

**Department of Theatre and Dance
Assessment: Final Report
Submitted July, 2009
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Executive Summary

2008-2009 Assessment Data Summary

Assessment data overall reveal that the department has raised the already high levels of success in delivering the learning goals of collaboration and meaning and value by significant margins, and that it has demonstrated modest improvement in the somewhat weaker areas of analysis, technique, and professionalism. The analysis and technique learning goals are assessed primarily in terms of the course curricula, whereas the other goals are assessed through a balance of course work and production work (the production season and independent theatre activities). Analysis and technique are routinely applied in production work, so maybe these goals need to be assessed more directly in their production application. This may also help students clarify the relationship between theory and practice.

Comparison between 2007-08 and 2008-09 in delivery of learning goals (aggregate data for all majors, freshman through junior years)

of 07-08 samples: 116

of 08-09 samples: 100

Learning Goal	Green		Yellow		Red	
	07-08	08-09	07-08	08-09	07-08	08-09
Collaboration	79%	93%	19%	7%	1%	0%
Analysis	58%	62%	38%	38%	3%	0%
Technique	43%	47%	52%	52%	5%	3%
Professionalism	71%	76%	22%	23%	7%	2%
Meaning and Value	76%	89%	22%	11%	4%	2%

Degree Programs Summary

In 2008-2009, the Department offered the following degrees:

Bachelor of Arts in Theatre

Bachelor of Fine Arts in Musical Theatre

Bachelor of Fine Arts in Theatre with emphases in Acting, Directing*,

Design/Technical, Stage Management, and Theatre Administration.

*The phase-out of the directing emphasis will be completed in fall of 2009, when the last directing major is projected to graduate.

The BFA in Musical Theatre remains the strongest and most attractive program in the department in terms of perceived quality and recruitment, and the recent, very visible success of alums holding this degree has enhanced its prestige. The success of this program has also enhanced the overall reputation of the department in the market, and has had a halo effect on recruitment in the other majors, particularly Acting. It has also served to create a larger and stronger applicant pool for both Musical Theatre and Acting.

The BA program is growing due to this strong reputation and the faculty's successful efforts to convert denied BFA applicants to BA students. While Stage Management and Theatre Administration are still small programs, we predict that they will grow substantially in the next few years. We continue to work on recruitment and retention in the Design/Technical major, but the stresses placed on this program by issues of workload and inadequate facilities present what seem to be insurmountable difficulties at this time.

Highlights of 08-09 activities include:

- A revised departmental Mission statement
- The acclimation (including improved teaching and “buy-in” to the departmental learning goals) of several new faculty completing their second year in the program
- Implementing plans to reorganize the production calendar to provide more time for meaningful collaboration among artists on production teams
- A decision to eliminate one production from the season in 09-10 and subsequent years to address workload issues in the Design/Technical area
- The continued development of the New Musicals Workshop
- Efforts to engage audiences in community support and learning opportunities in conjunction with the production season
- The establishment of what we hope will become a tradition of celebrating our work through post-audition and post-opening night parties for student and faculty artists
- Hosting Kari Margolis in residency to teach and create a movement-based performance piece

Programmatic challenges and opportunities for the future include:

Challenge: continued workload, equipment and facility issues for the Design/Technical program

Opportunity: develop more independent, alternative, and interdisciplinary theatre work that places less emphasis on traditional design and construction practices

Challenge: continued, though somewhat less insidious, perception of the BA program as a dumping ground for the untalented

Opportunity: engage BA students more purposefully in non-performance work in the production season, the proposed Pipe Dreams Project and the New Musicals Workshop, thereby placing a higher value on their contributions in production areas and exposing them to potential career choices beyond performance

Challenge: helping students enter the profession ready to work in the theatre of the 21st century, and avoiding entrenchment in outdated approaches, techniques and aesthetics

Opportunity: expose students to new and alternative theatrical practice through the curriculum, the production season, the Pipe Dreams Project, the New Musicals Workshop, and hosting working artists and industry professionals on campus for workshops and residencies

Section 1: Departmental Snapshot

Description of degrees

The BA in Theatre 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.).

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.

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 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 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. If, at any point in matriculation, the faculty determine that a BFA student’s work has declined or become deficient, the student may be removed from the BFA program.

Relevant Departmental Statistics:

Majors by class, beginning of fall 2006

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

% of total class 28.6% 17.7% 9.8% 7.9% 36.0% 100.0%

Majors by class, beginning of fall 2007

	<u>M/TH</u>	<u>Acting</u>	<u>Direct/SM/TH Mgmt</u>	<u>Tech</u>	<u>BA</u>	<u>Totals</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% 40.3% 100.0%

Majors by class, beginning of fall 2008

	<u>M/TH</u>	<u>Acting</u>	<u>Direct/SM/TH Mgmt</u>	<u>Tech</u>	<u>BA</u>	<u>Totals</u>
Freshmen	21	4	1	2	38	66
Sophomores	16	8	4	5	12	45
Juniors	5	6	1	0	18	30
Seniors	<u>11</u>	<u>8</u>	<u>2</u>	<u>4</u>	<u>18</u>	<u>43</u>
Totals	<u>53</u>	<u>26</u>	<u>8</u>	<u>11</u>	<u>86</u>	<u>184</u>

% of total class 29% 14% 4% 6% 47% 100.0%

Faculty/Staff 2006-2007

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

Faculty/Staff 2007- present

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 2: Departmental Learning Goals

In 1901 James Millikin envisioned a university that would place “practical learning” side-by-side with the “literary and classical.” During the 2008-2009 academic year theatre faculty examined its stated mission:

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.

and revised it as follows:

***Our mission** as students, teachers, artists, and disciplined theatre professionals is to develop an intellectual and imaginative engagement with our audiences using the theatrical and dramatic arts as both method and subject of inquiry.*

Through the rigorous practice of craft in the classroom and onstage, we investigate and interpret the spirit and intellect of the individual as well as the important ideas, peoples, and perspectives of the world at large.

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 3: Departmental Learning Stories

The learning stories for each degree are detailed in Appendix I. The Learning Story includes discussion of how each learning goal is emphasized and evaluated in each year of matriculation.

