

2016-2017 Annual Assessment Report Template

For instructions and guidelines visit our [website](#)
or [contact us](#) for more help.

Please begin by selecting your program name in the drop down. If the program name is not listed, please enter it below:

BA Theatre

OR

Question 1: Program Learning Outcomes

Q1.1.

Which of the following Program Learning Outcomes (PLOs), Sac State Baccalaureate Learning Goals (BLGs), and emboldened Graduate Learning Goals (GLGs) did you assess? [Check all that apply]

- 1. **Critical Thinking**
- 2. **Information Literacy**
- 3. **Written Communication**
- 4. **Oral Communication**
- 5. Quantitative Literacy
- 6. **Inquiry and Analysis**
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. **Intercultural Knowledge, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20. Other, specify any assessed PLOs not included above:

a. CREATE PERFORMANCE

b.

c.

Q1.2.

Please provide more detailed background information about **EACH PLO** you checked above and other information including how your specific PLOs are **explicitly** linked to the Sac State **BLGs/GLGs**:

This PLO states: Through independent study and laboratory rehearsal processes, students will be able to 1) analyze a script 2) explain risk-taking artistic vision and choices 3) collaborate with other artists 4) combine elements of visual storytelling and 5) perform.

This PLO aligns directly with the Integrative Learning BLG in that students are expected to synthesize multiple aspects of theatre to create an advanced accomplishment in this specialized study.

Q1.2.1.

Do you have rubrics for your PLOs?

1. Yes, for all PLOs

2. Yes, but for some PLOs

3. No rubrics for PLOs

4. N/A

5. Other, specify:

Q1.3.

Are your PLOs closely aligned with the mission of the university?

1. Yes

2. No

3. Don't know

Q1.4.

Is your program externally accredited (other than through WASC Senior College and University Commission (WSCUC))?

1. Yes

2. No (skip to **Q1.5**)

3. Don't know (skip to **Q1.5**)

Q1.4.1.

If the answer to Q1.4 is **yes**, are your PLOs closely aligned with the mission/goals/outcomes of the accreditation agency?

1. Yes

2. No

3. Don't know

Q1.5.

Did your program use the *Degree Qualification Profile* ("DQP", see <http://degreeprofile.org>) to develop your PLO(s)?

1. Yes

2. No, but I know what the DQP is

3. No, I don't know what the DQP is

4. Don't know

Q1.6.

Did you use action verbs to make each PLO measurable?

1. Yes

2. No

3. Don't know

(Remember: **Save your progress**)

Question 2: Standard of Performance for the Selected PLO

Q2.1.

Select **OR** type in **ONE(1)** PLO here as an example to illustrate how you conducted assessment (be sure you *checked the correct box* for this PLO in Q1.1):

Other PLO (Type in below)

If your PLO is **not listed**, please enter it here:

Create Performance

Q2.1.1.

Please provide more background information about the **specific PLO** you've chosen in Q2.1.

Theatre faculty expect theatre majors to be able to create performance by the time they graduate. This means they are able to collaborate with others and engage in the creative process to generate a performance, whether for class or public viewing.

Q2.2.

Has the program developed or adopted **explicit** standards of performance for this PLO?

- 1. Yes
- 2. No
- 3. Don't know
- 4. N/A

Q2.3.

Please **provide the rubric(s) and standards of performance** that you have developed for this PLO here or in the appendix.

Standard of performance: 100% of theatre majors will score 3 or higher on all areas of the Create Performance rubric.

See attached rubric.



Create Performance Rubric 6.pdf
59.81 KB



No file attached

Q2.4. PLO	Q2.5. Stdrd	Q2.6. Rubric	Please indicate where you have published the PLO , the standard of performance, and the rubric that was used to measure the PLO:
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	1. In SOME course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2. In ALL course syllabi/assignments in the program that address the PLO
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	3. In the student handbook/advising handbook
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	4. In the university catalogue

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	5. On the academic unit website or in newsletters
<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/>	6. In the assessment or program review reports, plans, resources, or activities
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	7. In new course proposal forms in the department/college/university
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	8. In the department/college/university's strategic plans and other planning documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	9. In the department/college/university's budget plans and other resource allocation documents
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	10. Other, specify: <input type="text"/>

Question 3: Data Collection Methods and Evaluation of Data Quality for the Selected PLO

Q3.1.

Was assessment data/evidence **collected** for the selected PLO?

1. Yes
 2. No (skip to Q6)
 3. Don't know (skip to Q6)
 4. N/A (skip to Q6)

Q3.1.1.

How many assessment tools/methods/measures **in total** did you use to assess this PLO?

Q3.2.

Was the data **scored/evaluated** for this PLO?

1. Yes
 2. No (skip to Q6)
 3. Don't know (skip to Q6)
 4. N/A (skip to Q6)

Q3.2.1.

Please describe how you collected the assessment data for the selected PLO. For example, in what course(s) or by what means were data collected:

The faculty collected final reflective essays from all students enrolled in our capstone course, THEA 190. Senior Production. In this class, the students prepared and performed "The Curate Shakespeare" as an ensemble company. After collecting the essays, full-time theatre faculty evaluated them against the Create Performance rubric.

(Remember: **Save your progress**)

Question 3A: Direct Measures (key assignments, projects, portfolios, etc.)

Q3.3.

Were direct measures (key assignments, projects, portfolios, course work, student tests, etc.) used to assess this PLO?

1. Yes
 2. No (skip to Q3.7)
 3. Don't know (skip to Q3.7)

Q3.3.1.

Which of the following direct measures (key assignments, projects, portfolios, course work, student tests, etc.) were used? [Check all that apply]

- 1. Capstone project (e.g. theses, senior theses), courses, or experiences
- 2. Key assignments from required classes in the program
- 3. Key assignments from elective classes
- 4. Classroom based performance assessment such as simulations, comprehensive exams, or critiques
- 5. External performance assessments such as internships or other community-based projects
- 6. E-Portfolios
- 7. Other Portfolios
- 8. Other, specify:

Q3.3.2.

Please **provide** the direct measure (key assignments, projects, portfolios, course work, student tests, etc.) you used to collect data, THEN **explain** how it assesses the PLO:

See attached assignment for THEA 190.

This assignment assesses the PLO by asking student to reflect on their creative process throughout the course of THEA 190.



190 assignment.pdf
33.73 KB



No file attached

Q3.4.

What tool was used to evaluate the data?

