

**Millikin University School of Theatre & Dance  
Assessment Report for Academic Year 2018-19  
Submitted May 21, 2019**

**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) 2018-19, 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 2018-19**

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 <sup>st</sup> Year	29	41	7	5	1	1	84
Sophomore	17	27	4	4	4	1	57
Junior	22	19	7	6	3	0	57
Senior	15	20	5	4	1	1	46
Total	83	107	23	19	9	3	244

**C. Faculty/Staff, AY 2018-19**


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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.

Full Time Faculty	17	Matthew Albrecht, Lori Bales, Ashley Bellet (fall only), Anna Corvera, Sarah Crockarell, Heidi Dippold, Jefferson Farber, Jana Henry Funderburk (spring only), Elisa Gonzales, Kevin Long, Barbara Mangrum, Alex Miller, Angela Miller, Sean T. Morrissey, Denise Myers, Tom Robson, Sara Theis.
Part Time Faculty	9	Ann Borders, Laura Chiaramonte, Beth Creighton, Jennifer Hand, Marie Jagger-Taylor, Cory John (spring only), Gina Love (fall only), Eric Mercer, Shad Willingham, London adjunct faculty.
Full Time Staff	4	Marc Black, Cory John (spring only), Gina Love (fall only), Eric Mercer, Jennifer Moore
Part Time Staff	1	Melissa Cobb

#### D. Facilities

During AY 2018-19 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
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)
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	56	98
January 2018	3	3
Spring 2018	60	97
TOTAL	119	198

**G. New Initiatives**

1. Facilities

Construction continues on the new Center for Theatre & Dance, still scheduled to open in Fall 2020.

2. Faculty/Staff

Heidi Dippold completed her first year as Assistant Professor of Acting. Jefferson Farber served for the year as Visiting Instructor, teaching courses in acting and play analysis. Prof. Farber will continue in his position during AY 2019-20. Additionally, the year concluded with the hiring of Anna Alex as a Visiting Instructor in Sound Design for AY 2019-20.

Jana Henry Funderburk was on sabbatical during the fall semester, and her position was filled for that semester by Ashley Bellet. Sara Theis spent a portion of the fall semester on maternity leave, with Dennis Schweigert covering portions of her courses while she was away.

Shad Willingham taught one class per semester as an adjunct, and he is slated to continue adjuncting for us in Fall 2019.

Gina Love served as Costume Shop Supervisor (and adjunct instructor) during the fall semester. Cory John held those positions for the spring, and we expect that Cory will continue in that position moving forward.

3. Curricular Changes

This year saw a great many proposals from the School of Theatre & Dance approved by the Council on Curriculum, ranging from simple course additions to major curricular overhauls. Both the Theatre BA Capstone and the Designing Disney course, which have been taught multiple times under pilot numbers, have been formally added to the course catalog.

Beginning in Fall 2019, many of the Dance courses will have different numbers. After examining the numbering for those courses, we found that they did not make as much sense as they could. There was no consistency as to whether the fourth level of a course was designated a 300-level class or a 400-level one, nor was there always consistency in the numbering of courses in the same dance discipline. This renumbering addresses those issues.

We will be making substantive changes to our BFA Musical Theatre curriculum beginning in Fall 2019. These changes create more flexibility within the musical theatre curriculum, permitting students (with strong guidance from faculty advisors) to focus in those areas of musical theatre performance where they are most likely to succeed. Students will now be able to specialize more in dance, acting, or voice than previously. This also will allow us to cut down—or entirely eliminate—redirection out of the program, which was a recommendation made by our external reviewers in the Fall. (See section H below). Accompanying this curricular change, we have also altered some courses. TH 446: Acting for the Musical Stage 1 has now been renamed TH 446: Musical Theatre Scene Study. TH 447: Acting for the Musical Stage 2 has now been renamed TH 447: Musical Theatre Professional Preparation. We have also introduced a new 300-level course for Musical Theatre majors, a 300-level course called Intro to Musical Theatre Studies, replacing the previous required of Advanced Scene Study 2.

Changes have also been made to the BFA Stage Management curriculum. Students will now have greater flexibility in which design studio courses to take, their music theory requirement has been adjusted to better reflect the needs of a stage manager, and their communication course requirements have also been adjusted. Additionally, the “Stage Management Projects/Internships” section of the degree requirements has been altered to reflect best practices.

