DEPARTMENT OF THEATRE AND DANCE
2009-2010 Assessment Report
Written by Melinda D. Wilson, Assistant Professor, in consultation with department faculty

Option 2: Exemplar Submission
Activity: Development of New Assessment Plan

Overview
During the 2009-2010 academic year while undergoing program review, the Department of Theatre and Dance developed a new assessment plan to be implemented fall 2010. After reviewing our mission and vision statements, previous assessment reports, and programmatic student learning outcomes, the faculty decided that our assessment goals and strategies needed to better represent the department by addressing specific learning objectives for both theatre and dance majors. This report details the department’s new assessment plan that focuses on evaluating student learning in the Theatre 121. Rehearsal and Performance course.

1. What question or issue were you addressing with this activity?

In redeveloping our assessment plan, the faculty was addressing our need to articulate and better evaluate programmatic learning goals. In other words, what were the shared learning objectives for both theatre and dance majors? How could the department determine whether or not those objectives were being met?

2. What data did you collect to address this question or issue?

The faculty addressed this issue through a series of conversations throughout the academic year. We also reviewed data presented in previous assessment reports as well as information provided by the Office of Institutional Research as part of the department’s program review.

3. What did the data tell you?

Our conversations proved that the each faculty member assesses students in their individual classes regularly.1 Furthermore, faculty members share a common language when describing course learning objectives. This proved that the department needed to unify our assessment strategies to address student learning across the program rather than within a singular class. Redeveloping our assessment plan stems from the department’s desire to not only address assessment collectively but proactively as well.

4. As a result of faculty reflection on these results, are there any program changes anticipated?

Yes. The Department of Theatre and Dance will be changing its entire assessment program.

1 In the past, typically, one faculty member volunteers to assess an aspect of student learning for the academic year. This resulted in the faculty member either evaluating a precise skill taught in a particular class or evaluating very broad aspects of the departmental culture. While these are viable approaches to assessment, the department now seeks to evaluate specific skill sets that are addressed across several areas of the program.
a. If so, what are those changes?

The Department of Theatre and Dance will focus its assessment on evaluating student learning in THEA 121. Rehearsal and Performance. THEA 121 is the course that teaches and prepares students for public performance in the form of faculty-directed departmental productions.\(^2\) THEA 121 is the ideal course to assess student learning for the following reasons:

a) As a required course for theatre majors and a major component of the dance curriculum, THEA 121 best addresses the primary learning goals of both the theatre and dance programs.\(^3\)

b) THEA 121 is a “culminating experience” or “capstone course,” for it requires students to practically apply all they have learned and are learning in additional areas of the curriculum. In other words, the learning goals for THEA 121 match exactly the learning goals for a collection of other courses within the theatre and dance curricula.

c) Multiple faculty members teach different sections of THEA 121 each academic year. Assessing this course enables the majority of faculty members to be involved in course and student assessment. This generates a larger sampling of students each year, makes assessment a shared responsibility among faculty, and enables different faculty members to share their unique perspectives of individual student learning. If we evaluate individual student learning uniformly, then we can better evaluate collective student learning for the program.

d) Unlike other courses, students take THEA 121 more than once. Assessing sections of THEA 121 in turn yields immediate and long-term results, for the department can track distinct aspects of student learning from production to production, semester to semester, or year to year.

\(^2\) In other words, students who take THEA 121 are cast in play productions and/or dance concerts that are directed by faculty members and presented in one of the main performance spaces (University Theatre or Playwrights’ Theatre) on campus for public engagement.

\(^3\) Currently, theatre majors are required to take THEA 121, but dance majors are not. However, approximately 98% of dance majors do take the course more than once as an elective. The dance program is in the process of revising its curriculum to include THEA 121 as a required course.
Upon completion of THEA 121, students will be able to demonstrate professionalism as a performance artist, prepare for auditions, develop his/her artistic and/or technical skills as part of the rehearsal process, execute those skills in live performance, and support the post-performance needs of the production. More specifically, the department faculty defines the learning goals and corresponding learning objectives/outcomes for THEA 121 as follows:

