorized as “Design/Production/Administration”

TH 102: Intro to Technical Theatre	TH 234: Design & Production Seminar
TH 135: Elements & Principles of Design	TH 242: Theatrical Make-Up
TH 151: Fundamentals of Lighting	TH 323: Arts Management
TH 152: Costume Construction	TH 324: Stage Management
TH 154: Scenic Construction	TH 351: Costume Design
TH 160: Intro to Arts Tech	TH 352: Lighting Design
TH 220: Sound Design	TH 390: Pipe Dreams Studio Theatre
TH 221: Rendering Techniques	

Courses categorized as “History/Literature”

TH 131: Play Analysis	TH 335: History of Theatre & Drama I
TH 255: History of Styles	TH 336: History of Theatre & Drama II
TH 331: Studies in Shakespeare/Globe	TH 337: Musical Theatre History I
TH 332: Contemporary Global Drama	TH 338: Musical Theatre History II
TH 332: Feminist Theatre & Drama	TH 354: Costume History
TH 333: Advanced Play Analysis	DA 160: Dance Appreciation

Courses categorized as “Dance”

All courses with subject code DA *except* DA 160: Dance Appreciation and DA 430: Dance Minor Choreography Project.

## G. New Initiatives

### 1. Facilities

The School of Theatre & Dance continues to need significant improvement in our facilities. Momentum continues to build for the construction of the new Center for Theatre & Dance, and it is our belief that this we will have further information on groundbreaking and completion dates in the 2017-18 assessment report.

### 2. Faculty/Staff

Looking ahead to AY 2017-18, Elisa Gonzales will join the faculty in a tenure track line as Assistant Professor, teaching voice, and Dr. Sarah Crockarell will join as a one year Visiting Instructor, teaching theatre history and directing. We also expect to hire 1-2 new adjunct faculty members for the fall. For staff positions, we have hired Meghan Pearson as a new Costume Shop Supervisor, taking over for the departing Amy Veronin. Our longtime Office Supervisor and Audition Coordinator, Mary Spencer, will be retiring in the coming weeks, and searches are ongoing to replace her with two staff positions for AY 2017-18.

### 3. Curricular Changes

SOTAD made revisions to the degree requirements for the BFA Acting program in AY 2016-17, adding TH 348: Acting for the Camera as a required course. A corresponding 3 credits of theatre electives were removed from the BFA Acting curriculum.

Additionally, SOTAD made a number of changes to the course catalog this year, falling into three categories: course additions, course updates, and course eliminations.

For course additions, most of these classes were ones that had been taught previously under special topics designations, and the faculty (in consultation with the Registrar) thought they needed to be added to the official catalog. These new courses are:

- TH 333: African American Theatre & Drama
- TH 368: Belting Technique & Performance
- TH 366: Stage Combat
- TH 334: Concepts in Collaboration
- DA 110: Dance Appreciation
- TH 327: Independent Performance Lab
- TH 326: New Musicals Workshop
- TH 348: Acting for the Camera (This is the only course that was taught for the first time in AY 2016-17.)

For course updates we revised titles for two courses in the acting curriculum, both done to reflect more accurately the content of those courses. We renamed TH 341 as “Advanced Acting: Shakespeare” rather than “Acting Styles,” and renamed TH 448 as “Advanced Acting: Professional Preparation” rather than “Performance Problems.”

Finally, for course eliminations we worked in consultation with the Registrar to remove from the online catalog a number of courses that existed on the books, but had not been offered in many years. None of these courses had not been offered in the last five years; most had not been offered in the last ten. These eliminations have no impact on the curriculum as delivered. They were simply academic housekeeping.

#### 4. Assessment Procedures

SOTAD is undergoing a significant overhaul of its assessment practices. Further details of this process will be explained in Section 4: Assessment Methods later in this report.

### **(3) The Learning Story**

#### **A. Shared Core**

While the School of Theatre & Dance offers six different degree programs, each program addresses the same learning goals: Collaboration, Analysis, Technique, and Professionalism. (As previously discussed, the fifth learning goal is the Pursuit of a Life of Meaning and Value, which is more a core departmental value and objective than a measurable learning goal.) Each degree program addresses these goals differently, based on that degree’s specific curriculum. All programs, however, share a core of theatre classes that address these goals. This core introduces all SOTAD students to the breadth of theatre, and creates a shared spine of theatrical education for all majors. A discussion of the learning story for the School of Theatre & Dance must begin with this core.

All students in the School of Theatre & Dance take the following four classes: TH 131: Play Analysis, TH 141: Acting I, TH 321: Directing I, and TH 335: History of Theatre & Drama I.