At the April, 2019 faculty meeting, the university faculty approved a new major in Arts Administration, which will ultimately replace our current BFA in Theatre Administration. This new BA/BS degree will build off the model of our current Theatre Administration program, but make the program more accessible to different majors and permit more effective double majoring. As a result of this, the BFA in Theatre Administration will begin phasing out. No new students will be accepted into this program, and we expect its complete elimination by Spring 2022.

#### **H. External Review**

During the summer of 2018 SOTAD Director Mary Black and Coordinator of Academic Programs Dr. Tom Robson wrote an extensive self-study document in preparation for an external program review. On October 22 and 23, 2018 Eric van Baars, Director of the School of Theatre

& Dance at Kent State University, and Frederick J. Rubeck, Professor and former chair of Performing Arts at Elon University, visited campus to conduct this review. The full external review document stretches to 20 pages and can not be adequately summarized here. Of the many recommendations made by the reviewers, I will highlight some that specifically relate to content in this report:

1. The reviewers recommended “the addition of full time faculty and/or staff positions in performance and design programs.” The university has approved a one-year Visiting Instructor position in Sound Design, to be split between SOTAD and the Arts Technology program. The university also approved a continuation of the current Visiting Instructor of acting position, held in AY 2018-19 by Jefferson Farber.
2. The reviewers recommended that we “re-consider the use of the ‘first-year hurdle’ or ‘redirection.’” The work undertaken to revise the musical theatre program aims to achieve this goal.
3. The reviewers recommended that we “conduct a full and open review of all programs in SOTAD...This is particularly important for the large and vaguely structured BA program.” Curriculum revisions have been done on the Musical Theatre program, Stage Management program, and Theatre Administration program. The Acting program underwent revisions within the last 2 years. Work is underway on substantive changes to both the Design & Production program and the BA program, with expectations that both of these programs will present these changes during AY 2019-20.

### (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 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 electives<sup>3</sup> 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 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

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

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 T(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.

#### **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. As discussed above, this program is in the process of being phased out and replaced by a BA/BS in Arts Administration.

**(4) Assessment Data and Methodology****1. Analysis**

Students enrolled in the two on-campus sections<sup>4</sup> of TH 335: History of Theatre & Drama I 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. Ten papers were randomly selected from the stack of 38 papers submitted as our assessment sample.<sup>5</sup>

	1	2	3	4	5	Total
<b>Research</b>	0	0	2	3	5	4.3
<b>Analysis</b>	0	0	4	3	3	3.9
<b>Conclusion</b>	0	0	4	3	3	3.9

**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 23 of these forms. 10 forms were randomly selected to create the sample for assessment. All data came from the two sections of the course taught in Fall 2018. Steps will be taken to gather more data in AY 2019-20.

	1	2	3	4	5	Total
<b>Attendance and Punctuality</b>	1	0	5	2	2	3.4
<b>Contributes to Team Meetings</b>	0	0	1	2	7	4.6
<b>Fosters Constructive</b>	0	0	1	0	9	4.8

<sup>4</sup> An additional section of this course is offered to students studying abroad in London during the fall semester. We continue to struggle gathering assessment artifacts from this class, but we will make another effort this fall to do so.

<sup>5</sup> 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.

<b>Team Climate</b>						
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### 3. Professionalism

Different assessment strategies have been designed for the varying degree programs within SOTAD for Professionalism, largely connected to Capstone work. We are examining students' preparation to enter the professional world following graduation, examining artifacts like resumes, cover letters, and audition preparation, depending on degree program. Only one student graduated from the BFA Stage Management program this year, and the Coordinator of Academic Programs misplaced that student's assessment paperwork at some point between December, when it was received and reviewed, and May, when this report was written.

BAs

	1	2	3	4	5	Total
<b>Direction</b>	0	0	5	4	3	3.83
<b>Resume</b>	0	0	2	6	4	4.17
<b>Market</b>	0	0	3	2	7	4.33

BFA AC<sup>6</sup>

	1	2	3	4	5	Total
<b>Resume</b>	0	0	5	6	1	3.67
<b>Book</b>	0	0	0	1	11	4.92
<b>Audition Preparation</b>	0	0	0	4	8	4.67

BFA AD

	1	2	3	4	5	Total
<b>Direction</b>	0	0	0	0	1	5
<b>Resume</b>	0	0	0	0	1	5
<b>Market</b>	0	0	0	0	1	5

BFA DP<sup>7</sup>

	1	2	3	4	5	Total

<sup>6</sup> This data chart contains twice as many numbers as students, as two separate faculty assessed each student.

