

**Department of Theatre and Dance
Assessment Final Report
Submitted July 30, 2008
Contents**

Executive Summary	2
Section 1: Departmental Goals	4
Section 2: Departmental Snapshot	
Section 3: Departmental Learning Stories	7
BFA Musical Theatre	
BFA Theatre, Acting emphasis	
BFA Theatre, Directing emphasis	
BFA Theatre, Design/Technical emphasis	
BFA Theatre, Stage Management emphasis	
BFA Theatre, Theatre Administration emphasis	
BA Theatre	
Expected Progression of Learning Goals over the Four-year Matriculation	
Section 4: Assessment Methods	25
Departmental	
BFA Musical Theatre and BFA Theatre, Acting emphasis	
BFA Theatre, Design/Tech emphasis	
BFA Theatre, Directing, Stage Management or Theatre Administration	
BA Theatre	
Summary of 2007-2008 Assessment Methods	
Section 5: Assessment Data	29
Section 6: Analysis of Assessment Results	38
Section 7: Improvement Plans	40
Goals for 2007-2008 Academic Year and Actions	
Goals for 2008-2009 Academic Year	

Executive Summary

Degree Programs

In 2007-2008, 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 with emphases in Acting, Directing (this degree will be discontinued beginning Fall 2008), Design/Technical, Stage Management, and Theatre Administration. The degrees in Stage Management and Theatre Administration were officially added to the department's offerings after piloting, and were included in the 2007-2008 Bulletin after approval by the Council on Curriculum. The discontinuation of the Directing emphasis and the creation of the emphases in Stage Management and Theatre Administration were the result of decisions based on the QPC, graduation statistics, changes in the profession, and the potential for re-alignment of departmental resources and needs.

Assessment Practices

In 2005-2006, the Department instituted a year-end evaluation system that functions as a universal assessment and data collection point across all majors at the end of the freshman, sophomore and junior years. 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 rendered more reliable and comprehensive indicators of student performance. Consistent use of this form in Spring 2008 has yielded some meaningful data and serves as an extremely important tool for student evaluation. **However,**

discussions continue within the department and among leaders in the CFA Division about correlations between student performance, curricular delivery, and assessment instruments, and as a result the Chair of the Department of Theatre and Dance (along with the departmental faculty) will make substantial revisions to the departmental assessment plan over the course of the 2008-2009 school year. The goals of the proposed revision include:

- **Enhancing correlations between objective data and subjective analysis of student learning**
- **Streamlining analysis and reporting of assessment data**
- **Creating additional/different data collection points to reveal trends in student progress through matriculation**

Programmatic Challenges/ Improvements

The 2006 Executive Summary identified two areas of continuing concern:

1. The profile of the BA program in terms of quality and student perception
2. 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)

The 2007 Executive Summary added a third:

3. Student learning in the area of analysis is weak

During 2007-2008, due to faculty turnover, the upgrading of an adjunct line, and the addition of a new tenure-track position, the department was able to address these concerns significantly as follows:

- A full-time faculty member serving as an advisor/mentor to all BA students, enabling more personalized, focused attention to the academic goals and needs of BA students (1)
- Establishment of a BA Student Advisory Council, offering informative forums and activities for students and providing feedback to the faculty (1)
- Creation and piloting of a Divisional BA Capstone course (1)
- Piloting of a professional development trip to Chicago for senior BFA Acting students to participate in workshops and auditions for industry professionals (2)
- Addition of Advanced Scene Study II as a requirement for BFA Acting students, serving the dual purpose of raising the profile of this major and enhancing analytical skills (2,3)
- Addition of Advanced Play Analysis as a recommended course to satisfy the Dramatic Literature/Theory /Criticism requirement in all majors (3)
- Re-design of an existing elective course (Concepts and Collaboration) to enhance its analytical component (3)
- Re-design of the Integrated Theatre Studies sequence to bolster analytical skills (3)

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.