Two of these courses are required of all SOTAD majors during the first semester of their first year in college. Both Play Analysis and Acting I require students to work **collaboratively**, as Play Analysis students do group analysis projects and Acting I students create performance projects together—most significantly the mid-semester Poetry Project collaborative venture. Play Analysis introduces students to the building blocks of dramatic **analysis**, beginning with Aristotle’s Six Elements of Drama. Both begin building **technique** in their respective areas—Acting I strengthening performance technique and Play Analysis strengthening writing technique. All Acting I students create a resume within their first month on campus, a significant step toward building skills in **professionalism**.

Theatre History I and Directing I are more commonly taken near the end of a student’s tenure at Millikin, with History I most commonly taken during the third year and Directing I during the fourth year. History deals most significantly with **analysis**, asking students to engage with complex dramatic texts and both classical and contemporary theoretical essays about those texts. Students in that class produce original pieces of historical scholarship that require engagement with upper-level research and the communication and synthesis of those research findings in written form. Directing students exhibit **analysis, technique**, and most significantly **collaboration**, as they direct students from outside the class in the creation of their final directing projects.

Beyond these core classes, however, each degree program has a unique learning story. These stories will be explained in the subsections to follow.

## **B. Bachelor of Arts in Theatre**

Inherent in the BA Theatre program is a commitment to giving 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 adopt a minor or second major. BA students are able to participate in most aspects of the department, such as working on mainstage productions as actors, designers, assistant directors, technicians, dramaturgs, fight directors, and more. There really is no “typical” BA student, as each student is encouraged to craft an individual program of study.

In the first year BA students receive an introduction to all areas of theatre. Building off the core classes discussed above, first-year BAs typically take at least one technical theatre class, Acting II, and two semesters of Theatre Practicum. In the second year BA students typically begin to find their own unique place within theatre, beginning conversations with their advisors about how they wish to shape their path. This often includes the addition of a minor or double major or a decision to focus on directing, playwriting, or dramaturgy. In the junior year students begin more in depth exploration of theatrical history and literature alongside their continued personal development. Junior BAs often get heavily involved in Pipe Dreams Studio Theatre as

well. In the senior year BAs usually take Directing and finish their remaining theatre requirements as well as possible double majors/minors. At present, the BA program has not had a sufficient Capstone course to serve as a culminating experience for students in this degree program. However, this will be changing in AY 2017-18 with the re-introduction of a Theatre BA Capstone course.

### **C. Bachelor of Fine Arts in Acting**

The BFA program in acting intends to develop in students the skills, knowledge, and artistry to enter the profession as a performer. The acting program builds off of the core departmental courses to add a significant number of performance-based classes, each designed to prepare the student for professional acting success.

In the first year, BFA Acting students supplement Acting I and Acting II with courses in Movement, beginning to physically train their instruments. The sophomore year adds courses in Voice as well as scene study courses. In the junior year acting students pursue more acting electives as well as upper level study in Voice, Movement, and the performance of classical styles of theatre. The senior year presents more acting elective opportunities as well as TH 448: Performance Problems, the capstone course for Acting students.<sup>6</sup> This course synthesizes the work done in all previous performance classes and adds a significant professional development component to prepare students for career success. Senior students in the BFA Acting program also have the opportunity to audition for Showcase in their final year. It is also expected that students in the BFA Acting program will be learning through the work they do in theatre mainstage productions, dependent on auditions.

### **D. Bachelor of Fine Arts in Design & Production**

Students in the BFA Design & Production program begin hands-on work in their area their first semester on campus. In addition to first-year courses in technical theatre and Elements & Principles of Design, students receive production assignments immediately on coming to campus. These assignments might include working as an Assistant Properties Designer, Assistant Master Electrician, Wardrobe Supervisor, or many others. In the second year these students will continue their classroom instruction in theatrical design and production but will also collaborate closely with a faculty member, typically serving as an assistant designer on a mainstage production. In their junior year design majors will design a mainstage show, typically one of the smaller scale productions of the season, as their Cornerstone project. Finally, senior design majors take on the task of designing a larger mainstage as a Capstone course.

Students in this program will also have shop assignments in various areas during their time at Millikin, and will have the opportunity to explore their specific interests in collaboration with their faculty advisors. In addition to the wide variety of technical theatre and theatrical design

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<sup>5</sup> The list of acting electives includes, but is not limited to Stage Combat, Improvisation, Dialects, and Acting for the Camera.

<sup>6</sup> As discussed above, this course has been renamed “Advanced Acting: Professional Preparation” for AY 2017-18.

courses available to students, BFA Design & Production majors will also take TH 234: Design & Production Seminar (colloquially known as “Design Time”) every semester. This course, team taught by all four members of the design faculty, has a significant professional development component, with special attention paid to the preparation of resumes and portfolios.

