

**Millikin University School of Theatre & Dance
Assessment Report
Submitted June 5, 2018**

**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. ¹

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.

¹ 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) 2017-18, 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 Administration²

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 2017-18

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 16, 2018.

	BA	BFA MT	BFA AC	BFA DP	BFA MG	BFA AD	Total
1 st Year	28	34	8	5	5	1	81
Sophomore	20	22	6	6	3	0	57
Junior	16	18	4	3	1	2	44
Senior	19	13	15	4	2	1	54
Total	83	87	33	18	11	4	236

C. Faculty/Staff, AY 2017-18

Full Time Faculty	16
Part Time Faculty	7
Full Time Staff	4

² 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.

Part Time Staff	1
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D. Facilities

During AY 2017-18 the School of Theatre & Dance made scheduled use of fourteen buildings on Millikin's campus.

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, classroom
Percussion House	Faculty offices
Pilling Chapel	Classroom space
Millikin Institute	Classroom and rehearsal space
University Commons	Performance space, faculty meetings

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; co-production of *Phantom of the Opera*)
2. Department of Arts Technology (Curricular partnership involving Arts Tech students taking SOTAD courses, shared faculty)
3. Center for Entrepreneurship (Curricular partnership involving theatre administration students; Pipe Dreams Studio Theatre)
4. Decatur Correctional Facility (Shakespeare Corrected class and program)
5. National Alliance for Musical Theatre (New Musicals Workshop)
6. Golden K Kiwanis of Decatur (Annual children's theatre production)

F. Courses Taught

	SOTAD Courses Taught	SOTAD Sections Taught
Fall 2017	58	94
January 2018	2	2

Spring 2018	59	85
TOTAL	119	201

G. New Initiatives

1. Facilities

In May 2018 Millikin officially broke ground on the new Center for Theatre & Dance, currently scheduled to open in Fall 2020. This new facility will house faculty offices, acting and dance studios/rehearsal spaces, a design classroom, meeting rooms, a costume studio, storage, and a new theatre.

During the summer of 2017, Pipe Dreams Studio Theatre installed a new sprung floor in the Pipe Dreams venue, permitting greater opportunities for dance and movement in this space.

2. Faculty/Staff

Dr. Sarah Crockarell and Elisa Gonzales completed their first years as part of the SOTAD faculty. Sandra Lindberg taught as an adjunct in the fall, and Marie Jagger-Taylor returned to teaching as an adjunct in the spring. Additionally, staff member Eric Mercer adjuncted in the spring semester as well. In AY 2018-19, Dr. Crockarell's position is converted from Visiting Instructor to Assistant Professor. Asst. Professor of Acting Kevin Hoffmann announced his departure from Millikin. Two new full-time faculty members will join for AY 2018-19, both teaching acting, with one filling Prof. Hoffmann's line and the other a one-year Visiting Instructor position to accommodate our growth.

Jennifer Moore arrived as Administrative Assistant/Office Supervisor/Audition Coordinator. Melissa Cobb also joined the staff as part-time administrative assistant. Meghan Pearson completed her first year as Costume Shop Supervisor.

3. Curricular Changes

Very few curricular changes were implemented in AY 2017-18. Shakespeare Corrected was added to the permanent course catalog after two years of being taught under a Topics designation. BA Capstone was reintroduced under a Topics designation as well.

(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. The piloted BA Capstone course for seniors combines professional development skills with independently generated theatrical art.

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 electives³ as well as upper level study in Voice, Movement, and the performance of classical styles of theatre. The senior year presents a required Acting for the Camera course, more acting elective opportunities, and TH 448: Professional Preparation, the capstone course for Acting students. 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 courses available to students, BFA Design & Production majors will also take TH 234: Design & Production Seminar nearly every semester. This course, team taught by all four members of the

³ The list of acting electives includes, but is not limited to Stage Combat, Improvisation, and Dialects.

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.⁴

G. Bachelor of Fine Arts in Theatre- Theatre Administration

⁴ 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.