Section 4: Assessment Methods and Practices

Assessment Methods

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

Evaluation of Assessment Methods

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. With consistent use of the form in 2009 we now have comparative data to use to note progress or decline and to begin to track trends. However, discussion continues within the department and among leaders in the CFA Division about correlations between student performance, curricular delivery, and assessment instruments, and as a result incremental adjustments in departmental assessment practices, analysis, and reporting is ongoing. The intent of these adjustments is to:

- Enhance correlations between objective data and subjective analysis of student learning
- Streamline analysis and reporting of assessment data
- Create additional/alternative data collection points to reveal trends in student progress through matriculation

Assessment Practices

Detailed departmental and degree-specific assessment practices are detailed in Appendix II.

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

07-08 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

08-09 Freshmen: (45 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	43 (96%)	2 (4%)	0 (0%)
Analysis	24 (53%)	21 (47%)	0 (0%)
Technique	13 (29%)	30 (67%)	2 (4%)
Professionalism	34 (76%)	10 (22%)	1 (2%)
Meaning and Value	41 (91%)	4 (9%)	0 (0%)

07-08 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

08-09 Sophomores: (32 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	29 (91%)	3 (9%)	0 (0%)
Analysis	22 (69%)	10 (31%)	0 (0%)
Technique	20 (63%)	12 (38%)	0 (0%)
Professionalism	25 (78%)	7 (22%)	0 (0%)
Meaning and Value	27 (84%)	4 (13%)	1 (3%)

07-08 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%)

08-09 Juniors: (23 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	21 (91%)	2 (9%)	0 (0%)
Analysis	15 (65%)	8 (35%)	0 (0%)
Technique	11 (48%)	12 (52%)	0 (0%)
Professionalism	17 (74%)	6 (26%)	0 (0%)
Meaning and Value	19 (83%)	4 (17%)	0 (0%)

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

07-08 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%)

08-09 BFA Musical Theatre (31 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	29 (94%)	2 (6%)	0 (0%)
Analysis	18 (58%)	13 (42%)	0 (0%)
Technique	16 (52%)	13 (42%)	2 (6%)
Professionalism	27 (87%)	4 (13%)	0 (0%)
Meaning and Value	27 (87%)	4 (13%)	0 (0%)

07-08 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

08-09 BFA Theatre, Acting Emphasis (15 evals recorded)

Learning Goal	Green	Yellow	Red
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Collaboration	14 (93%)	1 (7%)	0 (0%)
Analysis	10 (67%)	5 (33%)	0 (0%)
Technique	7 (47%)	8 (53%)	0 (0%)
Professionalism	10 (67%)	4 (27%)	1 (7%)
Meaning and Value	14 (93%)	1 (7%)	0 (0%)

07-08 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

08-09 BFA Theatre, Design/Tech emphasis (5 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	5 (100%)	0 (0%)	0 (0%)
Analysis	2 (40%)	3 (60%)	0 (0%)
Technique	2 (40%)	3 (60%)	0 (0%)
Professionalism	3 (60%)	2 (40%)	0 (0%)
Meaning and Value	4 (80%)	1 (20%)	0 (0%)

07-08 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

08-09 BFA Theatre, stage Management: Only one student was evaluated, at Green in all areas (100%)

07-08 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

08-09 BFA Theatre, Theatre Administration emphasis (3 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	2 (67%)	1 (33%)	0 (0%)
Analysis	3 (100%)	0 (0%)	0 (0%)
Technique	3 (100%)	0 (0%)	0 (0%)
Professionalism	2 (67%)	1 (33%)	0 (0%)
Meaning and Value	3 (100%)	0 (0%)	0 (0%)

07-08 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%)

08-09 BA Theatre (45 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	42 (93%)	3 (7%)	0 (0%)
Analysis	24 (53%)	21 (47%)	0 (0%)
Technique	19 (42%)	26 (58%)	0 (0%)
Professionalism	30 (67%)	15 (33%)	0 (0%)
Meaning and Value	39 (87%)	5 (11%)	1 (2%)

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	Pass	Probation		

total=12					
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%		

Musical Theatre 2009

Total BFA Musical Theatre f08	Transferred/Withdrew before hurdles		Redirected to BFA Acting		Redirected to BA	Auditioned/Admitted to BFA Musical Theatre f09
25	8 (33%)		0 (0%)		4	3
Hurdle/audition total: 20	Pass		Probation			
Acting	2	10%	18	90%		
Dance	9	45%	11	55%		
Singing	11	55%	9	45%		
						Redirected to BA
						4 (20%)

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%	

Acting 2009

Total BFA Acting f08	Transferred/Withdrew before hurdle	Redirected to BFA M/T program	Redirected to BA	Auditioned/Admitted for BFA Acting	Transferred to BA (self)
4	0(0%)	0 (0%)	1 (25%)	0 (9%)	0
Total Hurdled=4	Pass		Probation		
	0	0%	4	100%	1 (25%)

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	

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%				

Fall 08 Play Analysis final grades*

(*The faculty decided in 2008 to use final grades instead of final paper/project grades as the appropriate assessment tool for freshman analysis skills)

Total	# with C+ or better	% of class	# of students below a C+	% of class				

39	38	97%	1	3%				
33	25	76%	8	24%				
72	63	88%	9	13%				

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%

Design/Tech Shop Practicum Grades 2009 (all levels)

Total BFA	Fall			Spring			
	Total Evals	Total C+ or better	%	Total BFA	Total Evals	Total C+ or better	%
				19	19	16	84%

BFA Design Hurdle 2006 (all levels)

Total BFA	Total	Transferred/Redirected	Placed on	Passed
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Candidates	Evaluations		Probation	
22*	20*	2	1	17 (85%)

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

BFA Design Hurdle 2007 (all levels)

Total BFA Candidates	Total Evaluations	Transferred/Redirected	Placed on Probation	Passed
18	18	3	0	15 (83%)

BFA Design Hurdle 2008 (all levels)

Total BFA Candidates (including seniors)	Total Evaluations (no seniors)	Transferred/Redirected	Placed on Probation	Passed
14	8	1	1	6 (75%)

BFA Design Hurdle 2009 (all levels)

Total BFA Candidates (including seniors)	Total Evaluations (no seniors)	Transferred/Redirected	Placed on Probation	Passed
14	5	1	2	2 (40%)