#### **E. Bachelor of Fine Arts in Musical Theatre**

Students in the BFA Musical Theatre program receive in-depth training in the three major areas required of professional musical theatre performers: acting, singing, and dance. In the first year this study begins with foundational classes—Acting I and II, Beginning Movement, introductory dance courses, and private voice lessons. In the sophomore year students progress to scene study courses (TH 345 and TH 346, Advanced Scene Study I and II), more advanced dance classes, and music theory and ear training classes (MT 111, MT 112, MT 113, and MT 114) offered through the School of Music. The junior year sees classes in Musical Theatre History and Repertory (TH 337, TH 338, TH 339, and TH 340) as well as Acting for the Musical Stage I (TH 446), in conjunction with continued development in dance and in private voice lessons. Finally, as seniors BFA Musical Theatre students take a two-semester Theatre Dance sequence (DA 447 and DA 447), and Acting for the Musical Stage II (TH 447) functions as a capstone course, combining all aspects of their training. Senior musical theatre students have the opportunity to audition for the annual Showcase. Much like with BFA Acting students, BFA Musical Theatre students gain a great deal of experience and education through participation in theatre mainstage productions.

#### **F. Bachelor of Fine Arts in Stage Management**

Students in the BFA Stage Management program augment the theatre core with additional courses relevant to their work. In their first year BFA Stage Management students take TH 324: Stage Management as an introduction to their work. The sophomore years add several required courses from outside SOTAD, notably MT 111 and MT 113 (Music Theory), and CO 101: Communication Theory, adding important skills that intersect with theatre practice for stage managers. In the junior and senior years BFA Stage Management students continue to combine classes from inside SOTAD with others around the university to build their arsenal of technical and communication skills to serve as effective stage managers.

One of the most significant aspects of the learning story for stage management students comes in their regular Performance Learning work on theatre productions. Students in both the first and second years will perform as Assistant Stage Managers on a theatre production through the School of Theatre & Dance (typically a mainstage production). In the third year stage management students will stage manage a mainstage on their own, usually one of the smaller shows, and in the senior year stage management BFAs take on their most complex stage management assignment yet as a capstone project.<sup>7</sup>

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<sup>7</sup> In practice sometimes this scheduled is accelerated if a student is ready. At times stage management students receive mainstage assignments as sophomores and take on larger shows as juniors. In this case they can serve as student Production Managers in the senior year as a Capstone project. In AY 2017-18 there will be student Production Managers each semester.

### **G. Bachelor of Fine Arts in Theatre- Theatre Administration**

Students in the BFA Theatre Administration program receive in-depth training in the three major areas required of professional arts administrators: theatre, business, and entrepreneurship. In the first year this study begins with foundational classes within the theatre core, Play Analysis, Acting I, and Practicum. In the sophomore year, students progress into building their business knowledge through Principles of Accounting, Intro to Public relations, and Foundations of Entrepreneurship. The sophomore year offers students their first opportunity to become involved in the mechanics and passion of running their own company through Pipe Dreams Studio Theatre. In the Junior year, we see students continue to build their tool kit in Theatre, Business, and Entrepreneurship through Arts Management, People and Performance, Art of Entrepreneurship and Marketing electives. At this point, we also see students taking on leadership opportunities within Pipe Dreams and seeking out specific areas on interest to complete additional internships. Finally, in the senior year, there is additional opportunity to explore areas that are of specific interest to the student and well as complete a Capstone project.

### **(4) Assessment Methods**

The School of Theatre & Dance used much of AY 2016-17 to assess our own assessment, concluding that we were not satisfied with the methodology we have been using as a program. To this end, in August we invited Dr. Jane Geer Duncan, Director of Assessment and Accreditation at Nova Southeastern University and a national leader in the assessment of theatre programs, to campus to train faculty. She spent one morning working with the entire SOTAD faculty on broad principles of assessment, building understanding of the process and its importance. She then spent the afternoon working closely with Mary Black, Director of the School of Theatre & Dance, and Dr. Tom Robson, SOTAD Coordinator of Academic Affairs, on designing a new assessment program.

It was in conversations with Dr. Duncan that we concluded that assessment of our fifth learning goal, the pursuit of a life of meaning and value, was not likely to be fruitful. These conversations also revealed to us that our historical method of assessment, based off of year-end evaluation meetings with all students, was not in line with best practices. We also determined that we would not be able to completely overhaul our assessment practices instantaneously. We were more interested in doing it slowly, but correctly. As a result, this year's assessment report features two forms of assessment data. In order to present a full snapshot of the School of Theatre & Dance, we have continued to use the year-end evaluation method as we fully transition. Each student in the School of Theatre & Dance meets in a conference with two faculty members who have taught them within the past twelve months. Prior to this meeting the student rates themselves for all five learning goals. During the conference the faculty members provide their rating for the student in the first four areas (Collaboration, Analysis, Technique, Professionalism.) The faculty do not believe it is our place to tell our students whether they are living a life of meaning and value. Only the student can do that. We have also

presented partial data using our new assessment methods, suggesting our future assessment trajectory.

