

Department of Theatre and Dance
Assessment Final Report
Submitted July 1, 2007
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Executive Summary

Degree Programs

In 2006-2007, the Department offered the Bachelor of Arts degree in Theatre, the Bachelor of Fine Arts degree in Musical Theatre, and the Bachelor of Fine Arts degree in Theatre for students interested in pursuing careers in professional, academic, regional and community theatre with emphases in Acting, Directing, or Design/Technical.

During the fall of 2007, the department designed and added two new emphases in the Bachelor of Fine Arts degree: Stage Management, and Theatre Administration. The department also re-designed the existing curriculum for the BFA: Directing emphasis. The rationales for these additions and changes are included in the COC Proposal. Please refer to Appendix AA for the COC Proposal.

Assessment Practices

In 2005-2006, the Department instituted a year-end evaluation system that functions as its primary, universal assessment and data collection point. Year-end evaluation forms were re-designed to provide measured performance indicators for all students in the five major learning goals of all degree plans. Students are first asked to evaluate their own progress toward the learning goals. Then, in a conference with two faculty members, the faculty assign their evaluation of that student's progress. The following "GYR" rubric is used:

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

Using the data collected from year-end conferences, the faculty determine curricular performance indicators, using the following GYR rubric:

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

Evaluation of Assessment Practices

The use of the revised Year-End Evaluation Form in the spring of 2006 was sporadic and inconsistent among students and faculty. Increased and more consistent use of the form in the spring of 2007 has rendered more reliable and comprehensive indicators of student performance. Discussions continue within the departmental assessment team about correlations between student performance and curricular delivery, and a revision of the percentages in the curricular performance rubric has been proposed. We hope that as we continue to improve the assessment

practices in place, trends will emerge which can guide programmatic decision-making in a more direct way.

Programmatic Challenges/Projected Improvements

Last year's Executive Summary identified two areas of continuing concern:

- The profile of the BA program in terms of quality and student perception
- The profile of the BFA acting program in terms of initiatives to enhance professional growth (as compared to the BFA Musical Theatre program and its New York Showcase)

This year, another concern was identified: the department needs to improve student learning in the area of analysis. This conclusion is supported by the assessment data we gathered this spring as well as by persuasive anecdotal evidence that students struggle with fundamental concepts in play analysis, and that analytical skills need to be reinforced throughout the curriculum for all majors.

Due to faculty turnover, the upgrading of an adjunct line, and the addition of a new tenure-track position, the department is finally in the position to address these concerns as follows:

- One new hire will be able to enhance course offerings for BA students (especially in dramatic theory and literature) as well as provide oversight and mentorship to BA students.
- Another new hire has extensive and acclaimed directing credits in the Chicago theatre market, which may generate professional development opportunities for BFA acting majors.
- Another new hire allows the opportunity to offer both Advanced Play Analysis and a more extensive Advanced Scene Study sequence, which addresses our concerns about analytical skills in the curriculum, provides BA course work, and enhances the acting curriculum.

Section 1: Departmental Goals

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

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

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

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

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

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

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

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

- Professional learning: instills in students a set of ethical values that guide them as working professionals and educated individuals in a global society that will sustain them as artists and professionals in whatever endeavor they may choose.
- Collaborative learning: brings students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
- Technical learning: equips students with the means to both express and explore important ideas in a global context within their chosen area of focus.
- Analytical Learning: experientially teaches advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.
- Personal pursuit of meaning and value: ensures that students reflect on their progress in their educational and personal pursuits.

Refer to Appendix A for University & Departmental Mission Comparison.

Section 2: Departmental Snapshot

The theatre program offers the Bachelor of Arts degree in Theatre, the Bachelor of Fine Arts degree in Musical Theatre, and the Bachelor of Fine Arts degree in Theatre with emphases in Acting, Directing, Design/Technical, and newly created emphases in Stage Management and Theatre Administration. Minor degrees are offered in Theatre and in Dance.

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

The BFA programs are focused, sequenced curricula emphasizing pre-professional training in specific areas of theatrical practice, i.e. musical theatre, acting, design/technical, etc. The curricula combine technique courses with core theatre courses in dramatic literature, theatre history, play analysis, etc. to ensure a solid theoretical framework within which to develop practical skills. A successful BFA graduate will pursue and secure work in the professional arena (local, regional or national).

Students either select the BA program (based on the university’s admissions criteria) or are placed in the BA program as the result of an unsuccessful audition/interview for one of the BFA programs. Students are admitted to the BFA programs in Theatre and Musical Theatre based upon auditions and/or interviews and only after being admitted to the University. After being admitted to any BFA program, students must pass a second audition/interview (“hurdle”) at the end of their freshmen year. If a student does not pass their hurdle, they may be re-directed into either the BA program or one of the other BFA programs, based on the faculty’s assessment of their proficiencies and aptitudes.

The work of each theatre student is reviewed on a yearly basis in a variety of ways: through written and verbal critiques of class projects, papers, and co-curricular auditions, performances, and production work. In the year-end evaluation the student and two faculty members with whom the student has had significant contact discuss the student’s challenges, achievement, goals and overall progress in the degree program. If the faculty determine at any point in the matriculation that a BFA student is not making sufficient progress, the student may be removed from that BFA program and re-directed to another major within the department.