The Departmental Learning Goals are essentially the same in all majors: collaboration, analysis, technique, professionalism, and a life of meaning and value. The Goals are defined as follows for the BA program:

1. Collaboration: emphasized in the first year and continued throughout a student’s experience, collaboration refers to students’ abilities to participate in the production process. Participating effectively is emphasized as opposed to having a proficiency in a single area.
2. Analysis: an element heavily focused on in Play Analysis (the introduction to the discipline course), analysis is a continued focus ultimately requiring fluency in historical, literary and theoretical traditions.
3. Technique: technique challenges students to express and explore ideas and actions in various methods of expression within their areas of interests. These methods vary with each student’s individual focus.

4. Professionalism: an essential element for all majors, professional experiences for students in the BA major build work related values that define students' conduct in the classroom and within their individual areas of emphasis. Not all BA majors will be professional in the same manner. Some will be dramaturges; others will go on to graduate schools.
5. Meaning and Value: as an element, meaning and value asks students to integrate all elements of their liberal education to create lives that are both professionally satisfying and personally meaningful.

The Goals are defined as follows for the BFA programs:

1. Collaboration: brings students into working and learning relationships to realize that work is by, its nature, a shared undertaking.
2. Analysis: experientially teaches advanced knowledge of disciplinary theory that enables students to translate texts into expressions within their chosen areas of focus.
3. Technique: equips students with the means to both express and explore important ideas in a global context within their chosen area of focus.
4. Professionalism: 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.
5. Meaning and value: asks students to integrate all elements of their liberal education to create lives that are both professionally successful and personally meaningful.

Section 2: Departmental Snapshot

The BA in Theatre degree curriculum 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 in Musical Theatre and the BFA in Theatre with emphasis in Acting, Design/Technical, Directing (until phase-out is complete), Stage Management or Theatre Administration degree curricula are focused, sequenced curricula emphasizing pre-professional training in specific areas of theatrical practice. 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.

Relevant Departmental Statistics:

Majors by class 2006-2007

	<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

Majors by class 2007-2008

	<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	20	10	3	7	17	57	
Sophomores	10	6	2	3	24	45	
Juniors	10	8	2	3	22	45	
Seniors	<u>9</u>	<u>8</u>	<u>4</u>	<u>6</u>	<u>12</u>	<u>39</u>	
Totals	<u>49</u>	<u>32</u>	<u>11</u>	<u>19</u>	<u>75</u>	<u>186</u>	

% of total class 26.3% 17.2% 5.9% 10.2% 403% 100.0% N/A

Faculty/Staff 2006-2007

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

Faculty/Staff 2007-2008

Full-Time Faculty	13
Part-Time Faculty	2
Full-Time Staff	3.5

Facilities 2006 to present

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.

Section 3: Departmental Learning Stories

Inherent in each BFA program is a commitment to develop in students the skills, knowledge, and artistry needed to enter the profession in their area of specialization. **The departmental learning goals of collaboration, analysis, technique, professionalism, and pursuing a life of meaning and value serve as a framework for student development in all degrees.** While classes in the core curriculum and in the additional curricular requirements in each major may have a particular goal as its focus, and emphasis on goals may change from year to year, all goals are 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 learning goals 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.

Learning Story: BFA in Musical Theatre

<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.

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 within or beyond the Theatre department.

<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 connect musical technique with 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 Reasoning** and **Laboratory 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 traditions of the discipline 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.

Learning Story: BFA, emphasis in Acting

<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.

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>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 Shakespeare in performance.

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 Reasoning and Laboratory 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 **technique** course, but students are advised to choose elective, **technique** focused 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, which re-enforce **analytical** skills.

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.

Learning Story: BFA, emphasis in Directing

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

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

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

First-year Directing students are required to take advantage of opportunities to assistant stage manage main stage productions so as to be able to observe carefully the process of a

faculty director. **Professional** skills will be developed through creation of a theatrical resume, and identification of career opportunities for summer work.

