

Department of Theatre and Dance
Assessment: Final Report
Submitted July, 2010
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Executive Summary

2009-2010 Aggregate Assessment Data Summary

This year's assessment data reveal that the department continues to make improvements in the delivery of its learning goals. The dip in the level of green ratings for collaboration (from 93% to 87%) reflects what we assume to be a more realistic and accurate assessment of student achievement in this area, which at 87% green is still quite high. The faculty has worked steadily for the last two years to improve content and sequencing in the area of analysis, and assessment data confirms that delivery of this learning goal has improved significantly. Assessment data indicates that there are still problems in the delivery of the technique learning goal, but the faculty have concluded that the curriculum and instruction are not the sources of the low number of green ratings. Rather, issues of faculty workload, unavailability of proper facilities, inadequate opportunities for application of skills, and the manner in which faculty evaluate student progress in this area for assessment purposes need to be addressed.

This year the department began to work with consultants on plans for the proposed Center for Theatre and Dance. In the early stages of the planning, when discussion focused on evaluating existing facilities in order to determine what would be necessary and (hopefully) sufficient in the new center, the inadequacy of the existing facilities became glaringly obvious, especially to the consultants. This inadequacy, in all its facets, negatively impacts all programmatic learning goals. The fact that this is not reflected more clearly in the assessment data speaks to the commitment of the faculty to deliver the best education they can under increasingly challenging circumstances. The new Center for Theatre and Dance, constructed in a timely manner, will provide this program with the facilities it needs to maintain excellence. Without it, we believe that the program will not continue to attract or retain students.

Comparison between 2007-08, 2008-09 and 2009-10 in delivery of learning goals (aggregate data for all majors, freshman through junior years)

of 07-08 samples: 116

of 08-09 samples: 100

of 09-10 samples: 133

Learning Goal	Green			Yellow			Red		
	07-08	08-09	09-10	07-08	08-09	09-10	07-08	08-09	09-10
Collaboration	79%	93%	87%	19%	7%	11%	1%	0%	1%
Analysis	58%	62%	71%	38%	38%	27%	3%	0%	2%
Technique	43%	47%	53%	52%	52%	46%	5%	3%	1%
Professionalism	71%	76%	77%	22%	23%	22%	7%	2%	1%
Meaning/Value	76%	89%	91%	22%	11%	8%	4%	2%	1%

Program Strengths:

- Trends in assessment data are starting to reveal consistent success in delivering the departments 5 learning goals, as well as a relatively consistent increase in green ratings overall.
- 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 success of alums holding this degree has enhanced its prestige. The success of this program continues to enhance the overall reputation of the department in the market, and has had a halo effect on recruitment in the other majors by generating a larger and stronger applicant pool.
- The BA program is growing due to the program's 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. Both degrees are rare in the marketplace, and interest has increased.
- The faculty are committed to developing opportunities, curricula, and new pedagogies to prepare students for success in the profession. Examples include facilitating guest artist visits, arranging audition and interview opportunities with professional contacts, introducing students to self-employment strategies for artists, and revising the format for the New York Showcase.
- The department is deeply engaged in plans for the proposed new Center for Theatre and Dance

Highlights of 09-10 activities include:

- Fall meetings leading to the spring semester launch of Pipe Dreams Studio Theatre as a student-managed theatre company along the lines of other laboratory business ventures (First Step Records, Blue Connection, etc) supported by the Center for Entrepreneurship and by a course designed to give students, particularly theatre administration majors, the managerial skills and experience to succeed in the venture
- Further development of the New Musicals Workshop, leading to the decision to place Michael Kooman and Chris Dimond's new musical *Golden Gate* on next year's mainstage production season
- Formation of a Play Selection Committee that will propose slates of potential productions for mainstage seasons
- Revision of the New York Showcase format to eliminate the "show" and focus on more realistic preparation for entering the NYC market
- Re-location of several courses due to the swine flu epidemic which necessitated using Aston as a quarantine facility
- Creation of advising guidelines that reflect proposed sequencing of analytical skill development
- A weekend workshop with returning guest artist Kari Margolis in physical theatre techniques

Program weaknesses:

- **Facilities:** inadequate already, and frequently exacerbated by interruptions in usability of the Old Gym, PD2, and Aston
- **Faculty workloads:** the pressures of mounting a full production season while teaching courses continues to contribute to faculty burn-out, especially in the Design/Tech area
- **Lack of dedicated faculty** for the Stage Management and Theatre Administration programs
- **Weakness in marketing** of departmental strengths to prospective students and to local audiences

Section 1: Departmental Snapshot

Degree Programs Summary

In 2009-2010, 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, Design/Technical, Stage Management, and Theatre Administration.