Ample opportunities for production work (performance, dramaturgy, technical, etc.) are available during the main stage and studio seasons (typically 2 musicals, 3 plays, and 1 opera). In addition to the main stage theatre season, there is a dance concert, 30-40 PipeDreams Experimental Theatre works, and opportunities for work in children’s theatre. As upperclassmen, students in design/technical theatre may design scenery, lights, or costumes for main stage productions. Three performance facilities are available for productions. Kirkland Fine Arts Center’s 1900

seat theatre is used for musicals and dance concerts. Albert Taylor Theatre, a 300-seat proscenium theatre, is the site of straight plays, operas, and small musicals in the main stage season. PipeDreams is a small 85-90-seat experimental space, which serves as a laboratory for main stage and student-directed productions.

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

- The B.F.A and B.A. curricula are sequentially structured to provide progressive work on skills and knowledge appropriate to the over-arching goals of each degree (**see Appendices J- O for advising audit sheets and specific program progressions**).
- All students receiving a degree in theatre are required to take Play Analysis (TH 131) during their first semester. This course serves as an introduction to the discipline and as a means of teaching the main elements of analysis (plot, action, character, etc.). The final project of the class is a written analysis in which students must apply fundamental concepts of structure, form and genre in a critical analysis of a play's meanings. All students must pass the final project of the Play Analysis course with a minimum grade of C; if the final project receives less than a C, the project must be revised until a grade of C is reached. Currently the department is discussing possible revisions to the course objectives and the criteria for passing.
- Four other courses are common to all degree programs: Acting I, Directing I, Integrated Theatre Studies I, and Stagecraft. In these courses, critical thinking skills, theatre theory, historical periods, and basic production elements, are taught for all Department degree programs.
- All students in the Department will be subject to end-of-year evaluations.
- The results of all portfolio reviews, senior-year surveys, hurdles, and juries (first-year and beyond), are used to evaluate the learning goals of the curriculum, the progress of students, and the admission process used for evaluating prospective students.
- All students' year-end conferences with faculty teams help to set goals for the upcoming year and provide an oral assessment of students' progress in all areas indicated above. These results and list of goals are recorded and placed in the students' file.

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

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

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

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

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

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

Majors by Class as of August 29, 2006

2006-07	<u>M/TH</u>	<u>Acting</u>	<u>Direct/SM/TH Mgmt</u>	<u>Tech</u>	<u>BA</u>	<u>Totals</u>	<u>Dance</u>
Freshmen*	19	12	7	2	33	73	0
Sophomores	16	10	3	3	24	56	0
Juniors	10	7	4	6	11	38	6
Seniors	<u>13</u>	<u>7</u>	<u>6</u>	<u>5</u>	<u>5</u>	<u>36</u>	<u>6</u>
Totals	<u>58</u>	<u>34</u>	<u>8</u>	<u>20</u>	<u>62</u>	<u>203</u>	<u>12</u>

% of total class	28.6%	17.7%	9.8%	7.9%	36.0%	100.0%	N/A
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* Only 19 m/th to come last year after turning people away when we reached 25 ATD's.

Faculty/Staff as of May 30, 2007

Full-Time Faculty	10
Part-Time Faculty	5
Full-Time Staff	3.5

Facilities as of May 30, 2007

Classrooms*	3
Dance Studios	3
Library	1

Offices	14
Rehearsal Rooms	2
Special Shops	3
Storage Rooms	2
Theatres	3

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

Advising

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

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

Section 3: Learning Stories

BFA Musical Theatre Learning Story-Central Values

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Students also begin to investigate more thoroughly the historical, literary and theoretical theatrical traditions outside of musical theatre through **Integrated Theatre Studies I** and **Dramatic Literature** courses.

Directing I gives performers an important outside perspective to the theatre-making process as they learn to compose scenes and plays that integrate analysis and several different theatre techniques through collaboration.

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

BFA Acting Learning Story--Central Values

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

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

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

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

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

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

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

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

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

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

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

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

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

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

such as Improvisation, Dialects, or Advanced Acting Styles. Students also begin to investigate more thoroughly the historical, literary and theoretical theatrical traditions through **Integrated Theatre Studies I and II, History of Styles, and Dramatic Literature** courses.

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

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

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

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

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

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

BFA Directing (2006 and before) Learning Story--Central Values

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

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

Freshman Year

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

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

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

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

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

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

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

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

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

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

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

Students should be taking advantage of opportunities to direct short plays in Pipe Dreams space as well as to observe different faculty directors through continued stage management opportunities.

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

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

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

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

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

BA Theatre Learning Story--Central Values

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

Students are challenged to aspire to excellence in technique along with professionalism, intellectualism and collaboration. Throughout the four years certain required classes may have a primary focus, and while emphasis may change from year to year, all values are certainly reaffirmed and developed in nearly all area classes throughout the four-year program of study.

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

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

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

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

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

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

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

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

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

In this year students investigate more thoroughly the historical, literary and theoretical theatrical traditions through **Integrated Theatre Studies I and II** and **Dramatic Literature** courses.

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

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

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

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

The senior year is a time that students develop individual projects or find opportunities that help to synthesize their learning in professional ways. Students explore employment possibilities as well as graduate school options.

BFA Design/Technical Learning Story-Central Values

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

Assessments of students' abilities in these areas are ongoing. Yearly portfolio reviews are publicly presented and are used to assess each student's progress. Additionally, progress according to central values are addressed and discussed between each BFA student and two faculty members at the end of the freshman, sophomore and junior years during **year-end evaluations**.