<table>
<thead>
<tr>
<th>THEA 121 LEARNING GOALS</th>
<th>LEARNING OBJECTIVES/OUTCOMES</th>
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</thead>
</table>
| 1. Demonstrate professionalism as a performance artist | 1.1 Arrive on time if not early for all auditions, rehearsals, and performances.  
1.2 Dress appropriately in necessary attire (clothes and shoes) for all auditions, rehearsals, and performances.  
1.3 Present a consistent positive attitude toward directors and production team members as an individual artist throughout the production process.  
1.4 Demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process. |
| 2. Prepare for auditions/interviews | For Actors and Dancers  
2.1 Select and prepare audition piece(s) suitable for the individual performer and available roles in the production.  
2.2 Memorize a monologue, song, and/or movement combination phrase with precision.  
2.3 Execute the vocalization (i.e. projection and articulation) and/or technique (i.e. movement/style embodiment) of the audition piece.  
2.4 Demonstrate an overall strong stage presence (i.e. command of the performance space) and dedication to character/choreography.  
For Stage Managers  
2.1 Prepare portfolio of prompt books and related materials.  
2.2 Explain management concepts and philosophies. |
| 3. Develop artistic and technical skills as part of rehearsal process | For Actors and Dancers  
3.1 Conduct character/movement research.  
3.2 Execute blocking/choreography as directed.  
3.3 Complete thorough-line/lyric memorization individually and timely.  
3.4 Master knowledge of role(s) within onstage conceptual relationships.  
For Stage Managers  
3.1 Demonstrate strong organizational and leadership skills.  
3.2 Solve technical problems associated with production.  
3.3 Manage and work well with multiple personnel and personalities.  
3.4 Call and run final performances as developed by production team. |
| 4. Execute skills in live performance | 4.1 Demonstrate awareness of public’s role in live performance and recognize how audience engagement effects performance.  
4.2 Demonstrate recognizable progression or growth in individual and ensemble work from auditions through final performance. |
| 5. Support post-performance production needs | 5.1 Articulate artistic choices garnered from script analysis, the rehearsal process, and/or choreographic study whether verbally, as in the case of post-show discussions, or in writing for production analysis papers.  
5.2 Apply knowledge of set/wardrobe construction and theatre management to active participation in production strike. |
Each academic year, the Department of Theatre and Dance will evaluate one of the above THEA 121 learning goals by focusing specifically on two to four of its corresponding learning objectives. Our tentative assessment calendar is as follows:

<table>
<thead>
<tr>
<th>ACADEMIC YEAR</th>
<th>LEARNING OBJECTIVES/OUTCOMES EVALUATED</th>
</tr>
</thead>
<tbody>
<tr>
<td>2010-2011</td>
<td>1.1, 1.2</td>
</tr>
<tr>
<td>2011-2012</td>
<td>1.1, 1.2, 1.3, 1.4</td>
</tr>
<tr>
<td>2012-2013</td>
<td>1.3, 1.4, 2.1, 2.2</td>
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<tr>
<td>2013-2014</td>
<td>2.1, 2.2, 2.3, 2.4</td>
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<tr>
<td>2014-2015</td>
<td>2.3, 2.4, 3.1, 3.2</td>
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<td>2015-2016</td>
<td>3.1, 3.2, 3.3, 3.4</td>
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<tr>
<td>2016-2017</td>
<td>3.3, 3.4, 4.1, 4.2</td>
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<tr>
<td>2017-2018</td>
<td>4.1, 4.2, 5.1, 5.2</td>
</tr>
<tr>
<td>2018-2019</td>
<td>5.1, 5.2</td>
</tr>
</tbody>
</table>

This calendar operates on a rotation, for it allows the department to evaluate the same learning outcomes for two consecutive years. This enables the department to track student learning progress and evaluate the effects of any necessary changes that we may have to implement to improve student learning. Furthermore, due to the fact that the learning goals for THEA 121 are derived from the department’s programmatic learning goals, the faculty is constantly evaluating students in all of the above areas and in all coursework. This assessment plan simply narrows our focus for the purposes of assessing THEA 121.

b. How will you know if these changes achieved the desired results?

The department will know if these changes achieve the desired results if:

a) The department as a whole is able to collect and analyze verifiable data from across multiple sections of THEA 121.

b) Both faculty and students can articulate or demonstrate aspects of student learning after evaluating or completing THEA 121.

c) The long-term data shows an improvement in the overall breadth and depth of student learning in THEA 121.

5. What assessment activities are planned for the upcoming academic year?

For the 2010-2011 academic year, the Department of Theatre and Dance will focus specifically on the learning goal that students will be able to demonstrate professionalism as a performance artist. More specifically, we will evaluate the first two learning objectives associated with this goal in at least four sections, i.e. four different departmental productions, of THEA 121. During auditions and throughout the rehearsal and performance process,
faculty, with the assistance of student stage managers, will document students’ attendance and attire daily. At the completion of each production, faculty members and/or stage managers will submit their data to the department for analysis. The faculty will compare and contrast the data from each production at the end of the academic year and report their findings in the annual assessment report.

In addition, the department is also developing syllabi (see Appendices), production rubrics, and course evaluations specifically for THEA 121 to help facilitate this assessment plan. Course syllabi will be distributed as the first rehearsal for each production, rubrics will be used to create some grading uniformity across sections THEA 121, and evaluations will be distributed and collected at the last meeting of each production.
APPENDIX A
SAMPLE SYLLABUS OF THEA 121 FOR DANCE CONCERT

SACRAMENTO STATE DEPARTMENT OF THEATRE AND DANCE
FALL <SEMESTER>
Professor Lorelei Bayne, Director

THEA 121. REHEARSAL AND PERFORMANCE
SYLLABUS

PRODUCTION: DANCE SITES

Rehearsal Process and Performance Process at Sacramento State in Faculty or Guest Artist works is a privilege and will be treated as such. Etiquette/ procedures are as follows:

- Must be on time to rehearsal, which means 10 min. before start time to warm-up.
- Must be professional in work ethic and attitude, and all that entails, toward choreographer and other dancers, -No talking, eating, chewing gum, cell phones, etc...
- Must call choreographer AND director of production beforehand, if late or emergency conflict arises.