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%

Majors by class, beginning of fall 2009

	<u>M/TH</u>	<u>Acting</u>	<u>Direct/SM/TH Mgmt</u>	<u>Tech</u>	<u>BA</u>	<u>Totals</u>
Freshmen	25	16	5	5	30	81
Sophomores	14	2	3	1	21	41
Juniors	7	5	6	4	15	37
Seniors	<u>5</u>	<u>6</u>	<u>1</u>	<u>0</u>	<u>13</u>	<u>25</u>
Totals	<u>51</u>	<u>29</u>	<u>15</u>	<u>10</u>	<u>79</u>	<u>184</u>

% of total class 28% 16% 8% 5% 44% 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

The Mission of the Department of Theatre and Dance, revised in 2009, is 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 Yellow =moderate progress Red =insufficient progress to remain in the program	Green = progress Yellow =moderate progress Red =insufficient progress to achievement competency	Green = excellent progress Yellow =progress befitting competency Red =insufficient progress that falls below competency	Green =excellent achievement Yellow =competent achievement Red =incompetent

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%)

09-10 Freshmen (64 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	51 (80%)	12 (19%)	1 (1%)
Analysis	39 (61%)	23 (36%)	2 (3%)
Technique	28 (44%)	35 (55%)	1 (1%)
Professionalism	43 (67%)	19 (30%)	2 (3%)
Meaning and Value	58 (91%)	6 (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%)

09-10 Sophomores (35 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	35 (100%)	0 (0%)	0 (0%)
Analysis	27 (77%)	8 (23%)	0 (0%)
Technique	20 (57%)	15 (43%)	0 (0%)
Professionalism	31 (89%)	4 (11%)	0 (0%)
Meaning and Value	35 (100%)	0 (0%)	0 (0%)

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%)

09-10 Juniors (34 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	30 (88%)	4 (12%)	0 (0%)
Analysis	28 (82%)	5 (15%)	1 (3%)
Technique	23 (68%)	11 (32%)	0 (0%)
Professionalism	28 (82%)	6 (18%)	0 (0%)
Meaning and Value	30 (88%)	3 (9%)	1 (3%)

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%)

09-10 BFA Musical Theatre (38 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	36 (95%)	2 (5%)	0 (0%)
Analysis	26 (68%)	11 (29%)	1 (3%)
Technique	24 (63%)	14 (37%)	0 (0%)
Professionalism	34 (89%)	4 (11%)	0 (0%)
Meaning and Value	37 (97%)	1 (3%)	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
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%)

09-10 BFA Theatre, Acting Emphasis (17 evals recorded)

Learning Goal	Green	Yellow	Red
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Collaboration	15 (88%)	2 (12%)	0 (0%)
Analysis	14 (82%)	3 (18%)	0 (0%)
Technique	7 (41%)	10 (59%)	0 (0%)
Professionalism	10 (67%)	4 (27%)	1 (7%)
Meaning and Value	14 (82%)	3 (18%)	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%)

09-10 BFA Theatre, Design/Tech emphasis (12 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	9 (75%)	3 (25%)	0 (0%)
Analysis	11 (92%)	1 (8%)	0 (0%)
Technique	10 (83%)	2 (17%)	0 (0%)
Professionalism	5 (42%)	7 (58%)	0 (0%)
Meaning and Value	11 (92%)	1 (8%)	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%)

09-10 BFA Theatre, Stage Management emphasis (5 evals recorded)

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

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%)

09-10 BFA Theatre, Theatre Administration emphasis (7 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	6 (86%)	1 (14%)	0 (0%)
Analysis	6 (86%)	1 (14%)	0 (0%)
Technique	5 (71%)	2 (29%)	0 (0%)
Professionalism	5 (71%)	2 (29%)	0 (0%)
Meaning and Value	6 (86%)	1 (14%)	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%)

09-10 BA Theatre (54 evals recorded)