In our new approach we have chosen to measure the four principal departmental learning goals: Collaboration, Analysis, Technique, and Professionalism. We spent much of the year developing rubrics for the assessment of these areas, attempting to distill broad principles down to something measurable. This process involved difficult conversations about what we meant by each of these goals and an ultimate understanding that the wisest choice was to select certain aspects of each goal to measure, ultimately knowing that as teachers we want our students to leave with more than just this knowledge. Or, phrased another way (and using a pop culture reference that has likely already become dated,) “We’re not trying to catch all of the Pokemon. We’re trying to catch Jigglypuff.”

The faculty in SOTAD believe that at this point we wish to assess student learning at the upper levels of the department; we are interested in showing their level of learning as they exit the program. In future years we may expand this to developing assessment points in the lower levels as well, but we are beginning with baby steps.

Early in the academic year we settled on a new rubric for the measurement of Analysis. This learning goal will be assessed at the end of TH 335: History of Theatre & Drama I. This class was selected as a course that all students within SOTAD take, regardless of degree program. Each degree program will be assessed according to the same rubric. Artifacts were collected from the Fall 2016 section of this course taught on campus and assessed using the new rubric.<sup>8</sup> Near the end of the fall semester we also developed rubrics for the assessment of Professionalism. Because of the differences in degree programs, each area has a unique rubric to assess Professionalism. For AY 2016-17 we have only collected artifacts to assess the seniors in the BFA Acting and Musical Theatre programs. Assessment of BFA Design & Production students, BFA Stage Management students, BFA Theatre Administration students, and BA students will begin in AY 2017-18. Also in AY 2017-18 we will introduce new assessment practices for Collaboration and Technique.

Finally, we believe we have not been especially successful at “closing the loop,” so to speak, with our assessment practices in years past. We aim to change that this year, and the results of this assessment report will be shared with the full SOTAD faculty at our annual department retreat prior to the start of the fall semester.

## **(5) Assessment Data**

### **A. Annual Evaluation Meetings**

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<sup>8</sup> A second section of TH 335 was taught to students studying abroad in London. Because this rubric was not developed until well into the semester it was not possible to collect appropriate artifacts from the off-campus course, but this will be done in subsequent years.

For all learning goals and degree programs, the below rubric for progress rating has been used.

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

In an effort to better quantify data coming from this green/yellow/red system, I have equated scores of green with 5 points, yellow with 3 points, and red with 1 point.

#### AY 2016-17 First-Year Students, All Programs

Learning Goal	Green	Yellow	Red	Total Score
Collaboration	52	8	0	4.73
Analysis	44	15	0	4.49
Technique	51	8	0	4.73
Professionalism	46	14	0	4.53
Meaning/Value <sup>9</sup>	43	17	0	4.43

#### AY 2016-17 Sophomore Students, All Programs

Learning Goal	Green	Yellow	Red	Total Score
Collaboration	44	2	0	4.91
Analysis	31	14	1	4.30
Technique	27	18	1	4.13
Professionalism	33	10	3	4.30
Meaning/Value	36	7	2	4.51

#### AY 2016-17 Junior Students, All Programs

Learning Goal	Green	Yellow	Red	Total Score
Collaboration	49	6	1	4.71
Analysis	48	8	1	4.65
Technique	45	11	1	4.54
Professionalism	44	12	1	4.51
Meaning/Value	51	6	0	4.79

#### AY 2016-17 Senior Students, All Programs

Learning Goal	Green	Yellow	Red	Total Score
Collaboration	37	3	1	4.76
Analysis	35	6	1	4.62
Technique	30	11	0	4.46

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<sup>9</sup> The Meaning/Value scores recorded here reflect the students' assessment of themselves, not faculty assessment.