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

If AY 2016-17 saw us assessing our own assessment practices, AY 2017-18 saw us more fully implementing our new procedures. We have now developed assessment rubrics for each of the four assessable SOTAD learning goals: Analysis, Collaboration, Professional, and Technique.⁵ At the moment our priority is to assess whether students have met these learning outcomes upon graduation from the program, not at varying points along the way. We anticipate digging more fully into earlier aspects of the program in future years, but not until we have the new system more fully integrated into our departmental culture and not until we've gathered sufficient data.

Significantly, this year we eliminated the annual evaluation meetings that have long been part of our assessment practices. As discussed in last year's report, the data collected in these meetings had little value. Furthermore, the burden on faculty to conduct these meetings became so heavy that we elected to abandon the process. Because of this, this year's assessment report will rely on far less data than last year's, but we believe it is drawing from significantly better data.

(5) Assessment Data

1. Analysis

Students enrolled in the two sections of TH 335: History of Theatre & Drama I on Millikin's campus during Fall 2017 submitted final research papers which were used as the analysis artifact. As this is a core class required of all theatre majors, all students were assessed using the same rubric. We have updated this rubric since AY 2016-17 to reflect better understanding

⁵ As discussed in previous reports, The Pursuit of a Life of Meaning and Value is not an assessable learning goal, though it remains a core departmental value.

of assessment practices and needs. Ten papers were randomly selected from the stack of 39 papers submitted as our assessment sample.⁶

	1	2	3	4	5	Total
Research	0	0	3	3	4	4.1
Analysis	0	1	3	4	2	3.6
Conclusion	0	0	4	4	2	3.8

2. Collaboration

We assess students for Collaboration in TH 321: Directing, a core course required of all majors within SOTAD. This course asks enrolled students to direct other Millikin students in short plays or scenes, requiring a combination of leadership, listening, and communication. As Collaboration is difficult to observe, a survey is given to all of the actors who participate in these projects to fill out for their directors. Data from these surveys are then incorporated into a rubric.

While not all students who participated as actors turned in feedback forms, we did receive 55 of these forms. 15 forms were randomly selected to create the sample for assessment.

	1	2	3	4	5	Total
Attendance and Punctuality	0	2	1	7	5	4
Contributes to Team Meetings	0	0	0	3	12	4.8
Fosters Constructive Team Climate	0	0	3	5	7	4.27

3. Professionalism

Different assessment strategies have been designed for the varying degree programs within SOTAD for Professionalism, largely connected to Capstone work. In AY 2017-18 we neglected to collect artifacts for the one graduating student in the BFA Theatre Administration program and

⁶ A note on methodology: When creating assessment samples for Assessment and Collaboration, where assessment is being done identically for all six degree programs, I am building a sample roughly 25% of the total pool of submitted artifacts.

for the two students graduating from the BFA Design and Production program. We will rectify these errors in AY 2018-19. Below is the data for the remaining four degree programs.

BAs

	1	2	3	4	5	Total
Direction	0	1	7	5	4	3.71
Resume	0	0	1	13	3	4.12
Market	0	0	4	2	11	4.41

BFA AC⁷

	1	2	3	3.5	4	4.5	5	Total
Resume	0	0	2	2	6	2	2	4
Book	0	0	1	5	4	3	1	3.93
Audition Preparation	0	0	1	1	2	4	6	4.46

BFA MT

	1	2	3	3.5	4	4.5	5	Total
Resume	0	0	2	3	5	3	0	3.85
Book	0	0	0	1	6	2	4	4.35
Audition Preparation	0	0	0	0	2	4	5	4.64

BFA SM

	1	2	3	4	5	Total
Resume	0	0	0	2	0	4
Prompt Script	0	0	0	0	2	5
Direction	0	0	1	0	1	4

4. Technique

As with Professionalism, Technique was assessed differently for each of the six degree programs, again connected to Capstone work. We did not collect an artifact from the graduating Theatre Administration student.

BA Theatre

	1	2	3	4	5	Total
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⁷ Numerous faculty did assessment work for the BFA Performance majors in December, 2017. Averaging these scores created some unwieldy numbers, as seen in these tables. We will streamline this system for next year to clean up the numbers.