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

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

Creating theatre ultimately involves connecting the unique talents and visions of many individuals. Therefore, practicing skills in collaboration is the main focus of this year. Students

will be involved in several class group projects as well as participate outside of the classroom through production assignments, which support our main stage production season. It is expected that through these experiences individual self-discipline will be developed, as well as the ability to work supportively and cooperatively within a group.

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

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

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

Students continue to explore different aspects of design and technical theatre through choices offered in **design studio** classes. It is stressed that while students will eventually choose a focus, they must have fundamental expertise in all areas. Study of the **history of styles** opens up design options within a cultural and historic context. Further development may be through serving as assistant designers on main stage productions.

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

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

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

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

Students also begin to investigate more thoroughly the historical, literary and theoretical theatrical traditions through **Integrated Theatre Studies I and II**, and **Dramatic Literature** courses. A choice of a **Global Studies** course continues to expand theatre students' awareness of

diversity in the world beyond the Western traditions. Also continuing will be courses in a second language, or semiotics or a specific cultural tradition.

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

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

The senior year typically involves an individualized project, which is a capstone experience synthesizing the student's education through a design or technical assignment on a fully realized main stage production.

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

Many students are successfully participating in a variety of national auditions at this time looking to find employment for post graduation or a placement in a graduate program for further study.

Below are the Learning Story drafts written for the new BFA Stage Management and Theatre Administration programs. The Learning Story for the new BFA Directing track has not been written but the audit sheet for requirements can be found in Appendix I. Drafts have not been approved by the department at large; this is an agenda item for the “fall assessment retreat”.

BFA Stage Management Learning Story--Central Values

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

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

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

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

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

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

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

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

Second year students delve more deeply through theory and practice into developing skills in communication and the fine arts. **Introduction to Communication Theory**, two semesters of **Music Theory** and **Design Studios** lay groundwork for working with future musical directors and conductors as well as designers and technicians. The **History of Style** course continues to open up awareness of historical aesthetics.

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

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

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

While the second year emphasizes depth of study, the junior year encourages breadth. Theatre courses include **Directing I**, two semesters of theatre history through **Integrated I and II**, another **design studio** course along with a course in **Dramatic Literature**.

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

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

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

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

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

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

Students continue to explore other areas of personal interest through completion of their selected elective courses as well as developing connections in the community through **off-campus service learning experiences**.

BFA Theatre Administration Learning Story--Central Values

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

Faculty assessments of students' abilities in these areas are ongoing. Students are responsible as well for self-evaluation and reflection. Progress according to the central values are addressed and discussed between each BFA student and two faculty members at the end of the freshman, sophomore and junior years **during year-end evaluations**. Accomplishments and growth of the

past year are discussed and future goals are proposed. In this manner students are able to shape intentionally their ongoing studies.

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

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

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

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

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

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

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

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

A course in **U.S. Studies** increases theatre students' awareness of cultural diversity of the human experience. Also taken may be the non-sequential course requirement in **Natural science**, which helps to develop logical and systematic thinking processes to balance creative and

imaginative ways of knowing the world. Language/Culture track class choices are also taken in this year.

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

While the second year emphasizes depth of study, the junior year encourages breadth. Theatre courses include **Directing I**, two semesters of theatre history through **Integrated I and II** and a **design studio** course along with **Advanced Stagecraft**.

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

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

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

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

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

Foundations of Entrepreneurship and an **Advanced/Professional Writing** course both develop skills for professional work.

Students continue to explore other areas of personal interest through completion of their selected elective courses as well as developing connections in the community through **off-campus service learning experiences**.

Expected Progression of Learning Goals over the Four-year Matriculation

- Each consecutive year assumes the goal from previous years.
- Each area is applicable to a student's area of theatrical emphasis (dance, music, design, acting, lit/crit., etc.).

- Performance = application of artistry in any given area including: acting, design, music, directing, dramaturgy, light hang, etc.
- Portfolio = book of songs, monologues, drawings, pictures, research, the preparation of any given artist to audition/interview for work upon graduation.

Analysis:

Freshmen:

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

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

Sophomore:

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

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

Junior:

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

- Investigation of texts (play, song, libretto) for their historical and critical importance.
- Investigate a play or musical's origins within a cultural setting as well as understand the growth and development of contemporary acting, music and dance theory within their cultural and historical contexts.
- Critically engage with theories of theatre, examine the meaning of texts (plays, theories, designs in/for theatre history) and locate plays, theories, design/tech practices within those narratives.
- Conceptualize a play in stage language and identify major styles associated with individual historical periods in art, fashion, performance, architecture, and music.

Senior:

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

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

Professional:

Freshmen:

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

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

Sophomore:

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

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

Junior:

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

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

Senior:

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

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

Collaboration:

Freshman-Senior:

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

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

- Maintain a healthy rapport with peers and fellow collaborators.