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

Formally (beginning Spring 2007), Directing students will have an extended year-end evaluation meeting during which the faculty will determine the student's suitability to continue in the Directing program based on progress in the freshman year.

<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.

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 Reasoning and Laboratory 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 to strengthen **technique, analysis, collaboration and professionalism**, as well as to observe different faculty directors through continued stage management, dramaturgy, and assistant directing 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.

Learning Story: BFA, emphasis in Design/Technical

<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.

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.

Students will also learn about and practice fundamental **analysis** of scripts and basic **techniques** in Stagecraft and Introduction to 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.

Formally, at the end of the freshman year, each student's portfolio review and year-end evaluation meeting will be used to determine the student's suitability for the Design/Tech program, based on progress during the Freshman year.

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

Students continue to explore different **techniques** 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 technical skills in all areas. A course in History of Styles opens up design options within a cultural and historic context, and provides **analytical** research tools for designers working on historical productions. 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 Reasoning and Laboratory 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 design and construction **techniques** 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, enhancing **analytical** skills as tools for design work. 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 design project, to be executed at a **professional** level, which is a capstone experience synthesizing **collaboration, analysis, and technique** 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/interviews at this time seeking employment for post graduation or placement in a graduate program.

Learning Story: BFA, emphasis in Stage Management

<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 into the **analysis** and **techniques** of the diverse areas they will need to synthesize as Stage Managers. Introduction to Communication Theory, two semesters of Music Theory, and Design Studios provide a framework for working with future directors, performers, musical directors, conductors, 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 requirements in Quantitative Reasoning and Laboratory Science, which help 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. These courses strengthen **analytical** skills and transform them into practical **techniques** for use in understanding and maintaining the aesthetic ethos of a production they manage.

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 at a **professional** level.

Learning Story: BFA, emphasis in Theatre Administration

<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 Laboratory 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. These courses enhance **analytical** skills and transform them into practical **techniques** to understand and support the variety of artistic presentations or venues they may manage.

Business and Communication courses also develop practical **techniques** 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.

Learning Story: BA in Theatre

Inherent in the BA Theatre 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, dramaturges, 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.

The departmental learning goals of collaboration, analysis, technique, professionalism, and pursuing a life of meaning and value serve as a framework for student development in all degrees. While classes in the core curriculum and in the additional curricular requirements in each major may have a particular goal as its focus, and emphasis on goals may change from year to year, all goals are reaffirmed and developed in all 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.

Students 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 and 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, and will introduce students to **analysis** of visual form and **techniques** of visual representation.

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 Reasoning and Laboratory 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, which enhance **analytical** skills and transforms these into **techniques** for dramaturgy, research, and deeper understanding of dramatic theory.

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 and transform their learning in into **professional** skills. The BA Capstone course deepens understanding of the place of their art in the world, and expands notions of professional career opportunities in the industry or through graduate study.

Expected Progression of Learning Goals over the Four-year Matriculation

Collaboration:

Freshman-Senior:

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

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

Analysis:

Freshmen:

Students are introduced to disciplinary theory and practice, and begin to develop the ability to translate text into their chosen form of theatrical expression. At the end of the freshman year, students will be able to:

- 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 theatre management, design, and performance 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.

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.

Professional:

Freshmen:

Student 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

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 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.

Section 4: Assessment Methods

Departmental

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

- 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.
- 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 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, hurdles, and juries (first-year and beyond), internship evaluations, and senior exit surveys are used to evaluate the learning goals

of the curriculum, the progress of students, and the admission process used for evaluating prospective students.