Learning Goal	Green	Yellow	Red
Collaboration	46 (85%)	7 (13%)	1 (2%)
Analysis	32 (59%)	20 (37%)	2 (4%)
Technique	21 (42%)	32 (59%)	1 (2%)
Professionalism	39 (72%)	13 (24%)	2 (4%)
Meaning and Value	47 (87%)	6 (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 total=12	Pass	Probation		
Acting	6	50%	6	50%
Dance	7	60%	5	40%
Singing	9	75%	3	25%
Cami Kern counted for probation in Acting and voice and pass for dance				

Musical Theatre 2008

Total BFA Musical Theatre	Transferred/Withdrew before hurdles	Redirected to BFA Acting	Redirected to BA	Auditioned/Admitted to BFA Musical Theatre

21	7 (33%)		0 (0%)		5 (24%)		2
Hurdle/audition total: 16	Pass		Probation				
Acting	5	32%	11	68%			
Dance	11	68%	5	32%			
Singing	6	38%	10	62%			

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%)	

Musical Theatre 2010

Total BFA Musical Theatre f08	Transferred/Withdrew before hurdles	Redirected to BFA Acting	Redirected to BA	Auditioned/Admitted to BFA Musical Theatre f09	
25	3 (4%)	0 (0%)	3	0	
Hurdle/audition total: 21	Pass		Probation		
Acting	11	52%	10	48%	
Dance	12	57%	9	43%	
Singing	9	43%	12	57%	
				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	Pass	Probation			

Hurdled=8						
	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	0
Total Hurdled=4	Pass	Probation			
	0	0%	4	100%	1 (25%)

Acting 2010

Total BFA Acting f09	Transferred/Withdrew before hurdle	Redirected to BFA M/T program	Redirected to BA	Auditioned/Admitted for BFA Acting	Transferred to BA or other (self)
16	3(19%)	0 (0%)	1 (25%)	1	4
Total Hurdled=13	Pass	Probation			
	1	0%	4	31%	4 (31%)
			4 (31%)	1	4

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)

Fall				Spring			
Total BFA	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)

Fall				Spring			
Total BFA	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 Candidates	Total Evaluations	Transferred/Redirected	Placed on Probation	Passed
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%)
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Design Project Grades 2006 (juniors and seniors)

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

Design Project Grades 2007 (juniors and seniors)

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

Design Project Grades 2008 (juniors and seniors)

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

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 Department of Theatre and Dance	9	75%	3	25%	0	0	0	0

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

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

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

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

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

Total Surveys = 18 51% of total grads	Superior		Good		Fair		Poor	
	#	%	#	%	#	%	#	%

Rate overall quality of education and training you received in the Department of Theatre and Dance	7	39%	11	61%	0	0%	0	0	
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Senior Exit Stats 2009: Total Graduating Seniors = 35 (including 2 fall graduates)

Total Exit Surveys Received = 6 (% 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	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.

Senior Exit Stats 2010: Total Graduating Seniors = 25 (including 2 fall graduates)

Total Exit Surveys Received = 10

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	5	50%	4	40%	1	10%	0	0	

Section 6: Analysis of Assessment Data

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

Learning goal: Collaboration

Last year this learning goal showed the most significant improvement across matriculation in all majors, as indicated by the percentage of “green” ratings reaching above 90%, but has now dropped to 80%, which is probably a more realistic reflection of learning in this area. The high percentage of green ratings in collaboration in last year’s freshmen has carried over into their sophomore year. Continued stability in this area is expected, and no changes to the delivery of this learning goal are planned at this time. Strategies implemented in 2008 to improve learning in this area will be maintained:

- 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
- further development of Pipe Dreams Studio Theatre as a student-run theatre company

Learning goal: Analysis

This area has shown steady improvement overall. Contributing factors are:

- faculty in the freshman and sophomore acting sequence are in the third year of teaching the curriculum, and are better able to address the learning goals, especially the introduction of analytical skills in Acting 2 and the subsequent analytical components of Advanced Scene Study I.
- 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
- in following up on a goal from last year’s report, faculty have worked together to clarify developmental sequencing of analytical skills through the theory/lit/crit and directing course offerings

Learning goal: Technique

The findings in this area are more volatile than in the other learning goals, although a trend is beginning to emerge indicating that evaluations of technique improve from year to year, which is appropriate given the nature of training over time. The trend also shows that delivery of the learning goal overall is improving. 2010 green ratings in technique range from 44% to 68%, as opposed to 29%-63% in the previous year. The following considerations inform the interpretation of assessment data in this area:

- Emphasis on development of technique, as well as the students' understanding of what technique means for theatre practitioners, doesn't really begin until the sophomore year.
- Faculty continue to struggle 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 area of 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, which in turn contributes to improved technique.
- Faculty have been advised, in their yearly meetings with students, to evaluate student achievement in all areas more objectively instead of using the ratings to motivate the students to push themselves.