- 1. No rubric is used to interpret the evidence (skip to Q3.4.4.)
- 2. Used rubric developed/modified by the faculty who teaches the class (skip to Q3.4.2.)
- 3. Used rubric developed/modified by a group of faculty (skip to Q3.4.2.)
- 4. Used rubric pilot-tested and refined by a group of faculty (skip to Q3.4.2.)
- 5. The VALUE rubric(s) (skip to Q3.4.2.)
- 6. Modified VALUE rubric(s) (skip to Q3.4.2.)
- 7. Used other means (Answer Q3.4.1.)

Q3.4.1.

If you used other means, which of the following measures was used? [Check all that apply]

- 1. National disciplinary exams or state/professional licensure exams (skip to Q3.4.4.)
- 2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.) (skip to Q3.4.4.)
- 3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.) (skip to Q3.4.4.)
- 4. Other, specify: (skip to Q3.4.4.)

Q3.4.2.

Was the **rubric** aligned directly and explicitly **with the PLO**?

- 1. Yes
- 2. No

3. Don't know
 4. N/A

Q3.4.3.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the rubric**?

1. Yes
 2. No
 3. Don't know
 4. N/A

Q3.4.4.

Was the **direct measure** (e.g. assignment, thesis, etc.) aligned directly and explicitly **with the PLO**?

1. Yes
 2. No
 3. Don't know
 4. N/A

Q3.5.

How many faculty members participated in planning the assessment data **collection** of the selected PLO?

2...The faculty member teaching the course and the department chair.

Q3.5.1.

How many faculty members participated in the **evaluation** of the assessment data for the selected PLO?

5

Q3.5.2.

If the data was evaluated by multiple scorers, was there a norming process (a procedure to make sure everyone was scoring similarly)?

1. Yes
 2. No
 3. Don't know
 4. N/A

Q3.6.

How did you **select** the sample of student work (papers, projects, portfolios, etc.)?

The sample was gathered from all 9 students enrolled in the course.

Q3.6.1.

How did you **decide** how many samples of student work to review?

We reviewed all student work from the class, as it was a small class.

Q3.6.2.

How many students were in the class or program?

9 enrolled in the class.

Q3.6.3.

How many samples of student work did you evaluated?

9

Q3.6.4.

Was the sample size of student work for the direct measure adequate?

1. Yes
 2. No
 3. Don't know

(Remember: **Save your progress**)

Question 3B: Indirect Measures (surveys, focus groups, interviews, etc.)

Q3.7.

Were indirect measures used to assess the PLO?

1. Yes
 2. No (skip to **Q3.8**)
 3. Don't Know (skip to **Q3.8**)

Q3.7.1.

Which of the following indirect measures were used? [**Check all that apply**]

1. National student surveys (e.g. NSSE)
 2. University conducted student surveys (e.g. OIR)
 3. College/department/program student surveys or focus groups
 4. Alumni surveys, focus groups, or interviews
 5. Employer surveys, focus groups, or interviews
 6. Advisory board surveys, focus groups, or interviews
 7. Other, specify:

Q3.7.1.1.

Please explain and attach the indirect measure you used to collect data:

The department created and administered an open-ended survey for the THEA 190 course that listed the following questions:

1. What did you learn in THEA 190?
2. How did the class help you grow as an artist?
3. What do you now believe is most important to the creative process?
4. What did you appreciate most about THEA 190?
5. What did you appreciate least about THEA 190?
6. How can the department improve this capstone course?

The purpose of this survey was 2-fold: 1) to gain a better sense of the students' learning experience in the course and 2) to improve the course, as this was the first time we offered/taught it.

The anonymous survey results are attached.



THEA 190 Assessment Survey Results Spring 2017.pdf
113.12 KB



No file attached

Q3.7.2.

If surveys were used, how was the sample size **decided**?

We surveyed the entire class.

Q3.7.3.

If surveys were used, how did you **select** your sample:

We selected the entire class.

Q3.7.4.

If surveys were used, what was the response rate?

100%

Question 3C: Other Measures (external benchmarking, licensing exams, standardized tests, etc.)

Q3.8.

Were external benchmarking data, such as licensing exams or standardized tests, used to assess the PLO?

1. Yes
2. No (skip to **Q3.8.2**)
3. Don't Know (skip to **Q3.8.2**)

Q3.8.1.

Which of the following measures was used? [Check all that apply]

1. National disciplinary exams or state/professional licensure exams
2. General knowledge and skills measures (e.g. CLA, ETS PP, etc.)
3. Other standardized knowledge and skill exams (e.g. ETC, GRE, etc.)
4. Other, specify:

Q3.8.2.

Were other measures used to assess the PLO?

1. Yes
2. No (skip to **Q4.1**)
3. Don't know (skip to **Q4.1**)

Q3.8.3.

If other measures were used, please specify:

 No file attached

 No file attached

(Remember: **Save your progress**)

Question 4: Data, Findings, and Conclusions


Q4.1.

Please provide simple tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO in **Q2.1**:

See attached.

The data collected for this PLO shows that most students are scoring at or above the department standard of 3.0 for each "Create Performance" Learning Outcome. Students are strongest in the area of Collaboration, for they recognize the importance of open communication and respect for fellow artists. Student papers were most perceptive in this area and provided concrete feedback. Students are weakest in the area of combining elements of visual storytelling into concept and performance, meaning that they are not articulating how they intentionally synthesized multiple aspects of the production process, i.e. the script, costumes, scenery, lighting, props, etc., together to create one holistic, concept-driven, performance.

Overall, the program is pleased with our findings considering it is the first time we have offered THEA 190. We conclude that the program is headed in the right direction with this course, for students have gained valuable, first-hand experience with creating performance.


 190 Assessment Data 2017.pdf
80.69 KB

 No file attached

Q4.2.

Are students doing well and meeting the program standard? If not, how will the program work to improve student performance of the selected PLO?

Overall, students are meeting the program standard in that the majority of the students scored a 3 or higher across all areas of the rubric.

 No file attached

 No file attached

Q4.3.

For the selected PLO, the student performance:

- 1. **Exceeded** expectation/standard
- 2. **Met** expectation/standard
- 3. **Partially** met expectation/standard
- 4. Did not meet expectation/standard
- 5. No expectation/standard has been specified
- 6. Don't know

Question 4A: Alignment and Quality

Q4.4.

Did the data, including the direct measures, from all the different assessment tools/measures/methods directly align with the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Q4.5.

Were **all** the assessment tools/measures/methods that were used good measures of the PLO?

- 1. Yes
- 2. No
- 3. Don't know

Question 5: Use of Assessment Data (Closing the Loop)

Q5.1.

As a result of the assessment effort and based on prior feedback from OAPA, do you anticipate *making any changes* for your program (e.g. course structure, course content, or modification of PLOs)?