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	%	

	better		lower		
9	8	89%	1	11%	

Design Project Grades 2009 (juniors and seniors)

Total Mainstage Projects	Total C+ or better	%	Total C or lower	%	
7	5	71%	2	29%	

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)

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%)

Portfolio Reviews 2009 (all levels)

Total Portfolio Reviews	Presentation			Content			Aggregate		
	Green	Yellow	Red	Green	Yellow	Red	Green	Yellow	Red
5							1(20%)	4 (80%)	0 (0%)

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	9	75%	3	25%	0	0	0	0	

Department of Theatre and Dance									
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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

Senior Exit Stats 2009: Total Graduating Seniors = 35 (including 2 fall graduates)

Total Exit Surveys Received = 6 (% of total grads)*

Total Surveys = 6 17% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%
Rate overall quality of education and training you received in the Department of Theatre and Dance	5	83%	1	17%	0	0%	0	0

*Low rate of survey participation is attributed to the evolution of a much more in-depth and rigorous treatment of the senior exit interview by students. See appendices for notes from the 2009 senior exit interview.

Section 6: Analysis of Assessment Data

Aggregate Year-end Evaluation data by year (all majors):

Learning goal: Collaboration

This learning goal shows the most significant improvement across matriculation in all majors, as indicated by the percentage of “green” ratings. At the high end, freshmen show a 23% increase, with the lowest gain (9%) in the sophomore year. The increase could be attributed to several factors, including

- a stronger freshman class in fall 08,
- a more intentional emphasis on collaboration, especially in the production area
- a concerted effort to establish a culture of support and positive regard among students and faculty through beginning of the year meetings and post-audition and opening night celebrations
- increased involvement of APO and the Student Advisory Council with the faculty and the department in establishing priorities and policies

Learning goal: Analysis

This area, along with technique, shows the most volatility. The freshman class shows an increase in “green” ratings by 13%, whereas the junior class shows a 20% drop.

Contributing factors include, but are not limited to:

- new faculty in the freshman acting sequence are in the second year of teaching the curriculum, and are better able to address the learning goals, especially the introduction of analytical skills in Acting 2
- new faculty in the freshman Play Analysis course continue to develop this course in collaboration with experienced faculty to establish consistency and clarity in the course goals
- although new course work designed to strengthen analytical skills beyond the freshman year has been added (Advanced Play Analysis and enhanced offerings in dramatic literature), the courses have not been developmentally sequenced. The content and learning goals need to be examined and articulated in terms of skill development. This will be a goal for 09-10.
- a significant number of juniors (15) studied in London fall 08. Assessment data and strong anecdotal evidence suggest that, while these students progressed in terms of collaboration, professionalism and meaning and value, analytical and technical skills were not seriously addressed or developed in the London curriculum.

Learning goal: Technique

The findings in this area are slightly more volatile than in Analysis, with a 30% increase in green ratings for sophomores to a 12% drop for juniors. It may be notable that technique is the only learning goal in which the freshman class dropped in its percentage of green ratings (9%) from the previous year.

It may also be worth noting here that the faculty have been struggling with what appears, at times, to be a negative correlation between the content and delivery of the curriculum and the percentages of green ratings in the areas of analysis and technique. They have concluded that more objective and rigorous scrutiny in these areas results in more “yellow” ratings by faculty teaching directly to these goals, therefore the negative correlation actually points to enhanced rigor and higher standards. It is also believed that, in year-end evaluation conferences, faculty will more frequently arrive at a rating of yellow in these areas based on what they see as the students’ potential achievement in these areas compared to their actual progress, in which case a yellow rating may serve as motivation to work harder. All of this indicates either a flaw in assessment practices, or simply more evidence that assessment in arts education, given its inherent combination of objective and subjective evaluation, is at best complex, and at worst, inapposite.

We may, however, use the data to make the following observations and speculations:

- Although the freshman class of 08 was stronger than the previous year, there are always significant technical issues (bad habits) which emerge over the course of the first year. Students know by the end of that year that, while they may be able to grasp theory intellectually (analysis), they struggle to execute in practice (technique)
- The sophomore year immerses students in technique, and they are more likely to have opportunities to put it into practice in performance. As a result, progress (or lack of progress) in technique is much more clearly discernable in the sophomore year.
- Quality of instruction in dance and singing has improved due to new faculty in dance and more monitoring of student progress by voice teachers and improved communication between Theatre and Music faculty
- As stated under the analysis goal, lack of progress in technique among juniors may be connected to the nature of the London curriculum, and more generally to the fact that the sequenced components of the performance curriculum decrease in the junior year
- While we have no real explanation for the 30% increase of green ratings in technique among sophomores, it should be noted that this area, compared to the other learning goals, is still relatively low – the increase being from 32% green to 62%.

Learning goal: Professionalism

We see a modest gain in green ratings across matriculation, with the largest increase occurring among juniors (7%). Percentages of green ratings are still lower in this area than in collaboration or meaning and value, but they remain significantly higher than analysis and technique. It is gratifying that the junior class indicates the most improvement in this area, since the curriculum and the production area intensify focus on professional behavior and achievement in the later years of matriculation. Faculty believe that if seniors were surveyed that they would report substantially improved delivery of this learning goal in the senior year. This is reflected somewhat in the senior

exit statistics and was a topic of positive discussion in the senior exit meeting. Factors that contribute to the stability and modest improvement of the green percentages are:

- Continued development of the New Musicals Workshop, which brings students and faculty into close contact with industry professionals
- The more frequent presence of guest artists and industry professionals teaching, auditioning students for employment, and giving audition and business workshops
- Continuing efforts to develop relationships and opportunities with Chicago theatre companies and personnel
- Continued development of projects (including the (New Musicals Workshop) through funding from the Coleman Foundation and the Tabor School Center for Entrepreneurship (see Appendix 5)
- Visible success of alums, which has an extremely strong motivating and confidence-building effect on current students
- Initiative to develop community outreach and engagement activities connected to season productions

Learning goal: meaning and value

Although faculty do not assess the delivery of this goal, we are nevertheless pleased to see a 9% increase in students' self-ratings of green in this area. We believe that the following factors may have contributed to this increase:

- Intentional focus on improving departmental morale through celebration of achievement
- Initiating a stronger outward focus for the production season, emphasizing community and generosity
- Conscious emphasis on undoing compartmentalization among the different majors, reinforcing the necessity of teamwork

Aggregate Year-end Evaluation data by major (all years):

Major: BA

Percentages of green ratings range from an increase of 23% from last year (in collaboration) to a decrease of 6% (in professionalism). In addition to collaboration, significant improvement is indicated in analysis (+10%) and meaning and value (+14%). These numbers are generally encouraging, and they indicate that the program serves its purpose as a broad liberal arts degree in contrast to a pre-professional degree (the BFA). They also, we believe, reflect recent efforts to elevate the status of the BA within the department. The percentages support the following specific observations:

- The gain in collaboration indicates that BA students are more engaged in class work and in the production season
- While the gain in analysis is higher among BA students than the other majors, the percentages began lower. BA green percentages in analysis are now on par with the other majors
- BA students face difficulty in the area of technique because they may still view themselves as performers, and they struggle to define the "technical" skills

required in a career path that may not yet be clear to them. The gain in this area puts the percentage of green for technique still a bit lower than in the other majors.

- Seeing a decrease of 6% in green ratings in professionalism is disappointing given the efforts of faculty and students to identify and support career path development for BA students. More effort may still be needed in this area, and this will be a goal for the future.
- Meaning and value ratings of green were low for BA students last year, and their gain of 14% (along with the 23% increase in collaboration) are the most significant and gratifying change we see in this major. BA students feel more engaged and valued within the department than they did last year.

Major: BFA Musical Theatre

Percentages of green ratings have increased in all learning goals in this major, with the largest increases being in the areas of technique and professionalism. This is a premier program, and assessment data seem to support that the faculty and students continue to strive for excellence. Rising percentages in technique and professionalism (17% and 13% respectively) may reflect the following:

- New and improved pedagogical approaches in dance
- Improvements in communication and teaching in the voice (singing) area
- A wider range and increased availability of acting electives (combat, dialects, Viewpoints)
- Increasing exposure to guest artists and industry professionals

Major: Acting

Contrary to the Musical Theatre major, the Acting BFA has slipped in percentages of green ratings in all learning goals. Faculty are disconcerted and somewhat bewildered by these results, especially considering that the course sequence of acting classes is essentially the same in both majors. The following factors MAY account for the disparities:

- Percentages of green ratings in analysis and technique were perhaps falsely high last year, so declines in these areas bring the percentages more in line with the percentages in the other majors. In fact, even with a 16% decline in analysis, green percentages are now at 67%, which is the highest level in analysis among the majors.
- Technique in acting is much more difficult to assess in objective terms than in dance or singing because in acting, “inner” (invisible) technique informs visible technique much more profoundly than in dance and singing.
- Although efforts are ongoing to enhance opportunities for acting majors for engagement with the profession, these initiatives are of a very different nature than those for the musical theatre major (i.e. audition opportunities, the New Musicals Workshop, and the New York Showcase)
- Although new faculty were in place to teach required courses and electives in acting, one of the new faculty demonstrated a noticeable disengagement with the

departmental learning goals and a serious decline in performance in the 08-09 academic year.

- Despite declines elsewhere, the meaning and value green ratings were at 93%, which is the highest rating in this area among all the majors

Major: Design/Technical

With 9 evaluations for 07-08 and 5 for 08-09, it is difficult to assign meaning to comparisons of green rating percentages, but we believe that the extreme variance in the learning goals of collaboration and meaning and value is worth noting. Green ratings rose by 56% in collaboration, and by 47% in meaning and value.

In 2007 the leadership of the Design/Technical area changed, 2 of 4 faculty lines in the area turned over, and new shop managers were hired in the scene shop and costume shop. With such wholesale upheaval in the area, it comes as no surprise that there was a difficult adjustment period followed by marked improvement in areas that reflect improved teamwork, morale, and overall quality.

Majors: Stage Management and Theatre Administration

With so few students in these new (and growing) majors, analysis of assessment data will be deferred until such time as a meaningful sample is available. It is perhaps interesting that faculty rate students in these majors higher in analysis and technique than those in other majors.

Miscellaneous Assessment Data

Freshman Hurdle results:

Unfortunately for the purposes of assessment, the results of the freshman Hurdles are, at this point, effectively meaningless as a comparative tool. Every year since hurdle data has been recorded and collected, faculty have refined and adjusted the criteria for passing or probating students in the various areas of evaluation. The decision to pass, probate, or in some cases redirect a student is based on the following complex and somewhat subjective variables:

- The talent and perceived potential of the student at intake
- The student's perceived aptitude for skill development based on a year of training
- The student's work ethic, discipline, and attitude
- The evaluations of several faculty members
- The student's need for motivation
- The faculty's final determination of the student's progress and potential for future success in their program

While the hurdle results are very meaningful to the department internally, the statistical representation of them is misleading given all these variables, and how many of them come into play in making the decisions. Additionally, over the last few years faculty

have been able to raise standards, both for acceptance into the BFA programs, and for continuance in them. The faculty intends to develop a meaningful metric for reporting freshman hurdle results for future assessment.

Play Analysis grades:

The grades for Play Analysis final papers, projects, and semester grades have been relatively consistent, and indicate that over 80% of students are developing analytical skills by the end of the first semester of freshman year.

Faculty have observed, however, that analytical skills seem to decline quickly, so that by the end of the freshman year students begin to struggle with the level of analysis required in other classes. Faculty have worked to remedy this by reinforcing and developing analytical skills in Acting 2 and other early courses, and by offering additional dramatic theory, literature and criticism courses in the later years.

Senior Exit Surveys

83% of 09 graduates rated their theatre education at Millikin as “superior,” compared to 39% the previous year. However, only 6 of the 09 seniors responded to the written survey, which makes the results suspect. The faculty will devise a method to increase written response next year.

The faculty believes that the written responses have decreased radically because the seniors have begun to convene themselves prior to the group senior exit meeting with faculty, and organize their questions, comments, criticisms and suggestions. As a result, the written survey they are asked to complete seems redundant to them. The faculty feel that the group meeting with students and faculty is much more revealing, meaningful and productive than the written survey, so perhaps the solution is to somehow mandate a short, numerically- based survey, and encourage students to continue with the meeting format they have created to solicit more in-depth discussion.