Learning goal: Professionalism

We continue a trend of raising the level of green ratings across matriculation, with the largest increase occurring among sophomores and juniors, which coincides with increased 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, where intense professional development activities occur.

Factors that contribute to the improvement of the green percentages in this area 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
- The launching of Pipe Dreams Studio Theatre in the spring semester as a student-run theatre company, giving students real-world experience in running a theatre company
- Continuing efforts to develop relationships and opportunities with Chicago theatre companies and personnel through the SEA conference and other initiatives
- 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, including offering matinee performances to area schools

Learning goal: meaning and value

There has been steady improvement in this area over the last three years of collecting data. An interesting trend is emerging, however. The junior class over the last three years has shown a drop in this learning goal. It appears that, as students approach graduation, their assessment of how their education has contributed to their sense of meaning and value declines. Anecdotal information suggests that as students progress in

the program, they develop a much more sophisticated and realistic understanding of the profession they are about to enter, and they realize how challenging it will be to live a balanced life in this industry. They are also anxious about their ability to be successful in such a competitive field, and begin to question whether their career choice is worth the sacrifices they will have to make in order to “succeed,” however they may define success. These speculations, however true they may be, cannot be addressed by the faculty or the curriculum, but targeted and intensified connection with the industry may put current students more at ease regarding their entry into the profession.

Some contributing factors to the continued improvement in the delivery of this learning goal are:

- 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
- Continued development of Pipe Dreams Studio Theatre, where students have artistic and administrative control over their work

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

Major: BA

The percentages of green ratings in the learning goals of analysis and professionalism have improved in this major, while collaboration has decreased and technique and meaning/value have remained the same. 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 analysis is in keeping with the improvement in analytical skills throughout the program
- BA students still 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.
- Although green ratings in collaboration have declined, they are still in keeping with the levels in the other majors, although at the lower end.

Major: BFA Musical Theatre

Percentages of green ratings have increased in all learning goals in this major, with the largest increases, this year, being in the areas of analysis and meaning and value. This is a premier program, and assessment data seem to support that the faculty and students continue to strive for excellence. Rising percentages in all learning goals may reflect:

- Faculty development and improved pedagogies

- Improvements in communication and teaching in the voice (singing) area
- A wider range and increased availability of performance electives (combat, dialects, improv, acting theory)
- Increased exposure to guest artists and industry professionals

Major: Acting

Contrary to the Musical Theatre major, the Acting BFA has remained the same or continued to slip in percentages of green ratings in all learning goals, with the exception of analysis, which shows significant improvement. Faculty are still disconcerted 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 in 2007-08, so declines in these areas bring the percentages more in line with the percentages in the other majors. Even though the number of green ratings has decreased between this year and last, the percentages are still in keeping with the percentages in other 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.
- Compared to the musical theatre majors, acting students have fewer opportunities to perform in public.
- Acting students perhaps do not understand how rigor in practice, which musical theatre majors must develop through dance and singing, must be applied to their work with the same level of commitment.
- 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)

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. With the most recent data, we see numbers more in line with the other majors, with the exception of the professionalism learning goal, which hit a low point this year at 40% green. This learning goal has been consistently low for this major. The overall improvement in the other learning goals is most likely the result of

- A new technical director who has improved construction and shop practices
- The further development of “Design Time”
- The design faculty being engaged in curricular revision, placing issues of skill development in the forefront of their thinking

Majors: Stage Management and Theatre Administration

The only result of significance in these majors’ delivery of the learning goals is this year’s drop in meaning and value. We have no explanation for this at this time.