- 1. Yes
- 2. No (skip to **Q5.2**)
- 3. Don't know (skip to **Q5.2**)

Q5.1.1.

Please describe *what changes* you plan to make in your program as a result of your assessment of this PLO. Include a description of how you plan to assess the impact of these changes.

The program plans to make the following changes: 1) Revise aspects of the THEA 190 course design, so each area of the PLO is better addressed across all students. 2) Create a senior production portfolio assignment that better aligns with the PLO rubric to better assess the PLO.

The program will assess the impact of these changes by evaluating both the THEA 190 performances and complete portfolios at the end of spring semester 2018. We will then compare the data from 2017 and 2018 to determine the impact of the changes.

Q5.1.2.

Do you have a plan to assess the *impact of the changes* that you anticipate making?

- 1. Yes
- 2. No
- 3. Don't know

Q5.2.

Since your last assessment report, **how have the assessment data from then been used** so far?

	1. Very Much	2. Quite a Bit	3. Some	4. Not at All	5. N/A
1. Improving specific courses	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Modifying curriculum	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Improving advising and mentoring	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Revising learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Revising rubrics and/or expectations	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Developing/updating assessment plan	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Annual assessment reports	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Program review	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
9. Prospective student and family information	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
10. Alumni communication	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
11. WSCUC accreditation (regional accreditation)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
12. Program accreditation	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
13. External accountability reporting requirement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
14. Trustee/Governing Board deliberations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
15. Strategic planning	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
16. Institutional benchmarking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
17. Academic policy development or modifications	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
19. Resource allocation and budgeting	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
20. New faculty hiring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

21. Professional development for faculty and staff	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
22. Recruitment of new students	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
23. Other, specify:	<input type="text"/>				

Q5.2.1.

Please provide a detailed example of how you used the assessment data above:

The department developed a new assessment plan based on revisions to PLOs and the creation of rubrics for each PLO in the fall of 2016.

Q5.3.

To what extent did you apply **last year's feedback** from the Office of Academic Program Assessment in the following areas?

	1. Very Much	2. Quite a bit	3. Some	4. Not at All	5. N/A
1. Program Learning Outcomes	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
2. Standards of Performance	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
3. Measures	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Rubrics	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
5. Alignment	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
6. Data Collection	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
7. Data Analysis and Presentation	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
8. Use of Assessment Data	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Other, please specify:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Q5.3.1.

Please share with us an example of how you applied **last year's feedback** from the Office of Academic Program Assessment in any of the areas above:


We simply noted the areas that were strong and tried to focus moreso on the areas needing improving.

(Remember: **Save your progress**)

Additional Assessment Activities

Q6.

Many academic units have collected assessment data on aspect of their program *that are not related to the PLOs* (i.e. impacts of an advising center, etc.). **If** your program/academic unit has collected data on program *elements*, please briefly report your results here:

 No file attached

 No file attached

Q7.

What PLO(s) do you plan to assess next year? [Check all that apply]

- 1. **Critical Thinking**
- 2. **Information Literacy**
- 3. **Written Communication**
- 4. **Oral Communication**
- 5. Quantitative Literacy
- 6. **Inquiry and Analysis**
- 7. Creative Thinking
- 8. Reading
- 9. Team Work
- 10. Problem Solving
- 11. Civic Knowledge and Engagement
- 12. **Intercultural Knowledge, Competency, and Perspectives**
- 13. Ethical Reasoning
- 14. Foundations and Skills for Lifelong Learning
- 15. **Global Learning and Perspectives**
- 16. Integrative and Applied Learning
- 17. Overall Competencies for GE Knowledge
- 18. **Overall Disciplinary Knowledge**
- 19. **Professionalism**
- 20. Other, specify any PLOs not included above:


- a.
- b.
- c.

Q8. Please attach any additional files here:



Theatre BA Assessment Plan.pdf
175.89 KB

 No file attached

 No file attached

 No file attached

Q8.1.

Have you attached any files to this form? If yes, please list every attached file here:

1. Updated Assessment Plan for Theatre BA

Program Information (**Required**)

Program:

(If you typed your program name at the beginning, please skip to Q10)

Q9.

Program/Concentration Name: [skip if program name appears above]

BA Theatre

Q10.

Report Author(s):

Melinda Wilson Ramey in consultation with Full-time Theatre Faculty

Q10.1.

Department Chair/Program Director:

Melinda Wilson Ramey

Q10.2.

Assessment Coordinator:

Melinda Wilson Ramey

Q11.

Department/Division/Program of Academic Unit

Theatre & Dance

Q12.

College:

College of Arts & Letters

Q13.

Total enrollment for Academic Unit during assessment semester (see Departmental Fact Book):

Theatre 72
Dance 33
Total 105

Q14.

Program Type:

1. Undergraduate baccalaureate major
2. Credential
3. Master's Degree
4. Doctorate (Ph.D./Ed.D./Ed.S./D.P.T./etc.)
5. Other, specify:

Q15. Number of **undergraduate degree programs** the academic unit has?

2

Q15.1. List all the names:

Theatre BA

Dance BA

Q15.2. How many concentrations appear on the diploma for this undergraduate program?

0

Q16. Number of **master's degree programs** the academic unit has?

0

Q16.1. List all the names:

Q16.2. How many concentrations appear on the diploma for this master's program?

N/A

Q17. Number of **credential programs** the academic unit has?

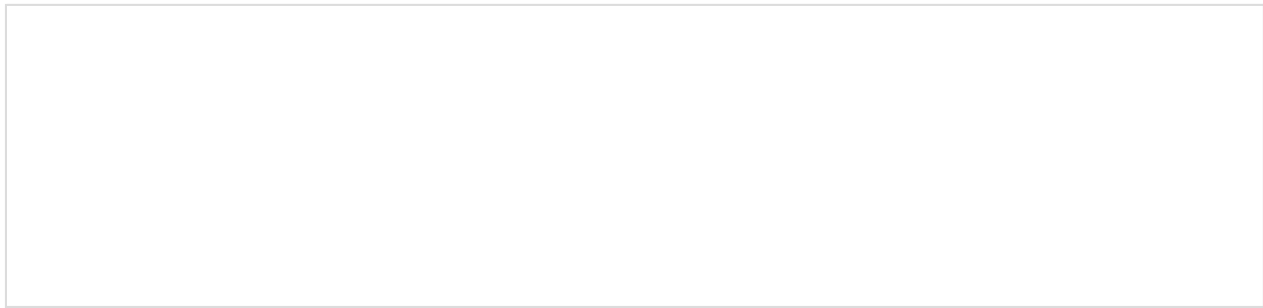
N/A

Q17.1. List all the names:

Q18. Number of **doctorate degree programs** the academic unit has?