Shop grades:

Design/Tech majors have consistently exhibited above-average (C+ or higher) achievement at a level of 80% and above since 2006.

Design Project grades:

Advanced or Senior Design Projects are culminating experiences for Design/Tech majors in their junior and senior years. The projects demand that the student complete a fully realized design in one area or specialization for the mainstage production season. Receiving an above-average grade for these projects is an indication of high levels of craft and artistry, as well as a demonstration of successful assimilation of all departmental learning goals.

Project grades at the level of C+ or higher slipped to 71% in 08-09, down from 90% and 89% the previous two years. With less than 10 students receiving project grades in any given year, ratings expressed as percentages seem to fluctuate wildly, whereas two students out of seven achieving a below-average grade is not particularly aberrant.

Section 7: Improvement Plans

Continuing efforts:

Based on goals articulated in the assessment reports of 2006-2008, and supported by the data and analysis of this year's results, the department continues to work toward

improvements in the delivery of certain learning goals and in specific majors. Summaries of recent efforts and new goals for 09-10 are as follows:

Analysis learning goal

- Since fall 2007, increased collaboration between freshman Play Analysis faculty to coordinate syllabi and improve delivery of basic analytical skills
- Piloted Advanced Play Analysis course to continue skill development in the sophomore/junior years
- Intensified focus on application of fundamental analysis skills in Acting 2
- Increased requirements in all majors for dramatic literature courses by using hours from the old “distribution requirements” of MPSL
- Expanded the category to include courses in theory, criticism, dramaturgy, and conceptual approaches
- Designed a three-year rotation of new dramatic literature courses to be taken by upperclassmen.

09-10 Goals: examine the content and learning goals of offerings in dramatic literature, criticism, dramaturgy and theory to determine appropriate sequencing and levels, as well as how these courses articulate with other required courses in the curricula of the different majors

Status and strength of the BA major

- Charged one new, full-time faculty member with advising and mentoring BA students, developing the identity of the program while maintaining its flexibility, and promoting the value of the degree within the department and beyond
- Developed learning goals for and piloted a CFA BA Capstone course
- Began BA forums, run by upperclass BA students, to develop and support career path research and exploration

09-10 Goals: enhance and increase participation in the forums, perhaps by arranging for faculty or guest participation in panels and a requirement for all BA students to attend.

Status and strength of the BFA Acting major

- Added a fourth required course (Advanced Scene Study 2) at the end of the freshman/sophomore acting sequence (adding depth to fundamental training)
- Added new acting electives such as Stage Combat and Viewpoints (adding breadth in specialized and physically-based techniques)
- Piloted a successful professional development trip to Chicago for senior acting majors as a component of the Performance Problems class (the senior capstone course in the acting major).
- Invited Kari Margolis, an internationally renowned theatre maker and educator, to teach a 2 week intensive and create a performance project with students. Although students in all majors participated, the residency was hosted, at least in part, in order to offer creative and professional development opportunities for Acting majors and enhance their experience with physically-based technique

09-10 Goals: to continue to enhance the Acting major through a redesign of the freshman/sophomore acting sequence, incorporate more physical/movement training, incorporate more period scene-work into the required curriculum, and to seek further

opportunities to expose acting students to the profession through workshops, guest speakers, etc.

Status and strength of the Design/Technical curriculum

- Began examination and re-definition of the major's learning goals, outcomes, appropriate developmental sequencing
- Identified deficiencies in skill acquisition and development
- Piloted "Design Time," a weekly meeting of all design faculty and students, to enable the faculty to address issues of collaboration (an area of weakness in the 2007 report) and engage in professional development activities like portfolio design and presentation.
- revised the annual portfolio review process

09-10 Goals: to tweak and improve "Design Time," and to continue discussions on curriculum design and implementation (including course content and sequencing).

Practicum as a learning experience:

- piloted the practice of making practicum assignments with more attention to helping students develop technical skills over time by focusing practicum work in one area, i.e. lighting, wardrobe, props, etc. We hope that, in addition to the real skill development this offers to students, this practice will also bring higher levels of student expertise to the production program.

09-10 Goals: continue this practice, expand practicum possibilities to include experience in dramaturgy and front-of-house work, and closely monitor the results to determine if the practice is effective in terms of developing actual "expertise" in particular production areas.

Additional goals from 08 report and subsequent actions:

08 Goal: to re-model the audition process for prospective performance majors in order to address time commitment issues for faculty and staff. The School of Music, as well as other high-profile performance programs at other universities, offer only a few audition days and process large groups of auditions during those days.

Action: offered six audition dates in 08-09, and processed almost 200 auditions. This had an enormous payoff both in terms of addressing excessive faculty and staff workload and time commitment, and in terms giving prospective students a much deeper introduction to the **collaborative**, inclusive, and **professional** ethos of the program. Students are reminded before they are accepted into any programs that the department offers numerous and viable degree opportunities in addition to Musical Theatre, which is most frequently the program they are auditioning for. This prepares them for the exit interview where, if they are denied acceptance into their program of choice, they are able to have a more informed discussion with departmental faculty about their other options. Another expected benefit of this model is that incoming BA students will feel more valued and may not be so heavily burdened with the stigma of being "rejects."

09-10 Goals: continue this format with adjustments as needed, and examine the feasibility of imposing enrollment caps and acceptance deadlines

08 Goal: to design a model by which students will assume responsibility for the management of Pipe Dreams. The faculty believe that independent student work is on the decline, and that the reasons include the perception that there is too much red tape involved and that there are limitations in the format as it is. It is our hope that if students assume responsibility for the use of the space, projects may begin to revive and students will learn valuable lessons about creative approaches to production, **collaboration**, and **professionalism**.

Action: Discussions began among faculty and staff in early 09, and will continue with students through the summer.

09-10 Goals: With support from the Coleman Foundation and the Tabor Center for Entrepreneurship, we hope to develop a mission, organizational structure, and business plan by January of 2010, and begin implementation with a pilot production or series of productions in the spring semester. See Appendix 5 for details of Coleman Fellows initiatives for New Musicals and the Pipe Dreams Project

08 Goal: to develop patron and community outreach/engagement activities in conjunction with the production season. Our departmental mission statement includes audience engagement. Faculty feel that, due to the insulated nature of the university, inadequate marketing, and lack of market demand, students are not exposed to their audiences in a meaningful way. As a result, students tend to make theatre for and about theatre students, and lose a vital understanding of the necessary relationship of a theatre to its audience. This goal speaks not only to **collaboration** and **professionalism**, but to a life of **meaning and value** through art.