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 subsequent 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 2010-2011 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

Actions:

- Implemented rotation of dramatic lit courses offered in the department
- Created a developmental sequence of analytical skills obtained in the theory/lit/crit and directing courses, along with advising guidelines for faculty in placing students in these courses

10-11 Goals:

- Over the summer of 2010, the acting faculty will meet to revise the four-semester sequence of acting courses in the freshman-sophomore year, with piloting in the fall of 2010 and full implementation in fall of 2011

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.

Actions:

- Abandoned the BA forum due to lack of student engagement
- Launched Pipe Dreams Studio Theatre, providing all students with an outlet for creative and managerial work within a business laboratory venue
- Changed Practicum requirements to increase BA engagement with the production season

10-11 Goals: Continue to strategize about ways to make the BA students feel as valued in the department as their BFA counterparts.

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.

Actions:

- Continued professional development trip to Chicago through the Performance Problems course
- Launched Pipe Dreams Studio to increase opportunities for actors to perform

10-11 Goals:

- Over the summer of 2010, the acting faculty will meet to revise the four-semester sequence of acting courses in the freshman-sophomore year

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).

Actions:

- Continued development of Design Time
- Continued plans for curricular overhaul to be approved during 2010-2011 academic year to go into effect Fall 2011.

10-11 Goals: Complete full curricular revision of the Design/Tech major, examine overlap with other majors, and pass through Council on Curriculum

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.

Action: Practice is successful and will continue

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

Action: Format has continued successfully and is now becoming routine. Prospective students and their families express appreciation for the process and the tone of the faculty, staff, and students who participate.

10-11 Goals: Continue to tweak audition day format, and investigate opportunities to audition prospective students off-campus, particularly at the Chicago Unified Auditions

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

Action: Pipe Dreams Studio Theatre was launched in the spring of 2010. That semester's season was not very successful, but served as a tremendous learning opportunity for all involved. Work will continue on this project

10-11 Goals: continue to support the development of Pipe Dreams Studio Theatre into a student-run business venture, and shift student perception from the value of a "sandbox" for creativity to the learning outcomes of running a functional and successful business

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.

Action: a free matinee of *Urinetown* was presented for area schools with great success. The department will plan on at least one production per season to be offered to the schools free of charge.

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.

Actions: Efforts continue in both areas. The faculty began using the format developed by Liz Lehrman in post-mortums of *Kiss Me Kate* and *Brighton Beach Memoirs*. Practice is not yet consistent, and the faculty will continue to develop an appropriate format.

10-11 Goals: continue Post Morts among the faculty to clarify and improve the format before moving to involve students

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

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

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

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

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

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

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

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

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

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

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

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

Students also begin to investigate more thoroughly the historical, literary and theoretical traditions of the discipline outside of musical theatre through **Integrated Theatre Studies I** and **Dramatic Literature** courses. **Directing I** gives performers an important outside perspective to the theatre-making process as they learn to compose scenes and plays that integrate analysis and several different theatre techniques through collaboration.

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

Learning Story: BFA, emphasis in Acting

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

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

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

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

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

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

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

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

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

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

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

While the second year emphasizes depth of study, junior year encourages breadth. Advanced Movement is the only required **technique** course, but students are advised to choose elective, **technique** focused courses in acting such as Improvisation, Dialects, or Advanced Acting Styles. Students also begin to investigate more thoroughly the historical, literary and theoretical theatrical traditions through Integrated Theatre Studies I and II, History of Styles, and Dramatic Literature courses, which re-enforce **analytical** skills.

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

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

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

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

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

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

Learning Story: BFA, emphasis in Directing

<i>Freshman Year</i>

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

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

First-year Directing students are required to take advantage of opportunities to 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>			
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Analysis	Technique	Collaboration	Professional
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While the second year emphasizes depth of study, the junior year encourages breadth. While focusing in specifically on directing **techniques**, students should also be exploring outward in a variety of areas to enhance their understanding of how theatre is created. The study of aesthetics in Philosophy of the Arts challenges students to consider the place and responsibility of the arts in world cultures.

Students should be taking advantage of opportunities to direct short plays in Pipe Dreams space to strengthen **technique, analysis, collaboration and professionalism**, as well as to observe different faculty directors through continued stage management, dramaturgy, and assistant directing opportunities.