Technique:

Freshmen:

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

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

Examples of basic technique:

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

Sophomore:

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

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

Examples of technique:

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

Junior:

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

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

Examples of integrated method include:

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

Senior:

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

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

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

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

Life of Meaning & Value:

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

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

Section 4: Assessment Methods

Departmental Methods

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

- The B.F.A and B.A. curricula are sequentially structured to provide progressive work on skills and knowledge appropriate to the over-arching goals of each degree.
- All students receiving a degree in theatre are required to take Play Analysis (TH 131) during their first semester. This course serves as an introduction to the discipline and as a means of teaching the main elements of analysis (plot, action, character, etc.). The final project of the class is a written analysis in which students must apply fundamental concepts of structure, form and genre in a critical analysis of a play's meanings. All students must pass the final project of the Play Analysis course with a minimum grade of C; if the final project receives less than a C, the project must be revised until a grade of C is reached.
- Four other courses are common to all degree programs: Acting I, Directing I, Integrated Theatre Studies I, and Stagecraft. In these courses, critical thinking skills, theatre theory, historical periods, and basic production elements, are taught for all Department degree programs.
- All students in the Department will be subject to end-of-year evaluations. The departmental year-end evaluation system functions as its universal assessment and data collection point (please refer to Q Appendices) and provide measured performance indicators to all students in conference meetings on the five major learning goals for all degree plans.
- The results of all portfolio reviews, senior-year surveys, hurdles, and juries (first-year and beyond), are used to evaluate the learning goals of the curriculum, the progress of students, and the admission process used for evaluating prospective students.
- All students' year-end conferences with faculty teams help to set goals for the upcoming year and provide an oral assessment of students' progress in all areas indicated above. These results and list of goals are recorded and placed in the students' file.

BFA Acting, Musical Theatre and Directing Methods:

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

- **Professional** learning: instill in students a set of ethical values that guide them as working professionals and educated individuals in a global society that will sustain them as artists and professionals in whatever endeavor they may choose.
- **Collaborative** learning: bring students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
- **Technique**: equip students with the means to both express and explore important ideas in a global context within their chosen area of focus.
- **Analysis**: experientially teaching advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.

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

- **Professional**: observation and critique of unified auditions; roles in main stage productions and other performance venues are main elements of assessment.

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

BFA Design/Tech Methods:

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

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

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

- **Professional:** instill in students a set of ethical values that guide them as working professionals and educated individuals in a global society that will sustain them as artists and professionals in whatever endeavor they may choose.
- **Collaborative:** bring students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
- **Technique:** equip students with the means to both express and explore important ideas in a global context within their chosen areas of focus.
- **Analysis:** experientially teaching advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.

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

- **Professional:** Observation and critique of shop work; main stage technical and design assignments, and portfolio development are main elements of assessment.
 - Assessment findings: shop hour grades, written critiques of design assignments and evaluation forms from portfolio reviews
- **Collaborative:** Observation and comment on main stage production work are main measurements.
 - Assessment findings: self-evaluations collected in year-end evaluations
- **Technique:** Observation of technique and critique of shop work, main stage technical and design assignments, and execution of assignments in the various design studios.
 - Assessment findings: shop hour grades, written critiques of design assignments.
- **Analysis:** the final paper for Play Analysis, the final scene for directing I, and both the Advanced Design Assignment and Senior Design Project are the main measurements of this area.

- Assessment findings: percent failing due to below C work on each of these four projects.

BA Methods

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

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

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

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

BFA Directing, Stage Management, and Theatre Administration Tracks

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

- **Professional**: instill in students a set of ethical values that guide them as working professionals and educated individuals in a global society that will sustain them as artists and professionals in whatever endeavor they may choose.
- **Collaborative**: bring students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
- **Technique**: equip students with the means to both express and explore important ideas in a global context within their chosen areas of focus.
- **Analysis**: experientially teaching advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.

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

- **Professional**: Observation and critique of shop work, practicum work, main stage or pipedreams assignments and directing projects.
 - Assessment findings: year-end evaluation, project/internship evaluation

- **Collaborative:** Observation and critique of shop work, practicum work, main stage or pipedreams assignments and directing projects.
 - Assessment findings: year-end evaluation, project/internship evaluation (when relevant)
- **Technique:** Observation of technique and critique of main stage and internship assignments and execution of assignments in the various required courses.
 - Assessment findings: year-end evaluation, project/internship evaluation (when relevant)
- **Analysis:** the final paper for Play Analysis (freshmen), capstone project/internship
 - Assessment findings: percent failing due to below C work on play analysis paper, year-end evaluation, project/internship evaluation (when relevant)

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

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

Summary of 2006-2007 Methods

- We do a good job reporting on the student & faculty assessment of the student through the year-end evaluation system. We need to discuss faculty evaluation of assessment in terms of departmental and how rubrics are used to reflect departmental delivery of learning goals.
- We determined that the original GYR rubric (below) does not reflect departmental delivery or student absorption of learning goals, so we have discontinued its use and have discussed a myriad of other methods settling this year for reviewing and discussing the numbers but recording our own subjective opinion.

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

- A yellow result doesn't necessarily alert us to a delivery challenge because we take into account the student's struggle and consider yellow's more often than not an indication of the student's learning curve and "buy in" to the process of theory and practice.

Departmental reporting on all data (but reported alongside the year-end evaluation statistics) for this year is assessed as follows:

1. Student Absorption (of learning goals) GYR: This is the **faculty assessment** of student learning based on the year-end evaluations (we look at the student response, the faculty response, the margins of difference between the student and faculty responses, and the margins of difference between reporting years).
2. Department Delivery (of learning goals) GYR: This is the faculty assessment of departmental delivery of learning based on the year-end evaluations, summative subjective evaluating from retreats and area meetings.
3. GYR evaluative summaries have been deleted from the 2006 data because the rubric is no longer in use and to compare last year's GYR to this year's doesn't signify.
4. Differing trends between faculty and student response, and 2006-2007 reporting will be discussed in the following summary of each area.