Bayne Cell-646-246-0977

- After two absences (including showings) during rehearsal process performer will be dropped from cast unless worked out with Director beforehand.
- Lateness will not be tolerated, 2 late=1 absence.
- No animals or children at rehearsals.
- Performer must be responsible as to how many shows in the Dept. of Theatre and Dance, he/she is in.
- Performer will be evaluated at mid-process by choreographer and director of show
- Do not make a commitment if you have doubts, and unless you are serious

PERFORMER GRADE EVALUATION
Evaluation of Dancers by Choreographers
At the end of the term, each choreographer will complete a written evaluation of each dancer in piece. The evaluation will include the following for the performer’s grade in any production:

- Rehearsal Attendance: a complete list of rehearsals, absences, latenesses, early departures, etc. Choreographers should note illnesses or other explanations (reasonable or not) for missed rehearsals.

Performer MUST notify DIRECTOR, Lorelei Bayne, as well as their choreographer, if missing a scheduled rehearsal. Bayne Cell-646-246-0977

- Professionalism
- Participation/Attitude
- Overall Growth
- Overall Performance: What is your final assessment of their performance in your work? How did they meet your vision? Why or why not did they achieve the level of success you expected?

Attendance at ALL cast warm-up classes before performances

Director of Production will issue final grade

Other
At the end of the term, the following will also figure into the dancer’s final grade:

- Observations by Dr. Goodrich, and all Dance Professors, and Ron Reisner throughout the term and concert/show technical crew
- Cooperation/assistance/professional etiquette with stage management, technical crew and designers

(*See professor/choreographer at ANY time for questions or concerns, work closely with your faculty mentor/choreographer during process and ENJOY this process!)
APPENDIX B
SAMPLE SYLLABUS OF THEA 121 FOR THEATRE PRODUCTION

SYLLABUS. THEA 121. REHEARSAL AND PERFORMANCE  
<Professor/Director>  
<Theatre Production Title>

COURSE DESCRIPTION & OBJECTIVES
This course entails your participation in the preparation, rehearsal and performance of a departmental production. You will spend approximately 50 hours of participation time in rehearsal and performance for one unit of credit. Admission to this course is by audition only. You may take a total of six undergraduate THEA 121 units.
**THEA 121 fulfills theatre major requirements.

Upon the completion of this course, you must be able to:
1. Demonstrate professionalism as a performance artist.
2. Develop your artistic/technical skills as part of rehearsal process.
3. Execute those skills in live performance.
4. Support the post-performance needs of this production.

COURSE EXPECTATIONS & REQUIREMENTS
In order to create and maintain a positive learning and productive rehearsal and performance environment, it is imperative that you treat me, your cast members, and your production staff with respect. Therefore, disruptive behavior will not be tolerated. Please remember to turn off all cell phones prior to rehearsal.

NO FOOD OR DRINK IS ALLOWED IN THE THEATRE AT ANY TIME!
- **Professionalism (20%).** You are expected to arrive on time if not early for all rehearsals and performances; dress appropriately yet comfortably for all rehearsals (you are also encouraged to rehearse in character shoes); present a consistent positive attitude toward me and all production team members; and demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process. This may include rehearsing in addition to scheduled rehearsals and/or completing behind-the-scenes assignments to enhance the production.
- **Artistic Development (20%).** You are expected to conduct and apply script analysis and related character research; execute blocking as directed; complete line memorization promptly; and master your role(s) within onstage conceptual relationships. I expect your growth to continue from auditions through the final performance, for there is always room for improvement!
- **Final Performance (20%).** You are expected to demonstrate your awareness of public’s role in live performance by adjusting your final performances in agreement with the audience. In other words, TAKE THE STAGE! The audience feeds off of your energy and commitment!
- **Post-Production (20%).** You are expected to articulate your artistic choices during classroom visits, post-show discussions, and statements for public affairs. You are also expected to actively participate in strike immediately following the final performance.

ATTENDANCE & LATE POLICY
You may not arrive late to a rehearsal or performance. Your final grade will drop an entire letter grade if you are absent from a rehearsal or performance (three tardies equal one absence). You must contact the stage manager a minimum of 2 hours in advance if you believe you might have a rehearsal or performance conflict.

GRADE BREAKDOWN
<table>
<thead>
<tr>
<th>Component</th>
<th>Percentage</th>
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<tbody>
<tr>
<td>Audition (graded upon casting)</td>
<td>20%</td>
</tr>
<tr>
<td>Professionalism</td>
<td>20%</td>
</tr>
<tr>
<td>Artistic Development</td>
<td>20%</td>
</tr>
<tr>
<td>Final Performance</td>
<td>20%</td>
</tr>
<tr>
<td>Post-Production</td>
<td>20%</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

REHEARSAL SCHEDULE
TBD by Director