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

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

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

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

Learning Story: BFA, emphasis in Design/Technical

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

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

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

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

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

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

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

Students continue to explore different **techniques** of design and technical theatre through choices offered in design studio classes. It is stressed that while students will eventually choose a focus, they must have fundamental technical skills in all areas. A course in History of Styles opens up design options within a cultural and historic context, and provides **analytical** research tools for designers working on historical productions. Further development may be through serving as assistant designers on main stage productions.

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

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

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

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

Students also begin to investigate more thoroughly the historical, literary and theoretical theatrical traditions through Integrated Theatre Studies I and II, and Dramatic Literature courses, enhancing **analytical** skills as tools for design work. A choice of a Global Studies course continues to expand theatre students' awareness of diversity in the world beyond the Western traditions. Also continuing will be courses in a second language, or semiotics or a specific cultural tradition.

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

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

The senior year typically involves an individualized design project, to be executed at a **professional** level, which is a capstone experience synthesizing **collaboration, analysis, and technique** on a fully realized main stage production.

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

Many students are successfully participating in a variety of national auditions/interviews at this time seeking employment for post graduation or placement in a graduate program.

Learning Story: BFA, emphasis in Stage Management

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

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

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

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

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

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

Second year students delve more deeply into the **analysis** and **techniques** of the diverse areas they will need to synthesize as Stage Managers. Introduction to Communication Theory, two semesters of Music Theory, and Design Studios provide a framework for working with future directors, performers, musical directors, conductors, designers and technicians. The History of Style course continues to open up awareness of historical aesthetics.

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

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

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

While the second year emphasizes depth of study, the junior year encourages breadth. Theatre courses include Directing I, two semesters of theatre history through Integrated I and II, another design studio course along with a course in Dramatic Literature. These courses strengthen **analytical** skills and transform them into practical **techniques** for use in understanding and maintaining the aesthetic ethos of a production they manage.

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

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

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

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

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

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

Learning Story: BFA, emphasis in Theatre Administration

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

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

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

Support classes intended to open up expertise in business and the fine arts are interwoven through the four-year curriculum. First-year Theatre Administration students take Introduction to Computers and Information Systems, Introduction to Design Theory and a selection from options to increase understanding of music or visual art history.

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

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

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

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

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

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

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

While the second year emphasizes depth of study, the junior year encourages breadth. Theatre courses include Directing I, two semesters of theatre history through Integrated I and II and a Design Studio course along with Advanced Stagecraft. These courses enhance **analytical** skills and transform them into practical **techniques** to understand and support the variety of artistic presentations or venues they may manage.

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

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

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

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

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

Learning Story: BA in Theatre

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

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

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

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

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

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

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

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

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

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

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

In this year students investigate more thoroughly the historical, literary and theoretical theatrical traditions through Integrated Theatre Studies I and II and Dramatic Literature courses, which enhance **analytical** skills and transforms these into **techniques** for dramaturgy, research, and deeper understanding of dramatic theory.

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

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

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

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

The senior year is a time that students develop individual projects or find opportunities that help to synthesize and transform their learning in into **professional** skills. The BA Capstone course deepens understanding of the place of their art in the world, and expands notions of professional career opportunities in the industry or through graduate study.

Expected Progression of Learning Goals over the Four-year Matriculation

Collaboration:

Freshman-Senior:

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

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

Analysis:

Freshmen:

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

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

Sophomore:

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

- Range of dramatic elements increases to include period styles, music, etc.
- Analysis moves from the purely theoretical to practically conceiving a performance.

- Analysis serves as the basis for conceiving a performance.
- Identify and execute a well-structured performance.
- Themes are convincingly discussed in written form.

Junior:

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

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

Senior:

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

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

Technique:

Freshmen:

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

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

Examples of basic technique:

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

Sophomore:

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

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

Examples of technique:

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

Junior:

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

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

Examples of integrated method include:

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

Senior:

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

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

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

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

Professional:

Freshmen:

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

- Excellent interaction with others in a constructive and respectful way.
- Excellent values toward the work (i.e. being on time, preparedness, up-to-date resume, conduct in rehearsals and classroom) including the fundamental understanding of the work of the actor, director, designer, technician, etc.

- Students explore the activities of professional organizations such as U.S.I.T.T (United States Institute of Theatre Technology) and the Midwest Theatre Conference.

Sophomore:

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

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

Junior:

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

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

Senior:

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

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

Life of Meaning & Value:

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

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 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