Action: Activities in conjunction with the 08-09 production season included a paperdoll playshop for kids, a debate/panel discussion on art, a benefit performance for a local charity, and a matinee performance for area high school students.

09-10 Goals: To continue these activities and implement them as learning projects for Theatre Administration students. We also hope to improve the format and success of post-show curtain talks which, when handled well, can yield insightful conversations between production staff and audiences.

Miscellaneous 09-10 goals:

- Address problems in the area of scheduling work time in theatre spaces leading up to and through technical rehearsals. Design/technical faculty and students struggle to find adequate time to finish sets and lighting designs due to daytime class and evening rehearsals in the theatre spaces.
- Re-think the format, content, and overall approach to production post-mortems. They are intended to provoke serious reflection on the process and product of each production and to engage students and faculty in meaningful discussions about how well or poorly the production process embodied all the departmental learning goals. In their current format, they do not. A committee has been formed to re-design this potentially important pedagogical tool.

Appendix I: 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
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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>			
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Analysis	Technique	Collaboration	Professional
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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
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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.

Appendix II: Assessment Practices

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 hurdle
 - 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

Appendix III: Coleman Foundation Faculty Fellows Report

The Coleman Foundation Faculty Entrepreneurship Fellows Program Initiatives in the Department of Theatre and Dance, Millikin University Summary Report, 2007-2009

Entrepreneurship and the Performing Arts in Higher Education

By nature, performing artists are entrepreneurs. They are mostly self-employed, and they market themselves as a business. Successful performing arts companies and the independent artists they employ rely, fundamentally, on creativity, innovation, community engagement, and inter-disciplinary exploration. Risk-taking is a defining attribute of any artist or arts organization that wishes to thrive.

While the habits of mind associated with entrepreneurship are already second nature to most artists, it is the responsibility of educators in arts disciplines to provide creative, progressive, and experiential models of work in their field so that students have the tools to craft unique and satisfying careers. Otherwise, we are only preparing students to live at the mercy of a business whose organizational and artistic paradigms are unusually volatile.

To that end, from 2007 to the present, the Department of Theatre and Dance has used funding from the Coleman Foundation to support the New Musicals Workshop.

New Musicals Workshop 2007-2009

Background:

Within the last several years the musical theatre industry has seen the establishment of several organizations designed to encourage and support the development of new musicals from the first creative impulses to finished professional productions. The members of these non-profit organizations are writers, composers, independent producers and regional theatres. These organizations, such as the NAMT (National Alliance for Musical Theatre) and the ANMT (Academy for New Musical Theatre) also welcome colleges and universities as participating members. With the help of these organizations writers and composers of new work have the opportunity to have their material “workshopped” through a trajectory which often begins with the rehearsal and mounting of a staged reading at a university theatre department and may end on Broadway or off. At these university theatre departments composers and lyricists have access to talent, facilities, resources and faculty expertise at the early stages of their work’s development.

Millikin’s New Musicals Workshop provides a model through which creative entrepreneurs (writers/composers) can incubate their “product,” and the students who participate as actors, musicians, stage managers, directors, etc. can get hands-on experience with the latest model of the industry’s “research and development” process. Their experience with this model process prepares them to participate in the development of future work through a similar process, as well as to create new models as the art form evolves. Eventually, either as individuals or in groups, these students have the potential to find themselves at the other end of the process as the successful performers, producers and/or sellers of a valuable commercial product, or as the owners and operators of a business that provides a valuable service, based on this model, to emergent writers and producers.

Use of Funding:

So far Coleman Foundation funds (along with additional support from Millikin's College of Fine Arts Patrons Society and the Department of Theatre and Dance) have been used to support the following:

- (2007) Technology support for webcasts of rehearsals, staged readings and feedback sessions to and from ANMT's Los Angeles headquarters, allowing interactive viewing by faculty, students, writer/composer teams, ANMT staff, and industry members
- (2007) Travel and expenses for three faculty members to go to the Theatre Building in Chicago to meet with the artistic director of ANMT who, based on the success of the previous workshop, set up a second workshop of new works at Millikin with several emerging writers/composers
- (2007-08) Support for writers to be in brief residence to attend auditions, rehearsals and staged readings of their works on the Millikin campus and in Chicago
- (2008) Travel and expenses for three faculty members to attend the NAMT Festival of New Works in New York City. (At this venue the faculty were able to network with industry professionals and writers and composers of new musicals as well as to see performances of several samples of work currently under development. During the organization's closing meeting, the faculty were able to "bid" on potential shows that could be workshopped at Millikin.)
- (2009) Stipends, housing and travel expenses for two award-winning writing teams with industry stature to be in residence on the Millikin campus to work intensively on two new works, "Dani Girl" and "Appalachian Trails," with faculty and students.
- (2009) Travel expenses for students and writers/composers to perform staged readings in Chicago for industry professionals.

This initiative has been extraordinarily successful in terms of launching students into the industry with unique and valuable experience, providing networking opportunities with emergent creators and producers of musicals, and crafting an effective entrepreneurial model through which to develop new products for the commercial theatre.

Proposed Next Steps

The students and faculty leaders wish to expand the scope of the Workshop format by developing a single work by writers of recognized stature through the entire creative process, from initial story development to a fully realized production on the university's mainstage season. Funding would be needed for:

- stipends, lodging and expenses for writing teams and perhaps established professional performers to be in residence at various stages of the process
- production budget for a fully realized performance (with scenic, costume and lighting design elements) on the commercial season at Millikin
- budget for creating a cast recording, including providing instrumental arrangements and orchestrations as well as musicians (in interdisciplinary collaboration with Millikin's School of Music)
- generating preliminary marketing and promotional materials for the new work in collaboration with Millikin's Center for Entrepreneurship
- travel and expenses for the creative team and performers to travel to Chicago or New York to perform the new work for the industry, specifically potential commercial producers

Sustainability:

The faculty leaders of the New Musicals Workshop have been actively engaged in seeking additional funding for this expansion so that it may sustain itself in the near future. Potential sources include a new grant program sponsored by NAMT, NEA grants, continued support from the College of Fine Arts Patrons Society, and potential sales of tickets, recordings, orchestrations, and promotional items. Fundraising efforts are directed toward sustainability, not profit. Students, however, will be poised upon graduation to create a similar business that offers a valuable development process to emerging writers, and the writers will have a finished product to promote to industry producers for potentially significant commercial gain.