Methods specific to BFA Musical Theatre and Acting emphasis

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

- **Collaboration:** measurement occurs through observation and critique of class work, main stage production work, and practicum assignments
 - Assessment findings: year-end evaluations
- **Analysis:** measurement occurs through observation and critique of class work, main stage auditions, performances, Play Analysis final paper/project (freshmen) and freshman furdle
 - Assessment findings: year-end evaluations, Play Analysis grades (freshmen), freshman hurdle results
- **Technique:** measurement occurs through observation and critique of class work, main stage auditions, performance, and Freshman Hurdle results
 - Assessment findings: year-end evaluations, freshman hurdle results
- **Professional:** measurement occurs through observation and critique of unified auditions; performances, successful pursuit of professional work
 - Assessment findings: year-end evaluations, senior exit surveys

Methods specific to BFA Design/Tech emphasis:

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

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

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

- **Collaboration:** measurement occurs through observation and critique of class work, practicum, shop, and main stage production work
 - Assessment findings: year-end evaluations
- **Analysis:** measurement occurs through observation and critique of class work, mainstage production work, independent production work, and Hurdles/portfolio reviews
 - Assessment findings: year-end evaluations, Play Analysis paper/project (freshmen), Hurdle results, portfolio reviews
- **Technique:** measurement occurs through observation and critique of class work, shop work, main stage technical and design assignments, and execution of assignments in the various design studios.
 - Assessment findings: year-end evaluations, shop hour grades, written critiques of design assignments, Hurdle/portfolio review results

- **Professional:** measurement occurs through observation and critique of class workshop work; main stage technical and design assignments, portfolio development, successful pursuit of professional work
 - Assessment findings: shop hour grades, written critiques of design assignments, portfolio reviews, senior exit surveys

Methods specific to the BFA Directing, Stage Management, and Theatre Administration emphases:

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

- **Collaboration:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships, and directing projects.
 - Assessment findings: year-end evaluation, project/internship evaluation (when relevant)
- **Analysis:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships and directing projects.
 - Assessment findings: year-end evaluation, project/internship evaluation (when relevant), Play Analysis final paper/project (freshmen)
- **Technique:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships, and directing projects.
 - Assessment findings: year-end evaluation, project/internship evaluation (when relevant)
- **Professional:** Observation and critique of class work, shop work, practicum work, main stage or pipedreams assignments, internships, directing projects, and successful pursuit of professional work
 - Assessment findings: year-end evaluation, project/internship evaluation (when relevant), senior exit survey

Methods specific to the BA in Theatre

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

- **Collaboration:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, and performances
 - Assessment findings: year-end evaluation
- **Analysis:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, and performances
 - Assessment findings: year-end evaluations, Play Analysis papers/project (freshmen)
- **Technique:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, and performances
 - Assessment findings: year-end evaluation
- **Professional:** measurement occurs through observation and critique of class work, production work, practicum assignments, auditions, performances, and successful pursuit of professional work
 - Assessment findings: year-end evaluation, senior ext survey

Summary of 2007-2008 Methods

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 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

- While the year-end evaluation forms are extremely useful in shaping conversations with students at the end of each year, they are only marginally useful as in indicator of the effective delivery of the curriculum. The Department will continue to use them and record the data, but we need to create new or adjust existing instruments to provide useful data for assessment purposes.
- Last year 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. 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.

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 Department will spend the 2008-2009 academic year to revise the plan, with the objective of generating a more meaningful set of data which can serve the department in data-driven decision making.

Section 5: Assessment Data

Year-End Evaluation Aggregate GYR Data (faculty ratings only, except for Meaning and Value learning goal)

ALL MAJORS (Musical Theatre, Design/Tech, BA, etc.) BY CLASS/YEAR

Freshmen: (45 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	33 (73%)	11 (24%)	1 (2%)
Analysis	18 (40%)	24 (53%)	3 (7%)
Technique	17 (38%)	25 (56%)	3 (7%)
Professionalism	32 (71%)	9 (20%)	4 (9%)
Meaning and Value	37 (82%)	8 (18%)	0