<b>Professionalism</b>	30	8	3	4.32
<b>Meaning/Value</b>	33	7	1	4.56

**AY 2016-17 Senior Students, By Degree Program**

<b>Degree Program</b>	<b>Collaboration</b>	<b>Analysis</b>	<b>Technique</b>	<b>Professionalism</b>
<b>BA</b>	4.56	4.78	4.44	4.11
<b>Acting</b>	5	5	4.33	4.33
<b>Design/Prod.</b>	5	3.8	4.6	4.2
<b>Musical Theatre</b>	5	5	4.71	5
<b>Stage Mgmt.</b>	5	5	5	5
<b>Theatre Admin.</b>	3	3	3	3

**AY 2016-17 Junior Students, By Degree Program**

<b>Degree Program</b>	<b>Collaboration</b>	<b>Analysis</b>	<b>Technique</b>	<b>Professionalism</b>
<b>BA</b>	4.55	<b>4.62</b>	<b>4.82</b>	<b>4.55</b>
<b>Acting</b>	5	5	5	4.83
<b>Design/Prod.</b>	3	3	3.67	3
<b>Musical Theatre</b>	5	4.73	3.86	4.57
<b>Stage Mgmt.</b>	4.5	4.5	4.5	4
<b>Theatre Admin.</b>	5	5	5	5

**AY 2016-17 Sophomore Students, By Degree Program**

<b>Degree Program</b>	<b>Collaboration</b>	<b>Analysis</b>	<b>Technique</b>	<b>Professionalism</b>
<b>BA</b>	5	4.2	4.73	4.07
<b>Acting</b>	4	4	4	4
<b>Design/Prod.</b>	3	4.33	5	5
<b>Musical Theatre</b>	4.90	4.43	3.57	4.71
<b>Stage Mgmt.</b>	4	5	4	2
<b>Theatre Admin.</b>	5	4	5	3

**AY 2016-17 First-Year Students, By Degree Program**

<b>Degree Program</b>	<b>Collaboration</b>	<b>Analysis</b>	<b>Technique</b>	<b>Professionalism</b>
<b>BA</b>	4.43	<b>4.43</b>	<b>4.81</b>	<b>4.43</b>
<b>Acting</b>	5	3.67	4.67	4.67
<b>Design/Prod.</b>	5	4.2	5	4.2
<b>Musical Theatre</b>	4.83	4.67	4.58	4.67
<b>Stage Mgmt.</b>	5	5	5	5
<b>Theatre Admin.<sup>10</sup></b>	N/A	N/A	N/A	N/A

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<sup>10</sup> There were no first-year students enrolled in the BFA Theatre Administration program in AY 2016-17.

## **B. New Assessment Practices**

### **1. Analysis**

All students enrolled in TH 335 01 were assessed using the below rubric, which was developed based off a model through the American Association of Colleges & Universities.

**Analysis Rubric for all SOTAD Students**

Student Learning Outcome: Students can effectively communicate the results of research and analysis in formal writing for the discipline.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Topic Selection</b>	Paper contains multiple topics that do not cohere.	Identifies a topic that is far too general and wide-ranging as to be manageable and doable.	Identifies a topic that while manageable or doable is too narrowly focused and leaves out relevant aspects of the topic.	Identifies a focused and manageable or doable topic that appropriately addresses relevant aspects of the topic.	Identifies a creative, focused, and manageable topic that addresses potentially significant yet previously less-explored aspects of the topic.
<b>Research</b>	Reproduces research from a single, less-than-credible source, possibly bordering on plagiarism.	Presents information from irrelevant sources representing limited points of view or approaches.	Presents information from relevant sources representing limited points of view or approaches.	Presents in-depth information from relevant sources representing various points of view or approaches.	Synthesizes in-depth information from relevant sources representing various points of view or approaches.
<b>Analysis</b>	Contains no evidence / relies solely on unsupported opinion.	Lists evidence, but it is not organized and/or is unrelated to focus.	Organizes evidence, but the organization is not effective in revealing important patterns, differences, or similarities.	Organizes evidence to reveal important patterns, differences, or similarities related to focus.	Organizes and synthesizes evidence to reveal insightful patterns, differences, or similarities related to focus.
<b>Conclusion</b>	Makes no conclusions.	States an ambiguous, illogical, or unsupportable conclusion from inquiry findings.	States a general conclusion that, because it is so general, also applies beyond the scope of the inquiry findings.	States a conclusion focused solely on the inquiry findings. The conclusion arises specifically from and responds specifically to the inquiry findings.	States a conclusion that is a logical extrapolation from the inquiry findings.

29 total papers were assessed using this rubric. The data from that assessment appears below, first in a table measuring all students, followed by that data broken out by degree program.

#### Analysis for All Students

	1	2	3	4	5	Total
Topic Selection	0	8	1	11	9	3.72
Research	0	4	9	8	8	3.69
Analysis	0	3	9	12	5	2.97
Conclusion	0	2	10	12	5	3

#### Analysis for BAs

	1	2	3	4	5	Total
Topic Selection	0	1	0	4	3	4.13
Research	0	3	1	3	1	3.25
Analysis	0	0	3	4	1	3.5
Conclusion	0	0	3	4	1	3.5

#### Analysis for BFA Acting

	1	2	3	4	5	Total
Topic Selection	0	1	0	2	2	4
Research	0	0	1	1	3	4.4
Analysis	0	0	2	3	0	3.6
Conclusion	0	0	1	4	0	3.8