The New Musicals Workshop, along with the work of the Center for Entrepreneurship and the other Coleman Faculty Fellows has ignited an explosion of entrepreneurial thinking in students and faculty in the Department of Theatre and Dance. Some proposed fundraising activities for sustaining the Workshop are entrepreneurial in themselves, such as:

- A small business that provides short, informal entertainment programs or cabarets for corporate, civic, and social events
- A performing artist registry serving community entertainment needs
- a coffee-table book highlighting, in pictures and text, the history of the Department of Theatre and Dance
- A New Works Festival, for musicals and/or straight plays, with a juried competition for paid submissions

Pipe Dreams Proposal, 2009-10

Concept

The exciting, creative infusion of entrepreneurial thinking into Millikin's curriculum and overall ethos, the support that the Coleman Foundation has provided to support entrepreneurial education, and the development of a new major curriculum in Theatre Administration have converged to prompt us all to practice what we teach and learn in a much more challenging and innovative way.

Theatre faculty and students propose to redesign the mission and management of the department's black box theatre (Pipe Dreams) to create a laboratory business under the operative control of students. The educational goal of this initiative is to provide theatre students, especially those majoring in Theatre Administration, with a model or laboratory business where they may practice their entrepreneurial, management, and creative skills in the creation and operation of a functional theatre.

Development

Faculty and students are currently engaged in very preliminary discussions about the project. With support from the Coleman Foundation and other sources on and off campus, we propose the following development timetable and associated activities:

Summer 2009:

- Continue discussions among faculty, student leaders, Theatre Administration majors, the Center for Entrepreneurship, alums in the profession, and other stakeholders
- Research structures and best practices among student-run theatre companies at other colleges and universities as well as among not-for-profit and commercial regional repertory companies
- Craft a mission and vision statement for the theatre to guide further development of a viable business model
- Assess the condition, equipment inventory, and physical plant maintenance needs of the black box theatre space
- Craft an effective organizational structure, which will include an executive board of faculty, staff and students to provide oversight, and students working in positions such as Artistic Director, Managing Director, Production Manager, and Director of Marketing and Audience Development.

Fall 2009:

- Finalize business plan and organizational structure
- solicit and review applications for student administrative positions

Winter/Spring 2010:

- Inaugural production, developed and rehearsed in Immersion Course format
- Continued pilot “season” of new theatre

Sustainability:

As the business model becomes functional, we expect to be able to establish sustainability through fundraising, ticket sales, ancillary entrepreneurial activities discussed earlier as by-products of the New Musicals Workshop, and a potential merging of the two enterprises (new works development and the model theatre company).

Appendix IV: New Musicals Workshop Press Release

New Musicals Workshop

January, 2009

This year marks the third year of the New Musicals Workshop at Millikin. The Workshop has developed over the past three years into an exciting, collaborative learning experience for Millikin students, faculty, and for increasingly high-level professionals in the Musical Theatre industry.

Within the January Immersion course format, Millikin students, along with faculty directors Lori Bales and Kevin Long, collaborate with professional playwriting teams in the developmental stages of a new musical. The collaboration provides the students with the unique learning experience of seeing the craft of writing and composing a musical up close, and provides the professional writers with a laboratory environment where they can use the talents, skills and resources that Millikin theatre students and faculty can offer. Students serve as actors, production managers, stage managers, directors, dramaturges, accompanists, coaches, and apprentice playwrights. The professional relationships cultivated through this collaboration are mutually beneficial to students entering the industry and to working professionals already established in that industry.

Past workshops have been in collaboration with the Academy for New Musicals in Los Angeles and Theatre Building Chicago. This year Millikin is thrilled to be working with playwriting teams Jordan Mann & Jeff Thomson, and Chris Dimond & Michael Kooman.

Chris Dimond and Michael Kooman are the writing team for DANI GIRL which has been workshopped at CAP 21, American Conservatory Theatre, The Kennedy Center for Performing Arts, and the ASCAP/Disney Musical Theatre Workshop. They were the featured artists for Chicago's Monday Night New Voices series in September and DANI GIRL was just recently awarded the Kennedy Center's American College Theatre Festival's Award for Musical Theatre.

Jordan Mann and Jeff Thomson are the writing team for APPALACHIAN TRAILS. 2008 Jonathan Larson Award Winners and 2006-2007 Dramatist Guild Fellows, Mann and Thompson have been mentored by Tony award-winning writers including Lynn Ahrens and Stephen Flaherty, Terrence McNally, Richard Maltby and David Shire and Craig Carnelia. Their songs have been performed at the Laurie Beechman Theatre, The Duplex, and at Monday Night New Voices NY and Chicago.

Appendix V: Retreat Agenda, Spring 2009

Department of Theatre and Dance

Spring Retreat, May 2009

Agenda:

9:00

CFA Updates (Barry)

9:30

Curriculum:

- Overlaps in Play Analysis, Drama Lit, Integrated, M/Th Hit/Lit, History of Styles
- Acting sequence, period scene work, acting electives
- Design/Tech curricular revisions, Design Time
- Business and finance for people in the arts?

Lunch

1:00

Production:

- Pipe Dreams rehab
- Practicum issues
- Scheduling issues (R25 vs paper)
- Tech time in production spaces vs rehearsal/classes
- Post-Morts

2:00

Marketing. Audience Development, Outreach:

- Video Blogs
- Show-related activities and proposals
- Intern assignments

3:00

The Future (stratery):

- How can our marketing and recruiting efforts target more Design/Tech, SM, Admin students?
- How does the curriculum and the production season train students for the profession and to create the “theatre” of the future?
- If we build it, will they come?