<sup>7</sup> This data is heavily skewed by one graduating senior who refused to participate in her final portfolio review/professional preparation session. Additionally, one student graduated in December and did not have a senior portfolio review prior to leaving Millikin.

<b>Portfolio Presentation</b>	1	0	0	1	0	2.5
<b>Resume</b>	0	0	0	1	1	4.5
<b>Portfolio Content</b>	0	0	1	1	0	3.5

BFA MT<sup>8</sup>

	1	2	3	4	5	Total
<b>Resume</b>	0	0	17	13	6	3.69
<b>Book</b>	0	0	7	24	5	3.94
<b>Audition Preparation</b>	0	0	0	16	20	4.56

**4. Technique**

As with Professionalism, Technique was assessed differently for each of the six degree programs, again connected to Capstone work. Only one student graduated from the BFA Stage Management program this year, and the Coordinator of Academic Programs misplaced that student's assessment paperwork at some point between December, when it was received and reviewed, and May, when this report was written. Additionally, the one student who graduated for a BFA in Theatre Administration did not take Pipe Dreams this semester, so we did not have an assessment artifact from him to use for assessment.

## BA Theatre

We tried a new assessment system for Technique with BAs this year, based off of the collaborative Verbatim Theatre piece they created in their Capstone course. The students chose a topic, researched, wrote, staged, and performed the piece, and the public performance included a written survey the audience was asked to fill out. The survey responses became part of assessment data. While on one hand this data does reflect how the *class* performed, it does not permit assessing individual student performance. We are unsure if this is a proper approach going forward, but are taking it under consideration.

ACQUIRING COMPETENCIES

This is a 4 for every student in the class, as they had to work collaboratively to create this piece. This was an entirely new work that was appropriate for theatre. Informed by research, they created something independently. It did not push theatre in new directions, but it is an entirely new work.

TAKING RISKS

"I was surprised at some point during this play."

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<sup>8</sup> See footnote 7.

1	2	3	4	5
0	0	2	9	22

Average: 4.61

“This play made me think about theatre in a different way.”

1	2	3	4	5
0	3	3	8	19

Average: 4.30

Overall Taking Risks Average: 4.45

**IMPACT**

“I learned something watching this play.”

1	2	3	4	5
0	0	4	8	21

Average: 4.52

“I am likely to adjust something about my own behavior after watching this play.”

1	2	3	4	5
2	4	11	13	3

Average: 3.33

Overall Impact Average: 3.92

Overall Technique Table for BAs

	Total
Acquiring Competencies	4
Taking Risks	4.45
Impact	3.92

BFA Acting<sup>9</sup>

	1	2	3	4	5	Total
Acting	0	1	2	2	4	4
Voice	0	0	4	0	6	4.2
Movement	0	1	3	4	2	3.7

BFA Design & Production

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<sup>9</sup> As above, multiple faculty assessed these performance students, so there are twice as many data points as students. Additionally, one faculty member gave no scores for Acting on one student.

	1	2	3	4	5	Total
<b>Technical Process</b>	0	1	0	0	2	4
<b>Quality Finished Product</b>	0	0	1	0	2	4.33

#### BFA Musical Theatre<sup>10</sup>

This was our first year assessing Dance, and it occurred during a final showing in Theatre Dance II.

	1	2	3	4	5	Total
<b>Acting</b>	0	2	7	10	20	4.23
<b>Voice</b>	3	3	4	11	17	3.95
<b>Dance</b>	3	4	4	3	22	4.03

### (5) Analysis of Assessment Data

1. The first piece of data that stands out is in enrollment numbers. In last year's report we identified 81 students in the first-year class at the end of the year. This year's enrollment data shows only 57 students in the sophomore class at the end of the year, a loss of 24 students (29.6%). Through research, we have been able to identify 20 of the students who departed SOTAD between May 2018 and May 2019. The statistics break down as follows:

- BFA Musical Theatre – 9
- BFA Design & Production – 2
- BA Theatre – 9

It is worth noting that none of the BFA students who left the program remained at Millikin, while 5 of the BA students who departed shifted to other majors within the university. Additionally, two of the BAs who left the university initially enrolled as other majors (one Musical Theatre, and one Stage Management). It is also worth noting that 8 of the 20 students identified are nonwhite.

2. BFA Stage Management, Theatre Administration, and Stage Management remain programs that graduate only a small number of students per year, making it difficult to draw any significant conclusions from assessment data yet. We will continue to monitor these programs and seek to analyze that data after a few more years of information have been collected.