Acquiring Competencies	0	2	8	8	1	3.42
Taking Risks	0	2	8	8	1	3.42
Impact	0	0	0	17	2	3.11

BFA Acting

	0	0.5	1	1.5	2	2.5	3	3.5	4	4.5	5	Total
Acting	0	0	0	1	0	0	2	0	3	5	3	4.07
Voice	0	1	0	0	1	0	3	0	2	6	1	3.68
Movement	0	0	0	1	0	4	2	2	0	1	4	3.43

BFA Design & Production

	1	2	3	4	5	Total
Technical Process	0	2	0	0	0	2
Quality Finished Product	0	0	1	1	0	3.5

BFA Musical Theatre

	3	3.33	3.5	3.67	4	4.33	4.5	4.67	5	Total
Acting	3	0	1	1	1	1	2	0	4	4.12
Voice	0	0	1	0	3	0	3	2	4	4.49
Dances⁸	N/A	N/A								

BFA Stage Management

	1	2	3	4	5	Total
Technical Communication	0	0	0	2	0	4
Problem Identification	0	0	0	2	0	4
Prompt Script	0	0	0	2	0	4

(6) Analysis of Assessment Data

Without significant previous data to compare to, this year's assessment results function largely as a baseline. They will be more useful in future years as a data point to compare against. That said, a few areas pop out.

⁸ We neglected to assess the dance work of graduating musical theatre majors. We will rectify this in AY 2018-19.

In Analysis, “Research” appears to be the area where students are succeeding best, but “Analysis” and “Conclusion” could perhaps be strengthened. This is an area to watch. It is also possible that this data will change in future years as students will no longer need to take Theatre History 1 prior to taking Theatre History 2.

In Technique, BA students are showing numbers lower than we might like. With the BA Capstone class having just had its inaugural offering, this data will provide useful feedback as the instructor (who is also writing this report) refines the course. I believe there are tangible steps that can be taken in course design to improve this.

Also in Technique, the scores for Movement are lower than the other areas for students in the BFA Acting students. There was also wild variation in the assessment scores for this area. I strongly recommend some work on norming the assessment of Movement.

(7) Comparison to Previous Years

There are only three assessment categories where year-to-year comparison data is available, given the rollout of new assessment practices. While it is possible to compare numbers, I do not believe this data is particularly significant at this point. When assessment was done in 2016-17, SOTAD faculty were just beginning to learn how to do appropriate assessment work. I believe the wild variations in the numbers from 16-17 to 17-18 are due to increasing expertise in assessment, not to significant improvement or decline in instruction.

Analysis

	16-17	17-18
Research	3.69	4.1
Analysis	2.97	3.6
Conclusion	3	3.8

Professionalism – BFA Acting

	16-17	17-18
Resume	4.17	4
Book	4.67	3.93
Audition Preparation	4.67	4.46

Professionalism – BFA Musical Theatre

	16-17	17-18
Resume	4.67	3.85
Book	4.67	4.35
Audition Preparation	4.67	4.64

(8) Plans for Improvement

Overall, we have many reasons to be proud of the significant overhaul of SOTAD assessment that occurred this year. There are steps that need to be taken for next year, but they are not nearly as significant as the work that occurred this year. Below is a list of improvements needed for AY 2018-19.

1. At present we have only been collecting Analysis artifacts from the sections of TH 335: History of Theatre & Drama I taught *on campus*. Annually one section of this course is offered in London, taken by between 10 and 20 Millikin students. We need to communicate to the adjunct instructor teaching in London the need for them to submit assessment artifacts to us.
2. We neglected to collect Professionalism data from the graduating Design and Production students. A mechanism has been created to assess this material and an artifact has been identified; we simply forgot to do it.
3. We are still seeking a means of assessing Dance for Musical Theatre students. A conversation occurred about when to do that in the spring semester, associated with the Theatre Dance II course, but it never happened.
4. We forgot to collect assessment artifacts about the graduating Theatre Administration student. Particularly when it is only one student, this is easy to miss. We will address this to develop a better system to make sure this occurs.
5. Too many faculty members were doing assessment work for BFA Performance majors, which created more work than was needed and more statistical noise than is beneficial. This can be easily streamlined.
6. We need better artifact collection in BA Capstone. As the faculty member of that course is writing this report, this can be easily achieved.
7. We need to address norming for Movement assessment for BFA Acting students. Suggest a conversation between Prof. Denise Myers, who teaches the subject, and assessors where she demonstrates proper technique in the areas of assessment.