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

Section 5: Assessment Data

Comparison of Year End Assessment Results (by class all majors combined)

2005-2006 and 2006-2007 can be found in Appendix CC

Freshmen Hurdles Results

Musical Theatre 2006

Total BFA Musical Theatre	Transferred to Other Departments		Redirected to BFA Acting		Redirected to BA	Auditioned for BFA Musical Theatre
23	2		2		5	4 (all denied)
Current total=14	Pass		Probation			
Acting	14	100%	0	0%		
Dance	12	86%	2	14%		
Singing	10	71%	4	29%		

Musical Theatre 2007

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

Acting 2006

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

Acting 2007

Total BFA Acting	Transferred to Other	Redirected to BFA Acting	Redirected to BA	Auditioned for BFA Acting	Transferred to BA (self)

Hurdles	Departments	from BA or M/T program BA=1; M/T=2			
10	1	2	1	1 (passed)	3
Current total=8	Pass	Probation			
	3 37.5%	5 62.5%			

Play Analysis Final Papers Fall 2005:

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

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

Play Analysis Final Papers Fall 2006:

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

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

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

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

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

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

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

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

Design/Tech Majors and minors: Shop Practicum Grades 2006 (all levels)

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

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

Artifacts shop practicum grades are available in Appendix X.

Shop Practicum Grades 2007 (all levels)

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

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

Artifacts shop practicum grades are available in Appendix X.

BFA Design Probation 2006 (all levels)

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

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

BFA Design Probation 2007 (all levels)

Total BFA Candidates	Total Evaluations	Transferred/Redirected	Placed on Probation	
18	18	3	0	

Design Project Grades 2006 (juniors and seniors)

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

Artifacts of design project grades are available in Appendix Y.

Design Project Grades 2007 (juniors and seniors)

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

Artifacts of design project grades are available in Appendix Y.

Portfolio Reviews 2006

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

Artifacts of portfolio reviews are available in Appendix Z.

Portfolio Reviews 2007

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

Artifacts of portfolio reviews are available in Appendix Z.

Section 6: Analysis of Assessment Results

BFA Summary

Analysis of **BFA** assessment data reveals the following:

1. In terms of summative evaluations, the vast majority of students for each of the 5 learning goals received either “green” or “yellow” evaluations from both from themselves and from the faculty. Overall, this indicates that learning outcomes are being successfully achieved. (Please refer to BFA data in Appendix W and/or X.)
2. Hurdle results for first-years students in BFA acting and musical theatre programs seem to have declined from last year as more students are on probation; however, this is due to a shift in our thinking. First we have begun to address work ethic as part of the hurdle. For example, if a student passes the hurdle based on the outcomes but has not worked in class over the semester and the hurdle result was not based on technique (in other words, it couldn't be reproduced) then we use the probation to confront the student's work ethic.
3. Assessment is on-going in subsequent years and 3 upper class students were redirected from musical theatre to other programs in 2006-2007, others have been steered back into the acting sequence to re-take basic technique courses. While this is not new, it was regenerated this year and worth mentioning in terms of the audition/hurdle conversations. Where we set the bar at prospective student auditions affects the hurdle results which affect re-direction and there were many conversations surrounding these relationships. For example, we have had two upper class BFA students who we had to “re-direct” because the work in their advanced majors courses wasn't up to standards, i.e. couldn't execute basic technique (musical or acting), serious work ethic issues which included missing class and minimally preparing the class assignments. However, as indicated above the faculty have determined that analysis is a weakness in the curriculum. The C+ or better allows for several rewrites and faculty feel analysis skills are not significantly developed enough for upper class students to do analysis work in their advanced courses. We also question whether the paper is an accurate reflection of actual skills.
4. In the Tech/Design areas, no students were placed on probation although 3 transferred or were re-directed.
5. The Meaning and Value goal was discussed and the department determined that assessment of this learning goal would be left up to the student and is addressed on the year-end evaluation as follows: **Meaning and Value:** *Refers to how you are using your studies to contribute to and develop goals for yourself as a person and as an artist.* We did actively engage students in conversations regarding this area but unanimously felt that our opinions remain only opinions. In terms of the department's contribution to a life of meaning and value, it is a shared belief that education, when engaged, by its very nature contributes to a life of meaning and value especially in the theatre where artistry and artists are cultivated by developing the whole person.