Sophomores: (28 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	23 (82%)	5 (18%)	0
Analysis	19 (68%)	9 (32%)	0
Technique	9 (32%)	18 (64%)	1 (4%)
Professionalism	21 (75%)	5 (18%)	2 (7%)
Meaning and Value	21 (75%)	7 (25%)	0

Juniors: (43 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	35 (81%)	7 (16%)	1 (2%)
Analysis	29 (67%)	13 (30%)	1 (2%)
Technique	26 (60%)	15 (35%)	2 (5%)
Professionalism	29 (67%)	12 (28%)	2 (5%)
Meaning and Value	31 (72%)	10 (23%)	2 (5%)

ALL CLASS/YEARS BY MAJOR (Musical Theatre, Design/Tech. BA, etc.)

BFA Musical Theatre (34 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	29 (85%)	4 (12%)	1 (3%)
Analysis	18 (53%)	15 (44%)	1 (3%)
Technique	12 (35%)	20 (59%)	2 (6%)
Professionalism	25 (74%)	6 (18%)	3 (9%)
Meaning and Value	27 (79%)	6 (18%)	1 (3%)

BFA Theatre, Acting Emphasis (24 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	23 (96%)	1 (4%)	0
Analysis	20 (83%)	4 (17%)	0
Technique	14 (58%)	10 (41%)	0
Professionalism	17 (71%)	6 (25%)	1 (4%)
Meaning and Value	22 (92%)	2 (8%)	0

BFA Theatre, Design/Tech emphasis (9 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	4 (44%)	4 (44%)	1 (11%)
Analysis	6 (67%)	2 (22%)	1 (11%)
Technique	5 (56%)	3 (33%)	1 (11%)
Professionalism	5 (56%)	3 (33%)	1 (11%)
Meaning and Value	3 (33%)	6 (67%)	0

BFA Theatre, Directing emphasis (3 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	1 (33%)	2 (67%)	0
Analysis	2 (67%)	1 (33%)	0
Technique	1 (33%)	2 (67%)	0
Professionalism	1 (33%)	1 (33%)	1 (33%)
Meaning and Value	2 (67%)	1 (33%)	0

BFA Theatre, Stage Management emphasis (2 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	2 (100%)	0	0
Analysis	1 (50%)	1 (50%)	0
Technique	2 (100%)	0	0
Professionalism	2 (100%)	0	0
Meaning and Value	2 (100%)	0	0

BFA Theatre, Theatre Administration emphasis (4 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	4 (100%)	0	0
Analysis	2 (50%)	2 (50%)	0
Technique	3 (75%)	1 (25%)	0
Professionalism	3 (75%)	1 (25%)	0
Meaning and Value	4 (100%)	0	0

BA Theatre (40 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	28 (70%)	12 (30%)	0
Analysis	17 (43%)	21 (53%)	2 (5%)
Technique	15 (38%)	22 (55%)	3 (8%)
Professionalism	29 (73%)	9 (23%)	2 (5%)
Meaning and Value	29 (73%)	10 (25%)	1 (3%)

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				

Musical Theatre 2008

Total BFA Musical Theatre	Transferred/Withdrew before hurdles	Redirected to BFA Acting	Redirected to BA	Auditioned/Admitted to BFA Musical Theatre	
21	7 (33%)	0 (0%)	5 (24%)	2	
Hurdle/audition total: 16	Pass		Probation		
Acting	5	32%	11	68%	
Dance	11	68%	5	32%	
Singing	6	38%	10	62%	

Acting 2006

Total BFA Acting	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
Total Hurdled=8	Pass		Probation		
	7	88%	1	12%	

Acting 2007

Total BFA Acting	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	Transferred to BA (self)
10	1	2	1	1 (passed)	3
Total Hurdled=8	Pass		Probation		
	3	37.5%	5	62.5%	