#### Analysis for BFA Design & Production

	1	2	3	4	5	Total
Topic Selection	0	2	0	2	0	3
Research	0	0	2	1	1	3.75
Analysis	0	1	0	3	0	3.5
Conclusion	0	0	2	2	0	3.5

#### Analysis for BFA Musical Theatre

	1	2	3	4	5	Total
Topic Selection	0	1	0	2	4	4.29
Research	0	0	2	2	3	4.14
Analysis	0	0	2	1	4	4.29
Conclusion	0	1	1	1	4	4.14

**Analysis for BFA Stage Management**

	1	2	3	4	5	Total
<b>Topic Selection</b>	0	0	1	0	0	3
<b>Research</b>	0	0	1	0	0	3
<b>Analysis</b>	0	1	0	0	0	2
<b>Conclusion</b>	0	0	1	0	0	3

**Analysis for BFA Theatre Administration**

	1	2	3	4	5	Total
<b>Topic Selection</b>	0	3	0	1	0	2.5
<b>Research</b>	0	1	2	0	1	3.25
<b>Analysis</b>	0	1	2	1	0	3
<b>Conclusion</b>	0	1	2	1	0	3

**2. Professionalism**

Senior students in the BFA Acting and BFA Musical Theatre programs were evaluated based off the below rubric. This data was collected at the time of audition for the departmental Chicago Showcase.<sup>11</sup>

12 total students were assessed using this rubric, six in the BFA Acting program and six in the BFA Musical Theatre program. The data from that assessment appears below, first with all students considered together and then broken up by the two degree programs.

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<sup>11</sup> Not all seniors enrolled in these programs chose to audition for the Showcase, meaning data was not collected for them. In future years we plan to require all senior performance majors to go through the Showcase audition process, even if they do not wish to be considered for the Showcase, so that we might collect assessment data from all of them.

**Professionalism Rubric for Performers**

Student Learning Outcome: Students will demonstrate preparedness for opportunities in the discipline following graduation.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Resume</b>	Student has no resume.	Student has only the resume created in Acting I.	Student has an updated resume since Acting I, but it is not up to date or contains multiple errors.	Student has an up-to-date resume, but it contains errors.	Student has an error-free, up-to-date resume.
<b>Book</b>	Student has no audition book.	Student has an audition book, but it contains only a few pieces.	Student has an audition book of moderate size, but it showcases only one aspect of the performer's talent.	Student has a strong audition book that showcases multiple aspects of the performer's talent.	Student has an expansive audition book and is ready to be asked for any reasonable style.
<b>Audition Preparation</b>	Student completely forgets monologue and/or song.	Student ends song or monologue early.	Student delivers either song or monologue cleanly, but cheats through the other.	Student delivers both song and monologue fairly cleanly, but with some paraphrasing.	Student delivers both song and monologue perfectly cleanly.

**Professionalism for all Performance BFAs**

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>Total</b>
<b>Resume</b>	0	0	0	7	5	4.42
<b>Book</b>	0	0	0	4	8	4.67
<b>Audition Preparation</b>	0	0	0	4	8	4.67

**Professionalism for BFA Acting majors**

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>Total</b>
<b>Resume</b>	0	0	0	5	1	4.17
<b>Book</b>	0	0	0	2	4	4.67
<b>Audition Preparation</b>	0	0	0	2	4	4.67

**Professionalism for BFA Musical Theatre majors**

	1	2	3	4	5	Total
<b>Resume</b>	0	0	0	2	4	4.67
<b>Book</b>	0	0	0	2	4	4.67
<b>Audition Preparation</b>	0	0	0	2	4	4.67

**(6) Analysis of Assessment Data****A. Annual Evaluation Meetings**

Analyzing the data provided by annual evaluation meetings initially reveals that this method of assessment is not likely to produce genuine introspection and refinement of curriculum. While these meetings prove tremendously beneficial to individual students, looked at in full they do not reveal significant information about the state of the School of Theatre & Dance. They make a compelling case that we are serving our students' development well, but they provide little by way of instruction for faculty and administration. There are, perhaps, a small number of observations worth analyzing in brief.

Principally, the data shows that SOTAD faculty delivers on our five central learning goals. When analyzing all SOTAD students together we find averages for each of the learning goals above 4.0, with most scores well above that mark. Breaking down into individual years and degree programs, however, reveals some possible suggestions for improvement, either in curriculum or in assessment methodology.