BA Summary

Analysis of the Department's **BA program** assessment data mirrors that of the BFA program, the vast majority of students for each of the 5 learning goals received either “green” or “yellow” evaluations. This is a perceived increase from last year (which may or may not be true because we changed the GYR rubric; suffice it to say that we have had the BA program on our radar for

several years and perhaps the trends for the major are on the upswing). Data reveals the following:

1. The data reveals what we already know, which is that “Technique” and “Professional” are two goals that are difficult to assess for BA students. Most BA students have not defined themselves and use the BA program to explore their career options. Therefore they don’t know what their profession will be or what technique will aid them.
2. The Meaning and Value goal was discussed and the department determined that assessment of this learning goal would be left up to the student and is addressed on the year-end evaluation as follows: **Meaning and Value:** *Refers to how you are using your studies to contribute to and develop goals for yourself as a person and as an artist.* We did actively engage students in conversations regarding this area but unanimously felt that our opinions remain only opinions. In terms of the department’s contribution to a life of meaning and value, it is a shared belief that education, when engaged, by its very nature contributes to a life of meaning and value especially in the theatre where artistry and artists are cultivated by developing the whole person.
3. Raising the profile of the BA has been a consistent goal. For 2007-2008, an adjunct line was upgraded to an instructor line; this faculty member will teach Play Analysis, Integrated Theatre Studies I, and Drama Literature in the fall and receive a one course release in the spring to work on the BA program goals.
4. Title III has allowed for development of a BA capstone in the College of Fine Arts. Two Department of Theatre faculty, Jana Henry and Lori Bales, will serve on the summer planning committee. In the fall, the new BA track faculty from theatre will be integrated into this committee’s work and continue to represent the department in these endeavors. The goals are:
 - Establishing unified learning outcomes at the capstone level for BA students in CFA
 - Developing a capstone course for all CFA BA degree students that articulate a clear relationship with current goals and assessment plans in each of the 3 units.
 - Create a prototype syllabus for the proposed capstone course. (The belief being that we can get agreement on a single course that then can serve to track back into each area (music, theatre, art) and cohere current learning goals. Preliminary discussions revolved around “Arts and Democracy.” The idea being that each area has its own history and practice/theory relevant to the topic. The practice side of the course will vary but could include advocacy, education etc.)
 - Integrate the new capstone course learning goals into methods of assessment of student learning in the assessment plans for BA degree programs in the CFA

Design/Tech Summary

In compliance with the “future plans” indicated in the 2005-2006 evaluation summary the faculty looked closely at the figures for the first two years of this assessment in order to identify possible trends. The conclusion is as follows:

1. Fall semester shop grades given for practical application work reflect that 88% of design/tech students received a C+ or better, which is up from last year’s 75%. This falls at the lower edge of the green level. Spring semester grades show a 91%, the same as last year. Close evaluation of individual shop grades would indicate that the improvement (rise in percentage of students receiving C+ or better) is based on the improvement in freshmen grades from their first

semester at Millikin to their second. This is possibly explained by a natural adjustment to a better understanding of the expectations of the program after exposure for a semester.

2. Design project grades indicate a significant increase from 2006. 90% of students received a C+ or better as compared to 78% in 2006. Faculty looked at the number of senior projects versus advanced projects, assuming that students working on senior projects will have learned from their earlier advanced projects and therefore have improved grades, but found no evidence to support this theory.

We anticipate that this area will always fluctuate depending upon the work ethics of the individual students involved. Mid year faculty chose to use a more Juried model of assessing student designs. This may have influenced the outcome but that is unclear as of yet.

3. Despite the plan to alter the Portfolio Review Form to reflect the GYR rubric, faculty chose to reassign that task to next year and use the existing form in an attempt to provide better comparison data for evaluation this year. No trends were evident in this area. Portfolio evaluations will focus on work in five areas:

1. ORGANIZATION OF MATERIALS PRESENTED
2. QUANTITY OF REPRESENTATIONAL WORK
3. PICTURE QUALITY AND SIZE
4. PRESENTATIONAL STYLE AND FORMAT
5. ADDITIONAL CLASSWORK PRESENTED

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

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

Senior Exit Survey Summary

Twenty four students completed the Department's **Senior Exit Survey** item #5 ("Rate overall quality of education and training you received in the Department of Theatre and Dance.") compared to Thirteen students in 2006.

1. 2007: 50% of students (12) rated the Department as Excellent
2006: 75% of students (9) rated the Department as Excellent
2. 2007: 42% of students (10) rated the Department as Good
2006: 25% of students (3) rated the Department as Good
3. 2007: 8% of students (2) rated the Department as Fair
2006: None rated the Department as Fair or Poor

Our initial response to this is as we received double the responses, we would have a more accurate and representative sample. Overall survey (including written responses) quality was higher which was attributed to distribution by e-mail vs. hard copy.

Collective Conclusions

- The Learning Goals are being delivered
- Students have a learning and "buy-in" curve which informs the yellow responses
- The profile of the BA program in terms of quality and student perception needs improvement

- The profile of the BFA acting program in terms of initiatives to enhance professional growth (as compared to the BFA Musical Theatre program and its New York Showcase) needs improvement
- The department needs to improve student learning in the area of analysis. This conclusion is supported by the assessment data we gathered this spring as well as by persuasive anecdotal evidence that students struggle with fundamental concepts in play analysis, and that analytical skills need to be reinforced throughout the curriculum for all majors. 92% of the first-year students received a grade for their final analysis papers of C+ or higher in the Play Analysis class (the introduction to the discipline course). However as indicated above, the faculty have determined that analysis is a weakness in the curriculum. The C+ or better is achieved after several rewrites and faculty feel analysis skills are not significantly developed for students to do analysis work in their advanced course work. We also question whether the paper is an accurate reflection of actual skills.