**Appendix to Assessment Report
School of Theatre & Dance**

ASSESSMENT RUBRICS

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.

	1	2	3	4	5
Topic Selection	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.
Research	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.
Analysis	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.
Conclusion	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.

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.

	1	2	3	4	5
Attendance and Punctuality	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.
Contributes to Team Meetings	Sits silently in group meetings / does not contribute	Shares ideas but does not advance the work of the group.	Shares ideas and 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.	Shares ideas and 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.
Fosters Constructive Team Climate	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 the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.	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 the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.	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 the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.	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 the task and the team's ability to accomplish it. -Provides assistance and/or encouragement to team members.

Professionalism Rubric for BAs

Student Learning Outcome: Upon graduation from this program, students will demonstrate preparedness for opportunities in the discipline following graduation.

	1	2	3	4	5
Direction	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.
Resume	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.
Market	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 Performers

Student Learning Outcome: Upon graduation from this program students will demonstrate preparedness for opportunities in the discipline following graduation.

	1	2	3	4	5
Resume	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.
Book	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.
Audition Preparation	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 Rubric for Design/Production

Student Learning Outcome: Upon graduation from this program students will demonstrate preparedness for opportunities in the discipline following graduation.

	1	2	3	4	5
Portfolio Presentation	<p>Student incompetently presents self in all of the following categories:</p> <ul style="list-style-type: none"> • Appearance • Voice/Language • Body Language • Terminology • Narrative • Disposition 	<p>Student competently presents self in some of the following categories:</p> <ul style="list-style-type: none"> • Appearance • Voice/Language • Body Language • Terminology • Narrative • Disposition 	<p>Student competently presents self in most of the following categories:</p> <ul style="list-style-type: none"> • Appearance • Voice/Language • Body Language • Terminology • Narrative • Disposition 	<p>Student competently presents self in all of the following categories:</p> <ul style="list-style-type: none"> • Appearance • Voice/Language • Body Language • Terminology • Narrative • Disposition 	<p>Student excellently presents self in all of the following categories:</p> <ul style="list-style-type: none"> • Appearance • Voice/Language • Body Language • Terminology • Narrative • Disposition
Resume	<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>
Portfolio Content	<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-SM

Student Learning Outcome: Upon graduation from this program students will demonstrate preparedness for opportunities in the discipline following graduation.

	1	2	3	4	5
Resume	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.
Prompt Script	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.
Direction	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.

Professionalism Rubric for BFA-Admin

Student Learning Outcome: Upon graduation from this program students will demonstrate preparedness for opportunities in the discipline following graduation.

	1	2	3	4	5
Resume	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.
Direction	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.
Market	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.

Technique Rubric for BA Theatre

Student Learning Outcome: Upon graduation from this program students will demonstrate mastery of story creation.

	1	2	3	4	5
Acquiring Competencies	Produces no final work.	Successfully reproduces an appropriate example.	Successfully adapts an appropriate example to their own specifications.	Creates an entirely new work that is appropriate for theatre.	Creates an entirely new work that pushes theatre in new directions.
Taking Risks	Takes no risks.	Considers new directions but does not pursue them.	Attempts new directions but ultimately does not use them.	Incorporates new directions into the final product.	Incorporates new directions into the final product and gets others to adopt them as well.
Impact	Artistic work created identifies no subject for change.	Artistic work created identifies a subject needing change, but offers no solution.	Artistic work created suggests a pathway to change in the local or national community.	Artistic work created affects measurable change in the local community.	Artistic work created affects measurable change in the national community.

BFA ACTING

To be filled out by appropriate Performance Faculty members during Senior Performance Major Capstone presentations.