3. It seems that students in the performance programs, specifically Musical Theatre, are less prepared with resumes than students in some other programs. SOTAD faculty have already examined this problem and have taken steps to address it. Beginning in Fall 2019, musical theatre majors will be required to take a new course called Musical Theatre: Professional

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<sup>10</sup> As above, multiple assessors leads to more data points than students.

Preparation, which will combine some elements of the current Acting for the Musical Stage II course with work on professionalism. Previously, much of the preprofessional work was covered in Showcase, but that course was not required for all musical theatre majors, necessitating the incorporation of that content elsewhere in the curriculum

#### (6) Comparison to Previous Years

As we have continued to develop our assessment system, some of the below comparison charts will have missing pieces of information, as we did not assess some aspects of our curriculum in earlier years.

##### Analysis

	16-17	17-18	18-19
<b>Research</b>	3.69	4.1	3.9
<b>Analysis</b>	2.97	3.6	3.9
<b>Conclusion</b>	3	3.8	3.9

##### Collaboration

	17-18	18-19
<b>Attendance &amp; Punctuality</b>	4	3.4
<b>Contributes to Team Meetings</b>	4.8	4.6
<b>Fosters Constructive Team Climate</b>	4.27	4.8

##### Professionalism – BA

	17-18	18-19
<b>Direction</b>	3.71	3.83
<b>Resume</b>	4.12	4.17
<b>Market</b>	4.41	4.33

##### Professionalism – BFA Acting

	16-17	17-18	18-19
<b>Resume</b>	4.17	4	3.67
<b>Book</b>	4.67	3.93	4.92
<b>Audition Preparation</b>	4.67	4.46	4.67

##### Professionalism – BFA Design & Production

	17-18	18-19
<b>Portfolio Presentation</b>	NA	2.5
<b>Resume</b>	NA	4.5
<b>Portfolio Content</b>	NA	3.5

Professionalism – BFA Musical Theatre

	16-17	17-18	18-19
<b>Resume</b>	4.67	3.85	3.69
<b>Book</b>	4.67	4.35	3.94
<b>Audition Preparation</b>	4.67	4.64	4.56

Professionalism – BFA Stage Management

	17-18	18-19
<b>Resume</b>	4	NA
<b>Prompt Script</b>	5	NA
<b>Direction</b>	4	NA

Technique – BA

	17-18	18-19
<b>Acquiring Competencies</b>	3.42	4
<b>Taking Risks</b>	3.42	4.45
<b>Impact</b>	3.11	3.92

Technique – BFA Acting

	17-18	18-19
<b>Acting</b>	4.07	4
<b>Voice</b>	3.68	4.2
<b>Movement</b>	3.43	3.7

Technique – BFA Design & Production

	17-18	18-19
<b>Technical Process</b>	2	4
<b>Quality Finished Product</b>	3.5	4.33

Technique – BFA Musical Theatre

	17-18	18-19
<b>Acting</b>	4.12	4.23
<b>Voice</b>	4.49	3.95
<b>Dance</b>	NA	4.03

Technique – BFA Stage Management

	17-18	18-19
<b>Technical Communication</b>	4	NA
<b>Problem Identification</b>	4	NA
<b>Prompt Script</b>	4	NA

**(7) Plans for Improvement**

SOTAD assessment continues to improve annually, as we become more familiar with these practices. A significant achievement this year was the dance assessment of musical theatre students. The improvements we need are now in the realm of tweaks, not overhauls. Many of these improvements pertain to data collection.

1. We still need to collect Analysis artifacts from students enrolled in TH 335: History of Theatre & Drama I in London. Either the Director of SOTAD or the Dean of the College of Fine Arts needs to communicate this to the adjunct teaching in London.
2. We need to collect more Collaboration forms from the sections of TH 321: Directing. We did fairly well in the fall, but struggled in the spring. This was partially due to a new adjunct teaching Directing for us in the spring, and the assessment coordinator forgot to communicate the need for assessment artifacts to him. This should be able to be easily addressed.
3. There still seem to be some issues in the Technique assessment of performance majors. I suggest that the performance faculty continue revising their rubric to better reflect their wishes. Suggest that this work begin immediately at the start of the fall semester so that it can be implemented in time for assessment.

**(8) A Point to Consider**

I will be on sabbatical for the Fall 2019 semester, leaving me unable to present the assessment report's findings, oversee assessment method tweaks, or remind faculty about artifact collection. This will place additional pressure on the SOTAD Director and on other faculty to confirm that this happens. I will leave a schedule with dates for work to be completed prior to leaving for sabbatical.