Acting 2008

Total BFA Acting	Transferred/Withdrew before hurdle	Redirected to BFA M/T program	Redirected to BA	Auditioned/Admitted for BFA Acting	Transferred to BA (self)
11	3 (27%)	2 (18%)	1 (9%)	1 (9%)	0
Total Hurdled=8	Pass		Probation		
	4	50%	4	50%	

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.**

Play Analysis Final Papers/Projects Fall 2007:

*Students were NOT given the option or re-writing final papers/projects until achieving C+ or better

Total	# with C+ or better	% of class	# of students below a C+	% of class	transfers	% of class	*Rewrites	
26	20	77%	6	23%	N/A		N/A	
35	31	89%	4	11%	N/A		N/A	
61	51	84%	10	16%				

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

Senior Exit Stats 2008: Total Graduating Seniors = 35 (including 2 fall graduates)

Total Exit Surveys Received = 18 (51% of total grads)

Total Surveys = 18 51% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%
Rate overall quality of education and training you received in the Department of Theatre and Dance	7	39%	11	61%	0	0%	0	0

Design/Tech 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.

Design/Tech 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.

Design/Tech Shop Practicum Grades 2008 (all levels)

Total BFA	Fall			Spring			
	Total Evals	Total C+ or better	%	Total BFA	Total Evals	Total C+ or better	%
17	17	16	94%	15	15	12	80%

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	

BFA Design Probation 2008 (all levels)

Total BFA Candidates (including seniors)	Total Evaluations (no seniors)	Transferred/Redirected	Placed on Probation	
14	8	1	1	

Design Project Grades 2006 (juniors and seniors)

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

Design Project Grades 2007 (juniors and seniors)

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

Design Project Grades 2008 (juniors and seniors)

Total Mainstage Projects	Total C+ or better	%	Total C or lower	%	
9	8	89%	1	11%	

Portfolio Reviews 2006 (all levels)

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

Portfolio Reviews 2007 (all levels)

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

Portfolio Reviews 2008 (all levels)

This year (2008) a new rubric for portfolio evaluation was designed to provide more meaningful and accurate information. It is also more consistent with the GYR rubric across the curriculum. However, due to the change in method, trends will not be revealed until at least two more years of data are accumulated in this manner.

Total Portfolio Reviews	Presentation			Content			Aggregate		
	Green	Yellow	Red	Green	Yellow	Red	Green	Yellow	Red
8	1	6	1	0	6	2	0 (0%)	7 (88%)	1 (12%)

Section 6: Analysis of Assessment Results

SECTION UNDER REVISION

Due to the need to “assess our assessment,” design a new model which will be more concise and meaningful, and devise and implement cleaner data points yielding a more objective analysis, we will not include “Analysis of Assessment Results” at this time. What follows under this heading is the narrative from the 2007 report.

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 verses 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
1. The profile of the BA program in terms of quality and student perception needs improvement
 2. 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
 3. 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.
 4. 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

Goals set for academic year 2007-2008 (from 2007 final report):

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.
Action: Professional development trip to Chicago piloted. Students in acting capstone course (Performance Problems) attend workshops with and audition for industry professionals in Chicago over Fall Break.

BFA Musical Theatre Program

- Resolve ongoing debate concerning “proposed” musical theatre “tracks”: vocal (will focus more on additional musical skills) vs. traditional.
Action: Research/discussion continues, question unresolved

BFA Performance Programs (Musical Theatre and Acting)

- 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.

Action: Advanced Scene Study II and Advanced Play Analysis were offered in Spring of 2008, and Advanced Scene Study II was approved as an addition to the required curriculum for acting majors by Council on Curriculum, and both this course and Advanced Play Analysis will be strongly recommended through advising to fulfill elective requirements.

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

Action: New full-time (now tenure-track) faculty member in Dramatic Theory, Literature and Criticism has been working on all of the above, and has made significant improvements in #1-5 above, and will continue work on #6 in the 2008-2009 academic year.