The analysis challenges in the past are in large part due to the fact that it is primarily introduced in the freshman Play Analysis course and not reinforced through an advanced learning course. An analysis component was added to Acting II last spring, which is interesting when looking at the data. Students are introduced to analysis in Acting I, but it was not (until 2007) reinforced in Acting II, therefore faculty assessing students in 2006 could only respond to freshmen analysis skills based on minimal information from the first semester (63.6% green, 24.5% yellow). In 2007 students had in-depth analysis work in Acting II and the green response moved to 35%, yellow to 59%. Upon discussion and consideration the faculty of the Acting I & II sequence determined that the numbers for 2007 are much more realistic and indicative of the student's skills as we were more aware and involved in analysis together in 2007. We have added Advanced Play Analysis as an elective for fall 2007 and discussions are underway to better tie the Acting II exercises with preparatory ones in Acting I. The advanced play analysis course has been discussed for several years, but had not been a possibility in terms of faculty loads until now.

- We anticipate that because of the addition of new faculty the department is finally in the position to address these concerns (these adjustments are outlined in the executive summary).

Section 7: Improvement Plans

The following major goals from last year have been addressed and are in place:

1. Establish Yearly Assessment Traditions

Action: Significant progress was made toward developing the assessment traditions, including a session in September 2006 to share the information from the assessment and a year end “retreat” in May 2007 to discuss the past year (2006-2007) and look to the coming year (2007-2008). Additionally the performance faculty met separately in May to assess, discuss and plan for 2007.

Agenda September 20th 2006

1. Implementation of the Assessment Program
 - A committee?
 - Who is responsible for turning what into Laura?
 - Etc.
2. Values? Do we like the SOM model?
 - They define values as:
 - Passion for one’s art
 - Professionalism and ethical behavior
 - Self-discipline and motivation
 - Collaborative spirit
 - Desire to question assumptions, take risks, investigate the unfamiliar
 - Habit of independent and critical lifelong learning
3. BA conversation and actions?
4. Oct. 2 report
5. Plans for Syllabi checks
6. Analysis in the Learning Story
7. Updating the Year-End Eval Form

Retreat Agenda: Department of Theatre and Dance: 18 May, 2007

Review of 06-07

New Hires

Departmental orientation efforts

“Directing” position

Priorities

Putting the puzzle together

Culture of the BA

Advising/mentorship

Tracks/capstone

New Tracks

Sequencing/Learning story

BFA Directing

Learning story

Syllabus/advisement of projects

Support of projects

Stage Management

Relationship with Tech/Design

Handbook

Expectation

Supervision

Evaluation

Practicum

Assignments

Expectations

First Year Curriculum/Outcomes

Play Analysis

Acting sequence

Hurdles

Recruiting

Focus

Materials

Website

Web Tools?

Culture

Lack of community?

Attendance at productions

Morale

Who We Want to Be

Performance Faculty Agenda: Meeting Thursday May 24th 10-3

I'm thinking it might be good for us to meet sooner rather than later, before we are all scattered to the four winds...

Things we need to discuss:

Auditions/recruiting

Acting sequence outcomes

Hurdles

Voice faculty issues

Showcase/NAMT auditions

2. Build Profile of BA Program

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

- Create the distinctiveness of the BA program as a true alternative for BFA programs. This will be a matter of advising (public relations) with regard to creating a higher profile of the

BA as preparation for grad school. For example, we find BA students discussing the BA as if they're still on a BFA track – How do we help students who have been hurdled to understand the BA as a broadening of their possibilities as opposed to narrowing and limiting them?

- Continue to develop and contribute to the CFA BA capstone experience.
- Develop more coherent assessment traditions of BA students.
- Build coherency of advising strategy for BA program
- Develop a student BA council
- Expand website scenario for “possible” BA journeys in theatre

Action: Upgrade from part time adjunct to full time instructor enabled us to hire a higher level of expertise and commitment.

3. Improve Year-End Evaluation Process

- Improve use of year-end evaluation form in terms of making sure faculty complete the GYR rubric survey.

Action: Faculty completion of year-end evaluations was much improved this year, the tradition is firmly in place. Next year with 7 new faculty members, it will be a new learning curve. We determined that no pairing for the year-ends should combine two new faculty. All new faculty must be paired with a returning faculty member.

- Reassess department GYR rubric with regard to the learning story for each year.

Action: Reassessment of the GYR rubric is still in discussion. Until we start to see what the information is really revealing it is difficult to fix the rubric. We need time to look at the trends.

- Reassess weight of year-end evaluation GYR to reflect the learning goals. For instance, for freshmen, change the departmental individual rubric percentages to fit the focus of the first year, which is collaboration.

Action: We determined that this complicates the process more than is necessary, and doesn't yield valuable information.

- Gather feedback from faculty regarding the year-end evaluation process.

Action: We did and faculty supported the form with minor adjustments. Implementation is in place and the evaluation form worked very well for both students and faculty this year.

- Determine a more viable definition of “Life of Meaning and Value.”

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

4. Miscellaneous Goals

- Clarify the process by which non-BFA performance students are qualified to go on to Advanced Scene Study.

Action: For 2006-07 we changed the existing policy so that pre-requisite for Advanced Scene Study is “BFA performance majors or by approval of the instructor.” Procedure for approval was folded into the freshman hurdle process and a form for documentation was created for students’ files. (See Appendices Y & Z for policy and documentation form.) Process was implemented this year. Procedure worked smoothly. Questions remain regarding how high we have or should set the bar, however, this process allowed us to offer 2 sections of Advanced Scene Study instead of three making way for additional electives which serve all majors. The electives are Advanced Play Analysis and Stage Combat/Clowning. Students have been requesting both classes for years as a way to broaden the scope of their education at Millikin.