0

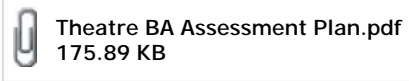
Q18.1. List all the names:



When was your assessment plan ...	1. Before 2011-12	2. 2012-13	3. 2013-14	4. 2014-15	5. 2015-16	6. 2016-17	7. No Plan	8. Don't know
Q19. developed?	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Q19.1. last updated?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q19.2. (REQUIRED)

Please **obtain** and **attach** your latest **assessment plan**:



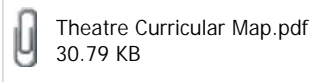
Q20.

Has your program developed a **curriculum map**?

- 1. Yes
- 2. No
- 3. Don't know

Q20.1.

Please **obtain** and **attach** your latest **curriculum map**:



Q21.

Has your program indicated in the curriculum map where assessment **of student learning** occurs?

- 1. Yes
- 2. No
- 3. Don't know

Q22.

Does your program have a capstone class?

- 1. Yes, indicate:
- 2. No
- 3. Don't know

Q22.1.

Does your program have **any** capstone project?

- 1. Yes
- 2. No
- 3. Don't know

(Remember: **Save your progress**)

ver. 5.15/17

Rubric 6. Create Performance (PLG 6)

Students will be able to 1) analyze a script 2) explain risk-taking artistic vision and choices 3) collaborate with other artists 4) combine elements of visual storytelling and 5) perform.

LEARNING OUTCOMES	EXCELLENT 1 (A)	GOOD 2 (B)	AVERAGE 3 (C)	FAIR 4 (D)	POOR 5 (F)
6.1. ANALYZE script(s) from multiple perspectives.	Demonstrates exceptional script analysis skills that fully consider and the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates good script analysis skills that consider most of the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates sufficient script analysis skills that acknowledge the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates some script analysis skills that minimally consider and the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates weak script analysis skills. Fails to consider the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.
6.2. EXPLAIN risk-taking artistic vision and choices.	Demonstrates exceptional willingness to be creative and take risks. Successfully articulates and justifies artistic choices with utmost clarity and precision.	Demonstrates willingness to be creative and take risks. Can articulate and justify most artistic choices with clarity and precision.	Demonstrates some willingness to be creative and take risks. Begins to articulate and justify some artistic choices.	Demonstrates little willingness to be creative and take risks. Barely articulates and justifies any artistic choices.	Fails to demonstrate any willingness to be creative and take risks. Does not articulate or justify artistic choices.
6.3. COLLABORATE with other artists (i.e. actors, scene partners, stage managers, designers, etc.)	Demonstrates ability to collaborate extremely well with other artists. Listens and shows respect at all times.	Demonstrates ability to collaborate well with other artists. Listens and shows respect most of the time.	Demonstrates willingness to collaborate with other artists. Listens and shows respect some of the time.	Demonstrates willingness, on occasion, to collaborate with other artists. Listens and shows respect at times.	Fails to collaborate with other artists. Do not listen to others' ideas or treat them with respect.
6.4. COMBINE elements of visual storytelling into concept and performance.	Demonstrates exceptional ability to combine/synthesize/incorporate all set, lighting, and costuming elements into production concept and performance.	Demonstrates good ability to combine/synthesize/incorporate most set, lighting, and costuming elements into production concept and performance.	Demonstrates an ability to combine/synthesize/incorporate a few set, lighting, and costuming elements into production concept and/or performance.	Demonstrates a willingness to combine/synthesize/incorporate set, lighting, and costuming elements into production concept and/or performance.	Fails to combine/synthesize/incorporate elements of set, lighting or costumes into production concept or performance.
6.5. PERFORM scenes, projects, and short productions for peer and/or public viewing.	Demonstrates exceptional execution of artistic/technical skills for final performance.	Demonstrates good execution of artistic/technical skills for final performance.	Demonstrates sufficient execution of artistic/technical skills for final performance.	Demonstrates minimal execution of artistic/technical skills for final performance.	Fails to execute artistic/technical skills for final performance.

THEATRE 190 Final REFLECTION Paper Guidelines

Please address the following points in paper-

- ❖ What expectations did you have going into the THEA 190 course? How did your vision change and/or stay the same, over the entire course of the process? Analyze...
- ❖ How did you employ accumulated tools and techniques, which you have garnered during your time at Sac State in the Department of Theatre, into this production? Address specifically: Do you feel capable of analyzing a script effectively?
Explain risk-taking in artistic vision and choices.
- ❖ What did you find challenging in your process? What could have made it easier/smoothed/more enjoyable?
- ❖ Comment on your production responsibilities. How did you navigate being a leader in ONE or more areas of the overall production (excepting of acting)?
- ❖ How did you feel about the overall outcome of the performances? What elements of visual story-telling did you employ? What does the concept of performance mean to you?
- ❖ Address specifically your growth as a performer. What aspects of performance do you find to be your most accessible? What areas of performance are you still working on? Do you feel you have the tools to go forward in these areas?
- ❖ Discuss all the ways collaboration plays into the THEA 190 Course. What did you gain by being "in it" together and as a team from start to finish? Comment on your Team Player skills with Directors, Stage Managers, Designers, and Actors.
- ❖ How did the individuals involved influence your experience overall? What did you appreciate about the collaboration? What frustrations did you encounter and how did you personally go forward with regards to those frustrations?

Over the Course of the Semester/Project Creation and Rehearsal/Performance
What does it mean to you to be an effective collaborator? Were you an effective collaborator?
What does it mean to you to be an effective communicator? Were you an effective communicator?
What does the concept of professionalism mean to you? Did you employ professionalism?

6 Pages Minimum, thoughtful reflection of your semester in THEA 190



ASSESSMENT SURVEY

What did you learn in THEA 190?

- I learned how to better collaborate with other students
- I learned how to better recite Shakespeare
- I learned how to handle publicity on a small scale
- I learned the importance of respecting peers in all aspects and actions, those of respecting time, communications, and being careful of tone and actions.
- I learned the challenges in what it takes to put on a show (more than in THEA 120/121)
- Even though we've all taken classes together, communication styles are very different
- Learned the importance of collaboration
- Learned how to work a technical aspect I did not know before
- Learned that you don't always need lavish production to put on a great show (sic)
- Collaboration with my peers
- How to work under pressure/tight deadlines
- How to overcome frustrations w/peers and keep focused on the project
- Effort and determination are as important as talent and skills
- The true amount of collaboration, give and take, and communication it takes to create a production, no matter how small.
- How to collaborate with a diverse group of people
- I learned about the specific process theatre requires when it comes to scheduling and organization
- How to promote your own show from rehearsals and prep to production
- I learned better communication and collaborative skills
- How to streamline the rehearsal process for efficiency
- How to be adaptive to change, no matter the stage of the process I was in
- How to work quickly and efficiently under a small amount of time. I.e. we only had about 25 rehearsals instead of the aug (sic) 50.
- Collaboration is a key essential element in nay theatre production
- There will be days that people will drop their responsibilities and as a team, we will need to help one another.
- The elements necessary to putting on a production
- Emphasis on the relatability and timelessness of Shakespeare
- Learned about the importance of respect in the workplace

How did this class help you grow as an artist?