5:00

Cocktails and snacks

All times approximate

Appendix VI: New Facilities Rationale, Capital Campaign

Capital Campaign

Talking Points

Facilities for the Department of Theatre and Dance

Spring 2009

The Department of Theatre and Dance has demonstrated sustained excellence for over a decade. In spite of shared, scattered and inadequate facilities, the department has recruited excellent faculty and students, and our alumni have proven time and again the

superior preparation a Millikin education has given them. We now recruit prospective students in record numbers from all over the United States and increasingly from abroad, and just as many alumni are achieving success on Broadway, in regional theatres, and on national and international tours.

Impressive as the department's success has been, we find ourselves at a tipping point. Without new and improved facilities the department cannot continue to grow in numbers, in reputation, or in quality. In terms of physical facilities and technology, for every step we do not take -- or delay taking -- forward, we take at least two steps back. At this tipping point, we risk the quality and reputation for excellence we have worked so hard to build, and unless we are able to take advantage of opportunities that only new, improved facilities and technology can provide, we run the risk not of bursting at the seams, but of watching the fabric unravel.

With facilities appropriate to its size and quality the Department of Theatre and Dance could maintain its reputation for excellence by moving forward in the following ways:

- Increase enrollment in under-developed programs, such as Design and Technical Theatre, Stage Management, and Theatre Administration, that are increasingly vital to the continued success of the more prominent performance programs
- Attract students in higher numbers and potential to these programs by providing state-of-the-art spaces, technology, and model industry practices in their fields
- Provide a more visible and public face to the department and its production season, attracting attendance and enhancing engagement with the Decatur community
- Allow faculty, staff and students to move forward with strategic planning for the future of the curriculum, the production season management and organization, the maintenance of the facility and its equipment, and the changing relationships between the department, the university, the surrounding community, and other stakeholders
- Take advantage of current and progressive trends in the industry as it moves toward more interdisciplinary and multimedia forms
- Expand and support current initiatives in entrepreneurial education for theatre students who could begin to make the theatre of the future here and now
- Provide students in all areas of the discipline with a 21st century model of theory and practice that better prepares them for the 21st century profession they will enter

We are falling behind, and the high numbers in recruitment and enrollment we see right now will not last if we do not catch up soon. We already struggle, and have for many

years, to provide adequate rehearsal space, appropriate classroom and studio space, and safe, functional (though dated) equipment in our performance and shop spaces. With new facilities we can maintain and hopefully strengthen this program. Without them, our quality and reputation for excellence will quickly erode as the industry and other university training programs continue to leave us in the dust.

Appendix VII: Senior class notes for Exit Interview

(written and compiled by graduating seniors)

Senior Exit Discussion

Capstone:

-There should be one for each major, and it should be only for that major (BFA Acting, BFA Musical Theatre, BA Theatre Arts and BFA Technical Theatre.)

-What exactly is the Musical Theatre capstone? If it's Musical Theatre Dance then ONLY BFA Musical Theatre should be in it, no non-majors or dance minors, similarly only BFA Acting majors should be able to take Performance Problems.

- The BA program is heading in a great direction, we understand the program is meant to be broad and allow students to do many different things, so we think the

capstone should be similar to the JMS set up, where they each do an individual project and just meet a few times a semester.

-We also think the BA forums should be required for all students (especially freshman) to attend so all students can hear the benefits of this program.

Practicum:

-We don't understand why BFA's do 6 practicum's when BA's only do 3. We think that both should do 6, this gives BFA's knowledge and understanding in areas that are not just performing and it would allow for BA's to have more hands on experience, this would also allow for BA's to have a practicum track where they could lead a crew after 2 or 3 semesters of specialization.

-We also think that all students cast in the opera should be required to do a practicum that same semester. If we work their shows, then they should work ours.

Finance Requirement:

-There should be a finance class required for all BFA's (working actor)

-Could it fit if the ½ of the semester that make-up doesn't meet?

-It should deal with the business of theatre, taxes, contracts, loans, how much should you pay for headshots? Agents? Equity vs. non-equity.

-We feel that this is an aspect in our education that many of miss out on, and even though it is an immersion, not all students can afford immersions.

Voice:

-Voice Lessons, for BFA musical theatre students should be an hour not ½ an hour; nothing gets done in ½ an hour.

-Students should be able to choose and change their voice teacher if they wish.

The students are paying the voice teacher, why then are students forced to stay in professional relationships that aren't working?

- The theatre faculty should have more involvement in the placing of students with voice theatres and with freshman hurdles.

Professionalism:

-We feel that students here are trained very well and have a very good reputation for being professional.

-That being said we feel that often faculty are not held to the same standards, they break their own rules and set poor examples.

-We feel that AT LEAST 24hrs notice is required for main stage rehearsals, and "ALL CALLED TBA" is not acceptable. Not giving us 24 hours notice makes it impossible to schedule anything else during that 5-7 weeks period, and we are students first here.

- There should be evals for all main stages

-There needs to be a rubric handed back to the students after a main stage explaining the grading, if you get a C in a main stage and are never given a rubric how are you learn what you need to improve on?

-There needs to be a formal way for students in main stages (performers, stage manager, designers) to voice complaints against faculty, so that they know they are being heard and something is being done.

Class Cancellations:

-Audition Days are an awesome opportunity for prospective to come and have the whole day focused on them, however it loses 2 full weeks of M/W/F classes, which is not fair for current students.

-The audition days are poorly communicated among faculty and students

-We would like more Saturday audition days so they won't conflict with our class schedules.

-We are paying for all of our classes so this many cancellations add up financially and it's a detriment to our education.

-Prospective also can't sit in on classes now, which is something we always liked before.

Casting:

-We believe that all BFA's should be cast at least once, and that this should be a requirement in order to graduate.

-It is assumed that if you are a BFA that the faculty believes you are marketable and cast-able in the "real world", there is no way that in 8 semesters there is not a role for everyone.

-It is a wonderful experience to be cast in a main stage and provides a whole new tool set required for a career performance.

Class Re-evaluation:

-We believe that all classes should be re-evaluated every 4 or 5 years to make sure that they are still valuable to students and have not become stagnant. Classes like History of Style have become irrelevant because of the Internet and yet students are still required to take it.

- Classes should change at Millikin as the trends in theatre change.

Transfers:

-There should be a transfer seminar class that allows transfers to catch up on what they have missed, and also have a group of students to relate to.