- Greater Coordination of the Assessment Learning Goals and the Syllabi

Action: Syllabi audit was completed in the fall, faculty were largely compliant. Efforts will be made to help new faculty with syllabi compliance. Department Chair will follow through on syllabi compliance with the new faculty.

2007-2008 Goals

Goals Specific to Individual Majors:

BFA Acting Program

- Design a significant capstone experience for students in the BFA Acting program. New faculty in directing/performance will coordinate efforts towards this.

BFA Musical Theatre Program

- Resolve ongoing debate concerning “proposed” musical theatre “tracks”: vocal (will focus more on additional musical skills) vs. traditional.

BFA Performance Programs

- Forecast Acting Sequence Shift to add a second semester of Advanced Scene Study in the 2nd semester of the sophomore year and moving Acting Styles to the first semester of the Junior year for Acting majors. Students have been requesting this additional course in the acting sequence during the senior exit meeting for years. We hope that the additional hires this year will allow us to provide this missing link in the acting sequence as we believe coupled with Advanced Play Analysis it will address the decline in analysis and technique due to the student learning curve over the sequence. It isn’t a question of quality of delivery, but of quantity in terms of repetition of application of theory to practice. After they “get it” in Advanced Scene Study they need more practice. For example in 2006/2007 under Technique 35% of Sophomores are green, 60% yellow; 50% of Juniors are green, 43% yellow and 7% red – we believe that this is because the sequence ends after the first semester sophomore year and one more semester would give them the “practice” to improve the numbers in both years. Additionally, the Junior Analysis numbers are 30% green and 70% yellow because by this point we expect a more in depth level of interaction with a script. However with only one Play Analysis class this expectation is unrealistic, therefore we anticipate that the addition of the Advanced Play Analysis course will address this. More importantly we think the *combination* of these two courses will significantly improve both technique and analysis as in practice each informs and strengthens the other.

BA Program

- Faculty position has been hired and will receive a release for the spring to implement the following goals outlined in the 2006 report:
 1. Create the distinctiveness of the BA program as a true alternative for BFA programs. This will be a matter of advising (public relations) with regard to creating a higher profile of the BA as preparation for grad school. For example, we find BA students discussing the BA as if they're still on a BFA track – How do we help students who have been hurdled to understand the BA as a broadening of their possibilities as opposed to narrowing and limiting them?
 2. Continue to develop and contribute to the CFA BA capstone experience.
 3. Develop more coherent assessment traditions of BA students.
 4. Build coherency of advising strategy for BA program
 5. Develop a student BA council
 6. Expand website scenario for “possible” BA journeys in theatre

Directing/Management/Administration Tracks

- Write and get onto the website the learning stories, advising (audit sheet), and assessment tools (year-end evaluation form). Please refer to Appendix BB for track requirements.
- Change the Drama Literature requirement to read: Drama Literature, Criticism, and Theory.
- Shift BFA Directing to BA Directing: The move to BA directing is QPC driven and supported. Develop parameters for remaining BFA Directing projects.
- For assessment documentation, create curriculum maps and year-end evaluation forms for these tracks.

Design/Tech Program

- Currently each shop uses a form which is prepared especially for that area (scenery or costumes). Next year there will be two more shops (lighting and props) reporting grades and faculty will look at the advantages/disadvantages of using a standard form for recording grades for all shops. One consideration will be the usefulness of such a form in helping to identify trends.
- Faculty will create a designated time to work with students on issues of professional success.
- Faculty will redesign the Portfolio Review Form to reflect the GYR rubric.
- Update Design Forms to reflect the GYR rubrics for ease of reporting.
- Faculty members will look closely at the figures for any resulting trends and address those results.
- Faculty will formalize the Portfolio Review into the equivalent of Acting Hurdles for continuing in the BFA Design/Tech major.
- Faculty will redesign the grading of Advanced and Senior Design Projects to include specific points, which reflect the GYR rubric. The discussion of the evaluation will include all design/tech faculty.
- Department seeks to hire candidates with higher levels of training and experience.
- Faculty will pair incoming freshmen with an upperclassman that will serve as a mentor, as an effort to decrease attrition.
- The production calendar will be altered to reflect more designated design meetings, and deadlines will be move earlier to allow time for planning and revisions.

General Departmental Goals:

- Discuss GPA requirements for:
 1. Continuing in a BFA program
 2. Involvement in production season (all majors)
 3. Continuation in required sequence courses in the major
- Recruiting: Investigate possibilities of minimal digital link/video clips and highlight recent grads work and awards on the website or via CD's sent to prospective students.
- More clearly articulate the relationship between Stage Managers and all areas of production.
- Enhance the educational value of the practicum experience through clearly articulated learning goals.
- Coordinate and improve learning outcomes for Play Analysis.
- Build supportive and collaborative community centered around engagement in the arts. This bullet point generated a good conversation about a beginning of the year party for all majors and faculty.
- Clarify and enforce main stage syllabus/contract with common outcomes for all majors.
- Develop assessment questions that explore sequence development. For example, "Did Acting I prepare you for Acting II."
- Perhaps change reports to reflect only % instead of numbers.