- I became more grounded as a performer
- I got to use some creative painting skills to work with another student
- I shared my art with others and they with me, to create a really important project
- Being in charge of a specific responsibility opened my eyes into an area of work I did not realize was so important
- I learned how to work around the most difficult of schedules and thus developed better time management skills

- Playing many characters in one show helped with range
- This class helped me discover my strengths and weaknesses
- Helped in dealing with many different personalities
- My ability to see the entire picture (i.e. sets, lights, props, acting)
- I grew in my acting abilities
- My professionalism has grown as well
- This class put in practice the process for designing a show and it solidified and tested my knowledge and organization.
- I had never been so exposed in a play; this show/class allowed me to take risks that I hadn't gotten the chance to take before
- I made my first attempt in technical theatre
- Practiced making independent decisions (no strict deadlines)
- Gave me an opportunity to perform as a leading role
- This gave me more clarity as an actor and more confidence in my skills
- It pressed me to adapt quickly and make strong choices that I stuck with
- It gave me the chance to work outside my comfort zone and succeed
- I was exposed to multiple jobs at one time; stretching all my abilities I worked on bettering my acting, my design and my management skills.
- It pushed all limits; challenges every day occurred and I had to decide how to do better.
- I learned more about myself than I had already thought I knew. Part of me always knew I was okay at my emphasis, but looking back, I could not have done any of this without the knowledge I had learned overtime. If I had not had the knowledge, I would not have known how to overcome the challenges. Because of that, I learned more about my abilities.
- Enhanced by skill in terms of composing stage pictures
- Reinforced by theatre education, as those tools were used
- Solidified my passion for directing and producing theatre

What do you now believe is most important in the creative process?

- Collaboration from all sides. When creating a piece or project, it is so vital that everyone participate as equally as they can; otherwise feelings can become ill and the creative process suffers.
- Being able to let go of some ideas/make sacrifices
- Go with the flow of where the project takes you and allow the constant change to help you grow, rather than let it drag you down.
- Collaboration and communication
- Being open to other people's creative ideas
- Understanding when it's appropriate to get to work, when to have the spotlight and when to just absorb information.
- Collaboration, professionalism and material
- Collaboration i.e. willingness to step up at times or take a back seat
- Making the decision; after the decision you get started in process, you look at resources to support your decision, you put everything into making that decision a success because it was your decision.
- I think organization is essential to the creative process. Stage managers and directors have to put in so much work to keep the ball rolling and THEA 190 students were given a window to see this process. Also experimentation and collaboration.
- Communication, collaboration and a willingness to work hard and adapt to change
- Collaboration. None of us would have been able to do it without each other.

- Collaboration (willingness to work together), Equal workload for all involved and passion, enthusiasm for the project/work at hand

What did you appreciate the most about THEA 190?

- The times where we all come together to build
- I loved having Pr Felten head the project
- I appreciated getting a chance to put on a student-run production-it was very hands on
- The experience was great even if it was hectic
- Working together to achieve one goal was great
- The show and how well it fit us
- How I feel more prepared to go out into the professional world
- Tight deadlines-very real as how it will work in professional shows
- It was kind of a test; a way to prove to myself that I am capable of what it takes to put on a production
- This class was both a challenge and a lot of fun; it was rewarding for the sense of pride and accomplishment I felt at the end.
- I appreciated that it allowed us to be a bigger part of the production process and we were given more freedom as actors to make decisions on stage.
- I appreciated the challenges it set forth. It felt more real than I would have guessed it could have ever been.
- Exciting to perform; ability to be involved in a show directed by M. Felten
- The dramatical work I completed

What did you appreciate the least about THEA 190?

- I didn't like that it felt rushed and we had extra rehearsals without knowing we would.
- Sometimes it felt like not everyone was pulling the same weight.
- I did not appreciate having to add last minute rehearsals/additional meeting times. It's important to inform students on how much time this class takes. Being involved in 2 other shows performing and crewing, is not recommended.
- I wish I had known we would meet more than the class time.
- I did not appreciate the early class time.
- Lack of commitment from my fellow classmates
- Like any other group project, not everyone's enthusiasm matched mine.
- There was little I did not appreciate within the class, though social issues and arguments could be a minor problem.
- I did not appreciate the lack of communication; not just from students.
- Negative social behavior
- Lack of clear, organized course objectives
- Not too much tech (emphasis) and support

How can the department improve this capstone course?

- Have a clear understanding of what is to be done/accomplished in this class before the semester starts.
- Let students know there will be additional meetings outside of class.
- A solid description on what to expect
- More publicity for the show/include it in the season online.
- Have a list of everyone in the course prior to day 1 so that things like "SM", "AMS" and "Dramaturge" are enforced from the beginning.

- Start at the beginning of the semester if it is going to be a production
- Put it on the calendar
- Add a tech advisor in addition to the faculty director
- Bring in businesses in the area to create connections for students
- The class should be more clearly defined as a large time commitment. THEA 190 should be meeting 2-3 times a week and the weekly meetings should be listed on the class schedule. Students should also be given “tech days” where they are able to converse with faculty and staff to gain technical knowledge if/when questions arise.
- Can Transfers transfer crew unit(s)? It would help transfers get more acting experience at CSUS. I only did 3 semester at CSUS before graduating, so it was difficult to crew and break in as a performer.
- A more structured idea and layout for the class and what is to happen.
- More than just one class a week with more of a pre-set schedule to work with.
- Possibly turn a single crewing requirement into a lower division credit to help transfers balance time better.
- Faculty guidance.
- Clearly outline performance dates (Finalized beforehand)
- Emphasize all post grad options students are taking; not only those pursuing acting
- When describing course (pre-registration) be sure to make a note about outside time being needed for 190 outside class meetings