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.
Action: All achieved

Design/Tech Major

- 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.
Action: Research/discussions continue as new faculty and new leadership in the area examine curriculum and shop practices
- Faculty will create a designated time to work with students on issues of professional success.
Action: Design and Implementation of “Design Time,” a Friday afternoon, 2 hour forum during which design faculty and students meet for workshops in craft and professional development
- Faculty will redesign the Portfolio Review Forms to reflect the GYR rubric.
Action: Completed
- Faculty members will look closely at the figures for any resulting trends and address those results.
Action: Trends cannot yet be identified, but Design faculty are following data
- Faculty will formalize the Portfolio Review into the equivalent of Acting Hurdles for continuing in the BFA Design/Tech major.
Action: Done
- 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.
Action: Done
- Department seeks to hire candidates with higher levels of training and experience.
Action: **Ongoing, but salaries for Shop Managers are not competitive**
- Faculty will pair incoming freshmen with an upperclassman that will serve as a mentor, as an effort to decrease attrition.
Action: Implemented at beginning of Fall 2007, but relatively unsuccessful. Faculty will review and revise process of pairing and goals of the initiative.
- 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.
Action: Done

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

Action: Minimum GPA for continuance in BFA program is still under discussion. Established minimum GPA for mainstage production participation. Determined that minimum GPA is not the most effective indicator of successful continuation in course sequences in the majors.

- 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.
Action: Ongoing. CFA Dean's assistant created "Where Are They Now" publication describing alumni success stories. CFA Dean's assistant also facilitating Theatre's involvement with "Kirk-Out" program, and community outreach website which can announce events as well as post video clips. Theatre Chair working with Marketing on a recruiting brochure which captures more of the ethos of the department. Theatre Chair actively engaged in marketing productions to Decatur and surrounding area, and targeting area high schools with free performances of *Romeo and Juliet*.
- More clearly articulate the relationship between Stage Managers and all areas of production.
Action: Held meetings with Stage Managers and faculty at the beginning of Fall 2007, held follow-up meeting in Spring 2008 to discuss and clarify working relationships between SMs and other members of the production team.
- Enhance the educational value of the practicum experience through clearly articulated learning goals.
Action: Re-designed method of assigning practicum positions, enabling students to choose an area of focus and have developmental experiences over matriculation. Departmental Learning Goals will adhere, but specific outcomes are under discussion.
- Coordinate and improve learning outcomes for Play Analysis.
Action: New faculty collaborated with continuing faculty to re-articulate and strengthen learning goals/outcomes in this course
- 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.
Action: Ongoing discussion. Life-long discussion. CFA Dean engaged with all departments in Fine Arts to make connections with each other and with the community.
- Clarify and enforce main stage syllabus/contract with common outcomes for all majors.
Action: Main stage syllabus re-written with very clear goals, specific outcomes, and clear grading rubric. Students and faculty responded very positively.
- Develop assessment questions that explore sequence development. For example, "Did Acting I prepare you for Acting II."
Action: Ongoing discussion
- Perhaps change reports to reflect only % instead of numbers.
Action: Ongoing discussion. Assessment Plan under revision.

Goals for 2008-2009

SECTION UNDER REVISION

Due to the need to revise the Assessment Plan significantly, and due to other factors such as 6 new full-time faculty (out of 13), the addition of 2 new majors and the elimination of one (Directing), a re-alignment of teaching assignments, and redesign of courses, the Department is still in the process of setting goals and priorities for next year. In addition, two major initiatives are in the planning stages: design and construction of a new facility to house the department, and the preliminary work towards NAST (National Association of Schools of Theatre) accreditation.

The department chair plans to write a usable analysis of this year's results, along with goals for next year in terms of improvements related mainly to assessment, before classes resume in Fall 2008. When preparations for the departmental self-study begin for NAST, the department will attach a more comprehensive discussion of goals to this report at a later time.