1. BA Theatre students have comparatively low marks in Professionalism, likely due to the open-ended nature of the BA curriculum. We expect the reintroduction of the BA Capstone course in Spring 2018 to help address this situation.
2. BFA Musical Theatre students seem to take a significant drop in Technique ratings during the sophomore and junior years. Scores in the mid-4s in the first year and the senior year sandwich scores in the mid-3s in the sophomore and junior years. Recommend continued monitoring of this situation to assess whether this is a result of assessment practices or whether there is work to be done to refine performance curriculum in the middle years of the degree program.
3. BFA Design & Production students seem to lag behind their classmates in other degree programs in Analysis. This may be attributed to a number of factors. Possibilities include design students preferring a more kinesthetic learning style than a traditional analysis class offers, Millikin's lack of facilities leading us to recruit a less competitive crop of design students, or simply smaller sample size skewing the data. Recommend continued monitoring of this to assess.

**B. New Assessment Practices**

## **1. Analysis**

In terms of Analysis, one year's worth of data is not sufficient to draw significant conclusions. It is especially not enough information to draw conclusions based upon degree program, as the sample size of each is far too small. Still, this information is presented in this report to create a chain of data that might be more useful in 2-3 years.

Looking at the full group of students, the highest scores are seen in the areas of Topic Selection and Research. This is logical, as these are areas that the instructor of this course spends the most time training students on during the course.<sup>12</sup> Analysis and Conclusion are lower, suggesting possible areas for adjustment of writing instruction in both TH 335 and earlier courses. Recommend continue monitoring of this information in coming semesters, especially with the introduction of a new faculty member to teach TH 335 in Fall 2017.

## **2. Professionalism**

Once again, with only a small sample size it is difficult to draw conclusions based upon this data. Still, this suggests that we are doing well meeting the departmental learning goal of Professionalism with our performance majors.

## **(7) Improvement Plans**

We continue to develop our new assessment methods. The goal is for the new methods to be integrated fully in AY 2017-18. To that end, we have developed many additional rubrics which are included with this report. We have draft rubrics for Professionalism for all additional programs, though we are still refining the artifacts by which we will measure these goals. We also have a Collaboration rubric that will be used for all students, and we believe this will be address in TH 321: Directing I. Technique rubrics remain to be developed, as these are the most difficult to refine. Additionally, each degree program has different technical objectives.

We believe we have made great strides toward creating a new culture of assessment in AY 2016-17. With the completion of the assessment methodology revision in AY 2017-18, the School of Theatre & Dance stands poised to better use our assessment to strengthen our program in the years to come.

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<sup>12</sup> The instructor of this course is Dr. Tom Robson, the same person as the principal author of this report.

**Professionalism Rubric for BAs**

Student Learning Outcome: Students will demonstrate preparedness for opportunities in the discipline following graduation.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Direction</b>	Student has no articulated career direction for after graduation.	Student has an idea of a career direction, but has demonstrated no follow-through planning.	Student has an articulated career direction, and has begun planning steps to achieve the goal, but plan is not fully developed.	Student has a clearly articulated career direction with a plan to follow to achieve that goal.	Student has accepted employment, internship, or graduate school enrollment immediately upon graduation.
<b>Resume</b>	Student has no resume.	Student has only the resume created in Acting I.	Student has an updated resume since Acting I, but it is not up to date or contains multiple errors.	Student has an up-to-date resume, but it contains errors.	Student has an error-free, up-to-date resume.
<b>Market</b>	Student has no plans of what market to enter after graduation and has done no research on any markets.	Student plans to move back home with no consideration of how that impacts career prospects.	Student has superficially researched multiple markets, but has made no decision on future destination.	Student has firm plans to enter one specific market, but has not done research on that market.	Student has firm plans to enter one specific market and has done extensive research on that market.

**Professionalism Rubric for Design/Production**

Student Learning Outcome: Students will demonstrate preparedness for opportunities in the discipline following graduation.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Portfolio Presentation</b>	<p>Student incompetently presents self in all of the following categories:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Voice/Language</li> <li>• Body Language</li> <li>• Terminology</li> <li>• Narrative</li> <li>• Disposition</li> </ul>	<p>Student competently presents self in some of the following categories:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Voice/Language</li> <li>• Body Language</li> <li>• Terminology</li> <li>• Narrative</li> <li>• Disposition</li> </ul>	<p>Student competently presents self in most of the following categories:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Voice/Language</li> <li>• Body Language</li> <li>• Terminology</li> <li>• Narrative</li> <li>• Disposition</li> </ul>	<p>Student competently presents self in all of the following categories:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Voice/Language</li> <li>• Body Language</li> <li>• Terminology</li> <li>• Narrative</li> <li>• Disposition</li> </ul>	<p>Student excellently presents self in all of the following categories:</p> <ul style="list-style-type: none"> <li>• Appearance</li> <li>• Voice/Language</li> <li>• Body Language</li> <li>• Terminology</li> <li>• Narrative</li> <li>• Disposition</li> </ul>
<b>Resume</b>	<p>Student has no resume.</p>	<p>Student has a resume inappropriate to the specific discipline (i.e. Acting resume).</p>	<p>Student has a discipline-appropriate resume, but it is not up to date or contains multiple errors.</p>	<p>Student has an up-to-date resume, but it contains errors.</p>	<p>Student has an error-free, up-to-date resume.</p>
<b>Portfolio Content</b>	<p>Student has no portfolio.</p>	<p>Student has a portfolio that requires major adjustments.</p>	<p>Student has a portfolio that requires both updates and minor adjustments.</p>	<p>Student has a portfolio that requires either updates or minor adjustments.</p>	<p>Student has an error-free, up-to-date portfolio</p>