THEA 190 Assessment
REFLECTION ESSAYS SCORING

<i>Spring 2017</i>	6.1 Analyze	6.2 Explain	6.3 Collaborate	6.4 Combine	6.5 Create	AVERAGE
Paper 1 (NORMING)	4	3.6	5	4	4.3	4.18
Paper 2	4	3.6666667	4	3.66666667	4.3333333	3.9333333
Paper 3	3.33333333	4	3.66666667	4	3.3333333	3.6666667
Paper 4	3.33333333	3.6666667	4.66666667	3	3.6666667	3.6666667
Paper 5	3.66666667	4.3333333	4.33333333	4.33333333	4.6666667	4.2666667
Paper 6	4.33333333	4.6666667	5	4.66666667	4.3333333	4.6
Paper 7	3	3.3333333	3.66666667	2.66666667	3.6666667	3.2666667
Paper 8	2.66666667	3.6666667	3	2.33333333	3.6666667	3.0666667
Paper 9	3	2.3333333	3	2.33333333	2.6666667	2.6666667
AVERAGE	3.48148148	3.6962963	4.037037037	3.444444444	3.8481481	3.7014815



Theatre BA Assessment Plan

Fall 2016

This document contains information that describes the Theatre BA assessment plans and activities, including program learning goals, their connection to the criteria (rubrics) used to measure the program learning goals and their respective outcomes, and the standards of performance for each. It also describes how these goals are connected across courses in the Theatre BA curriculum and aligned with the University's baccalaureate mission and the learning standard of our accrediting body, the National Association of Schools of Theatre (NAST).

There are five sections to this document: I) Program Learning Goals and Outcomes; II) Curriculum Map, Key Assignments and Criteria Rubrics; III) Methods of Data Collection and Standards of Performance; and IV) Assessment Timeline.

I. Program Learning Goals and Outcomes

Upon graduation from the BA program, theatre students are expected to demonstrate a solid understanding of theatre terminology, theatre history and practices, and dramatic literature. They are then expected to apply that content knowledge and analytical skills to the "page to stage" creative process as actors, designers, and/or stage managers by demonstrating their ability to work creatively and collaboratively with members of a cast or production team on a live performance. With this in mind, program faculty have defined six program learning goals (PLG), broad objective statements, which are used to assess students' academic and artistic progress through the BA program. The learning goals are further defined or explained in their corresponding program learning outcomes (PLO), specific measureable goals, which provide faculty and students more detailed expectations of the learning goals. The program learning goals and outcomes align well with the missions of the university and department as well as NAST standards (see Table 1). All Theatre BA courses explore multiple program learning goals and outcomes that are listed and explained in detail and relationship to specific course objectives on course syllabi. The program learning goals and program learning outcomes are as follows:

Skills Base: Knowledge/Content

PLG 1. Recall and define key disciplinary ideologies.

PLO 1.1. Define basic theatre terminology.

PLO 1.2. Recall key concepts in the areas of acting, directing, design/technical theatre, and theatre history/dramatic literature.

Skills Base: Knowledge/Comprehension/Application

PLG 2. Interpret the elements of performance.

PLO 2.1. Identify Aristotle's foundational elements of drama (plot, character, thought, language/diction, song, and spectacle) that together compose theatrical productions.

PLO 2.2. Interpret how these elements operate both individually and collectively in play texts and productions.

Skills Base: Analysis

PLG 3. Analyze performance texts in relationship to specific contexts.

PLO 3.1. Analyze, that is compare and contrast, the genre, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts.

Skills Base: Application/Synthesis/Evaluation

PLG 4. Demonstrate professional standards as artists throughout the creative process.

PLO 4.1. Demonstrate professionalism.

PLO 4.2. Prepare for auditions and interviews.

PLO 4.3. Improve artistic and technical skills throughout rehearsal process.

PLO 4.4. Apply those skills in collaboration with others during both the planned and spontaneous demands of a live performance for public viewing

PLO 4.5. Support the requirements of pre- and post-production.

Skills Base: Knowledge/Comprehension/Analysis/Synthesis/Evaluation

PLG 5. Evaluate live performance.

PLO 5.1. Identify performance elements and/or conventions.

PLO 5.2. Describe performance elements and/or conventions.

PLO 5.3. Relate performance elements and/or conventions to theatre history, theatre technique, social/cultural influence and relevance, and/or each other.

PLO 5.4. Assess the artistic/social significance of performance elements and/or conventions to the theatre canon.

Skills Base: Analysis/Comprehension/Synthesis

PLG 6. Create Performance.

PLO 6.1. Analyze script from multiple perspectives.

PLO 6.2. Explain risk-taking artistic vision and choices.

PLO 6.3. Collaborate with other artists (i.e. actors, scene partners, stage managers, designers, etc.)

PLO 6.4. Combine elements of visual storytelling into concept and performance.

PLO 6.5. Perform scenes, projects, and short productions for peer and/or public viewing.

Table 1. Aligning (Linking) Theatre BA Program Learning Goals to Outcomes, CSUS Baccalaureate Learning Goals and NAST Standards