Acting:

- | | |
|---|----------|
| 1. Does student always play objective through obstacle? | YES / NO |
| 2. Does student always use tactical variety? | YES / NO |
| 3. Does student always choose exciting tactics? | YES / NO |
| 4. Does student have strong focus on their other? | YES / NO |
| 5. Does student have consistent focus on their other? | YES / NO |

Voice:

- | | |
|---|----------|
| 1. Is student audible at all times? | YES / NO |
| 2. Is student's diction clear at all times? | YES / NO |
| 3. Does student utilize vocal dynamics to tell the story? | YES / NO |
| 4. Does the student produce a healthy sound? | YES / NO |
| 5. Does the student use the voice as a tool to achieve objective? | YES / NO |

Movement:

- | | |
|--|----------|
| 1. Does student demonstrate consistent core support? | YES / NO |
| 2. Is student's alignment optimal? | YES / NO |
| 3. Does student connect movement with text? | YES / NO |
| 4. Does the student move with conviction and purpose? | YES / NO |
| 5. Does the student respect their partner's personal bubble? | YES / NO |

Student Name: _____

Technique Rubric for BFA Design and Production

Student Learning Outcome: Students will demonstrate mastery of performance craft appropriate to their degree program.

	1	2	3	4	5
Technical Process	Plans do not exist.	Plans are insufficient to execute design.	Plans are sufficient to execute the design.	Plans propel design forward toward efficiency in execution.	Plans propel design forward toward efficiency in execution with artistic detail.
Quality Finished Product	Product is not functional.	Utilizes inappropriate techniques, but realizes functional product.	Utilizes appropriate techniques to realize functional product.	Utilizes appropriate techniques to realize functional, aesthetically interesting product.	Utilizes appropriate techniques to realize functional, aesthetically interesting product that contributes to effective storytelling.

Artifact: Capstone Evaluation Form.

BFA MUSICAL THEATRE

Acting:

- | | |
|--|----------|
| 6. Does student play objective through obstacle? | YES / NO |
| 7. Does student use tactical variety? | YES / NO |
| 8. Does student choose exciting tactics? | YES / NO |
| 9. Does student focus on the other? | YES / NO |
| 10. Is student's focus on other strong/consistent? | YES / NO |

Voice:

- | | |
|---|----------|
| 1. Does student have perfect pitch? | YES / NO |
| 2. Is rhythm exact? | YES / NO |
| 3. Is breath support strong? | YES / NO |
| 4. Is tone pleasant? | YES / NO |
| 5. Is diction clear and understandable? | YES / NO |

Dance:

- | | |
|---|----------|
| 6. Does student dance with consistent core support? | YES / NO |
| 7. Is student's alignment ideal? | YES / NO |
| 8. Does student dance with musicality? | YES / NO |
| 9. Is student's dancing clean (jumps, turns, sounds, accurate
Choreography?) | YES / NO |
| 10. Does student embody the style of the choreography? | YES / NO |

Synthesis:

I don't yet understand what exactly is being stated in the rubric you all wrote, nor do I see how we could measure it (what is the artifact? Where are we assessing it?) Let's address 1-3 above first and solidify that before moving on to discussing synthesis.

Technique Rubric for BFA Stage Management

Student Learning Outcome: Students will demonstrate mastery of performance craft appropriate to their degree program.

	1	2	3	4	5
Technical Communication (vocabulary)	Does not communicate.	Utilizes technical language appropriately in only one area.	Utilizes technical language appropriately in some areas.	Utilizes technical language appropriately in all areas.	SM can implement themselves technical changes.
Problem Identification	Did not identify any problems.	Some problems identified with guidance.	Some problems identified independently.	All problems clearly identified independently.	Future problems clearly identified independently.
Prompt Script	SM has no calling script.	SM's calling script has multiple errors.	SM has created a calling script that they could use	SM has created a clean calling script that another SM could use	SM creates a calling script that takes on a new, useful form

Artifact: Prompt script from final mainstage SM assignment, production meeting notes, rehearsal reports, performance reports

Technique Rubric for BFA Theatre Administration

Student Learning Outcome: Students will demonstrate mastery of performance craft appropriate to their degree program.

	1	2	3	4	5
Problem Identification	Did not identify any problems.	Some problems identified with guidance.	Some problems identified independently.	All problems clearly identified independently.	Future problems clearly identified independently.
Feasibility of Plan	Created no plan.	Some solutions presented are feasible, arrived at with guidance.	Some solutions presented are feasible, arrived at independently	Plan presented solves immediate issues.	Plan presented solves future issues.
Execution of Plan	Did not execute plan	Plan executed addressed minor aspects of problem.	Plan executed addressed many aspects of problem.	Plan executed to fully solve immediate issues.	Execution of plan transforms the organization

Artifact: Work Plan Reflection from final semester in Pipe Dreams