**Professionalism Rubric for BFA-Admin**

Student Learning Outcome: Students will demonstrate preparedness for opportunities in the discipline following graduation.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Resume</b>	Student has no resume.	Student has only the resume created in Acting I.	Student has resume, but it is not up to date or contains multiple errors.	Student has an up-to-date resume, but it contains errors.	Student has an error-free, up-to-date resume.
<b>Direction</b>	Student has no articulated career direction for after graduation.	Student has an idea of a career direction, but has demonstrated no follow-through planning.	Student has an articulated career direction, and has begun planning steps to achieve the goal, but plan is not fully developed.	Student has a clearly articulated career direction with a plan to follow to achieve that goal.	Student has accepted employment, internship, or graduate school enrollment immediately upon graduation.
<b>Market</b>	Student has no plans of what market to enter after graduation and has done no research on any markets.	Student plans to move back home with no consideration of how that impacts career prospects.	Student has superficially researched multiple markets, but has made no decision on future destination.	Student has firm plans to enter one specific market, but has not done research on that market.	Student has firm plans to enter one specific market and has done extensive research on that market.

**Professionalism Rubric for BFA-SM**

Student Learning Outcome: Students will demonstrate preparedness for opportunities in the discipline following graduation.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Resume</b>	Student has no resume.	Student has only the resume created in Acting I.	Student has resume, but it is not up to date or contains multiple errors.	Student has an up-to-date resume, but it contains errors.	Student has an error-free, up-to-date resume.
<b>Prompt Script</b>	Student has no prompt script.	Student has some paperwork samples but there is no coherent organization.	Student has a reasonably organized prompt script that contains multiple errors or omits significant information.	Student has a well organized prompt script that contains minor errors or is missing some information.	Student has a prompt script that is well organized, clear, and contains all pertinent information.
<b>Direction</b>	Student has no articulated career direction for after graduation.	Student has an idea of a career direction, but has demonstrated no follow-through planning.	Student has an articulated career direction, and has begun planning steps to achieve the goal, but plan is not fully developed.	Student has a clearly articulated career direction with a plan to follow to achieve that goal.	Student has accepted employment, internship, or graduate school enrollment immediately upon graduation.

**Collaboration Rubric for all SOTAD Students**

Student Learning Outcome: Students will demonstrate the ability to work in a team in an environment reflective of professional theatre practice.

	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>
<b>Attendance and Punctuality</b>	Student misses multiple group meetings.	Student misses one meeting or is consistently late to group meetings.	Student generally arrives on time for meetings with a single instance of lateness.	Student arrives on time to all meetings but does not satisfy the "10-Minute Rule"	Student consistently observes the "10-Minute Rule" and arrives early to all meetings.
<b>Contributes to Team Meetings</b>	Sits silently in group meetings / does not contribute	Shares ideas but does not advance the work of the group.	Engages team members in ways that facilitate their contributions to meetings by restating the views of other team members and/or asking questions for clarification.	Engages team members in ways that facilitate their contributions to meetings by constructively building upon or synthesizing the contributions of others.	Meets criteria of category 4, and also notices when someone is not participating and invites them to engage.
<b>Fosters Constructive Team Climate</b>	Does not foster a constructive team climate.	Supports a constructive team climate by doing any one of the following: -Treats team members respectfully by being polite and constructive in communication. -Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude. -Motivates teammates by expressing confidence about the importance of	Supports a constructive team climate by doing any two of the following: -Treats team members respectfully by being polite and constructive in communication. -Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude. -Motivates teammates by expressing confidence about the importance of	Supports a constructive team climate by doing any three of the following: -Treats team members respectfully by being polite and constructive in communication. -Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude. -Motivates teammates by expressing confidence about the importance of	Supports a constructive team climate by doing all of the following: -Treats team members respectfully by being polite and constructive in communication. -Uses positive vocal or written tone, facial expressions, and/or body language to convey a positive attitude. -Motivates teammates by expressing confidence about the importance of

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		the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.	the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.	the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.	the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.
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