Learning Dimension (Learning Area)	THEATRE PROGRAM LEARNING GOALS	THEATRE PROGRAM LEARNING OUTCOMES	UNIVERSITY BACCALAUREATE LEARNING GOALS	EQUIVALENT NAST STANDARDS
Remember (Discipline Learning)	1. Recall and define key disciplinary ideologies.	Students will be able to define basic theatre terminology and recall key concepts in the areas of acting, directing, design/technical theatre, and theatre history/dramatic literature.	COMPETENCE IN THE DISCIPLINES: The ability to demonstrate the competencies and values listed below in <i>at least one major field of study</i> and to demonstrate informed understandings of other fields, drawing on the knowledge and skills of disciplines outside the major.	VII.D.2.a.1. The ability to think conceptually and critically about text, performance, and production.
Understand (Discipline Learning)	2. Interpret the elements of performance.	Students will be able to identify Aristotle's foundational elements of drama (plot, character, thought, language/ diction, song, and spectacle) that together compose theatrical productions and interpret how these elements operate both individually and collectively in play texts and productions.	COMPETENCE IN THE DISCIPLINES: The ability to demonstrate the competencies and values listed below in <i>at least one major field of study</i> and to demonstrate informed understandings of other fields, drawing on the knowledge and skills of disciplines outside the major.	VII.D.2.a.1. The ability to think conceptually and critically about text, performance, and production. VII.D.2.a.2. An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
Analyze (Intellectual Skills)	3. Analyze performance texts in relationship to specific contexts.	Students will be able to analyze, that is compare and contrast, the genre, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and historical contexts.	KNOWLEDGE OF HUMAN CULTURES AND THE PHYSICAL AND NATURAL WORLD through study in the <i>sciences and mathematics, social sciences, humanities, histories, languages, and the arts.</i> Focused by engagement with big questions, contemporary and enduring.	VII.D.3.a.1. Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed. VII.D.3.a.2. An understanding of procedures and approaches for realizing a variety of theatrical styles.
Apply (Applied Skills)	4. Demonstrate professional standards as artists throughout the creative process.	Students will be able to demonstrate professional standards as actors/stage managers and technical crew members by preparing for auditions and interviews; developing artistic and technical skills; executing those skills in collaboration with others during both the planned and spontaneous demands of a live performance for public viewing; and supporting the requirements of pre- and post-production.	INTELLECTUAL AND PRACTICAL SKILLS, INCLUDING: <i>inquiry and analysis, critical, philosophical and creative thinking, written and oral communication, quantitative literacy, information literacy, teamwork and problem solving.</i> practiced extensively, across the curriculum, in the context of progressively more challenging problems, projects, and standards for performance.	VII.D.2.a.2. An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces. VII.D.2.a.3. An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
Evaluate (Civic Engagement)	5. Evaluate live performance.	Students will be able to evaluate live performance, that is criticize university, community, and regional/professional theatre productions through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of contemporary performance.	PERSONAL AND SOCIAL RESPONSIBILITY, INCLUDING: <i>civic knowledge and engagement—local and global,* intercultural knowledge and competence, ethical reasoning and action, foundations and skills for lifelong learning</i> anchored through active involvement with diverse communities and real-world challenges.	VII.D.2.a.4. The ability to develop and defend informed judgments about theatre.
Create (Integrative Learning)	6. Create performance.	Students will be able to 1) analyze a script 2) explain risk-taking artistic vision and choices 3) collaborate with other artists 4) combine elements of visual storytelling and 5) perform.	**INTEGRATIVE LEARNING, INCLUDING: <i>synthesis and advanced accomplishment</i> across general and specialized studies.	VII.D.2.a.1. The ability to think conceptually and critically about text, performance, and production. VII.D.3.a.2. An understanding of procedures and approaches for realizing a variety of theatrical styles. VII.D.3.a.3. Intermediate to advanced competence in one or more theatre specializations in creation, performance, scholarship, or teaching.

II. Curriculum Map, Key Assignments and Criteria Rubrics

Once the theatre faculty developed the PLGs and PLOs, we ensured all theatre courses were aligned with them. The Curriculum Map (Table 2) is a visual representation that shows the alignment of all of our courses with PLGs. More specifically, it identifies which goals are introduced (I), developed (D), and/or mastered (M) in each course in the curriculum. This map shows that each course explores multiple PLGs. The specific assignments in each course are then used to assess the PLGs and PLOs.

Table 3 shows the key assignments used in each course. These key assignments include tests/exams, written critical and response papers, scene work, projects, performances and portfolios that give students many opportunities to demonstrate their development and mastery of PLGs throughout the Theatre BA. Courses and assignments are connected across the areas of 1) acting/directing, 2) theatre history/dramatic literature, 3) technical theatre/design, and 4) performance. Every class does not have an assignment for each PLG because the specific focus of the class may not correspond to a given PLG. However, the courses collectively address all goals as students progress through the program. These key assignments are ways of collecting data or evidence in each course. The highlighted key assignments particularly guide faculty through our students' achievements in required courses the program. We determine which particular assignment(s) will be assessed from a particular course(s) each year and examine that PLG, on a rotating basis, against program rubrics (see Rubrics 1-6). In addition to key assignments, the Theatre program may also create and administer student surveys as needed as an additional source of assessment data.

Table 2: The Curriculum Map for Theatre BA
Aligning (Linking) Program Learning Goals to Each Course in Curriculum

<i>I = Introduced; D = Developed; M= Mastered</i>		PLG1: Recall and define key disciplinary ideologies.	PLG2: Identify and interpret the elements of performance.	PLG3: Analyze performance texts/ compositions in relationship to specific contexts.	PLG4: Demonstrate professional standards as artists throughout the creative process.	PLG5: Evaluate live performance.	PLG6: Create performance.
Required Courses							
THEA 002.	Theatre History: Ancient to Ren.	I	I	I		I	I
THEA 003.	Theatre History After 1660	I	I	I		I	I
THEA 011.	Acting Study I	I, D	I, D	D	I	I, D	I, D
THEA 014.	Makeup/Costume Construction	I, D	I	I	I, D	I	I
THEA 016.	Stagecraft	I	D	D		I	
THEA 020.	Lighting	I	D	D		I	
THEA 100.	Script Analysis	D	D	D		D	
THEA 102A.	Voice and Movement I	I, D	I, D	I, D		I, D	I, D
THEA 104.	Acting Study II	D	D	D			
THEA 107.	Directing	I, D	D	D	D	D	D, M
THEA 120A/B/C.	Practicum in Tech. Prod.	I	D	I	D	I	D
THEA 121.	Rehearsal and Performance	D	D	D	D	D	M
THEA 190.	Senior Production	M	M	M	M	M	M
THEA 123.	Lighting and Set Design	I, D	I, D	I, D	I, D	I, D	I
THEA 131.	Costume Design	I, D	I, D	I, D	I, D	I, D	I
THEA 144.	Women in Theatre: Staging Diversity	I, D	I	D		I, D	D
THEA 170.	African American Theatre/Culture	I, D	I	D		I, D	
THEA 173.	Chicano/Latino Theatre	I	I	I		I	I
THEA 174.	Multicultural Persp. Am. Theatre	I, D	I	I, D		I, D	I, D
Elective Courses							
THEA 102B.	Voice and Movement II	D	D	D		D	D, M
THEA 109.	Musical Theatre	I, D	D	I, D	D	D	M
THEA 110.	Acting Study III	D	D	D	D		D
THEA 111.	Audition Technique	D	D, M	D	M, D	M, D	M
THEA 113.	Acting Styles: Shakespeare	I, D	D	D	D		D, M
THEA 115.	Puppetry	I, D	I, D	D	D	I, D	I, D
THEA 115A.	Multicultural Puppetry	I, D	I, D	I, D	I	I, D	I, D
THEA 118.	Children's Theatre	I	I	I	I, D	D	I, D
THEA 140.	Black Drama in African Diaspora	I, D	I	D		I, D	I
THEA 175.	Multicultural Persp. American Film	I	I	I		I	I

Table 3. Theatre Evidence Map at the Course Level for Theatre BA
Aligning (linking) Program Learning Goals to Key Assignments in Each Course in the Curriculum

		PLG1: Recall and define key disciplinary ideologies.	PLG2: Identify and interpret the elements of performance.	PLG3: Analyze performance texts/compositions in relationship to specific contexts.	PLG4: Demonstrate professional standards as artists throughout the creative process.	PLG5: Evaluate live performance.	PLG6: Create performance.
Required Courses							
THEA 002.	Theatre History: Ancient to Ren.	Exams	Prod response paper	Prod response paper		Response paper	Scene preparation
THEA 003.	Theatre History After 1660	Exams	Prod response paper	Prod response paper		Response paper	Scene preparation
THEA 011.	Acting Study I	Quiz		Scene work		Response paper	Final Monologue; scene work
THEA 014.	Stage Makeup and Costume Construction	Quizzes; tests	Response paper	Character Analysis	Sewing Project; Makeup Applications	Response paper	
THEA 016.	Stagecraft	Tests	Show project	Show project	Presentation		
THEA 020.	Lighting	Tests	Show project	Show project	Presentation		
THEA 100.	Script Analysis	Exams; quizzes	Final Paper	Prod response paper			Group presentation
THEA 102A.	Voice and Movement I		Solo & Group project	Response paper		Response paper	Final solo perf.
THEA 104.	Acting Study II	Quiz	Scene work	Character Analysis	Scene work	Quiz	Final performance
THEA 107.	Directing	Quizzes	Preview critiques; Portfolio Assignment	Prod response paper	Rehearsal reports	Response paper	10-min. play productions
THEA 120A/B/C.	Practicum in Tech. Prod.				Rehearsal/Performance		
THEA 121.	Rehearsal and Performance		Rehearsal Journal		Auditions, Rehearsal and Performance		Performances
THEA 190.	Senior Production						Performance; Final Portfolio
THEA 123.	Lighting and Set Design	Tests	Show projects	Show project	Presentations		Chapter Group Presentation
THEA 131.	Costume Design	Quizzes; tests	Design Assgn; Response paper	Design Assgn.	Design Assgn.	Response paper	
THEA 144.	Women in Theatre: Staging Diversity	Quizzes		Response paper	Partner Evals	Prod response paper	Performances
THEA 170.	African American Theatre/Culture	Quizzes		Critical papers		Critical papers	
THEA 173.	Chicano/Latino Theatre	Quizzes	Prod response paper	Response paper		Critical paper	Group presentation
THEA 174.	Multicultural Persp. Amer. Theatre	Quizzes		Essay Exam		Critical paper	Final project
Elective Courses							
THEA 102B.	Voice and Movement II	Midterm	Solo presentation/perf	Phonetic transcription	Solo performance	Response paper	Final group project
THEA 109.	Musical Theatre		Performance responses	Song selections and Vocal study	Song preparation	Response paper	Final showcase performance
THEA 110.	Acting Study III	Quiz	Scene work response		Scene work	Response paper	Final performance
THEA 111.	Audition Technique	Quiz			Mock audition		Audition package
THEA 113.	Acting Styles: Shakespeare	Midterm		Ch. Analysis/Scansion	Monologues/Scenes	Response paper	Final group perf.
THEA 115.	Puppetry	Quizzes	Papers	Papers	Puppet Construction	Paper	Puppet Show
THEA 115A.	Multicultural Puppetry	Discussion	Critical papers	Original Scripts	Puppet Construction	Critical Papers	Puppet Show
THEA 118.	Children's Theatre	Resource Glossary	Live perf. Assgn.	Blocking assgn.	Final Performance	Response papers	Improvisation assgn.
THEA 140.	Black Drama in African Diaspora	Quizzes		Presentations; Critical Papers		Critical paper	Final group project
THEA 175.	Multicultural Persp. in American Film	Exams	Critical paper	Group project		Critical paper	Film project

Rubric 1. Theatre Terminology (PLG 1)

Students will be able to define basic theatre terminology and recall key concepts in the areas of acting, directing, design/technical theatre, and theatre history/dramatic literature.

LEARNING OUTCOMES	Excellent 5 (A)	Good 4 (B)	Average 3 (C)	Fair 2 (D)	Poor 1 (F)
1.1 DEFINE basic theatre terminology	Demonstrates ability to define all theatre terms	Demonstrates ability to define most theatre terms	Demonstrates ability to define some theatre terms	Demonstrates ability to define a few theatre terms	Does not demonstrate ability to define any theatre terms
1.2 RECALL key concepts in areas of acting, directing, design/technical theatre, and theatre history/dramatic literature	Demonstrates strong recollection of all key concepts	Demonstrates good recollection of most key concepts	Demonstrates recollection of some key concepts	Demonstrates weak recollection of a few key concepts	Does not recall any key concepts

Rubric 2. Identify and Interpret Elements of Performance (PLG 2)

Students will be able to identify Aristotle's foundational elements of drama (plot, character, thought, language/diction, song, and spectacle) that together compose theatrical productions and interpret how these elements operate both individually and collectively in play texts and productions.

LEARNING OUTCOMES	Excellent 5 (A)	Good 4 (B)	Average 3 (C)	Fair 2 (D)	Poor 1 (F)
2.1 IDENTIFY elements of drama	Demonstrates ability to identify all elements of drama	Demonstrates ability to identify most elements of drama	Demonstrates ability to identify some elements of drama	Demonstrates ability to identify a few elements of drama	Does not demonstrate ability to identify any elements of drama
2.2 INTERPRET elements of drama	Demonstrates thorough understanding of all elements of drama and how they operate in play texts and inform productions	Demonstrates adequate understanding of most elements of drama and how they operate in play texts and inform productions	Demonstrates consideration of some elements of drama and how they operate in play texts and inform productions	Demonstrates awareness of a few elements of drama and how they operate in play texts and inform productions	Demonstrates little knowledge or understanding of any elements of drama and how they operate in play texts and inform productions

Rubric 3. Analyze Performance (PLG 3)
**Adapted from AACU Written Communication VALUE Rubric*

Students will be able to analyze, that is compare and contrast, the genre, structure, form, and content of diverse playwrights and performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts.

LEARNING OUTCOMES	EXCELLENT 5 (A)	GOOD 4 (B)	AVERAGE 3 (C)	FAIR 2 (D)	POOR 1 (F)
3.1 CONTEXT and PURPOSE Audience, purpose, and circumstances surrounding writing task(s).	Demonstrates a thorough understanding of context, audience, and purpose that is responsive to the assigned task(s) and focuses all elements of the work.	Demonstrates adequate consideration of context, audience, and purpose and a clear focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates consideration of context, audience, and purpose and some focus on the assigned task(s) (e.g., the task aligns with audience, purpose, and context).	Demonstrates awareness of context, audience, purpose, and to the assigned tasks(s) (e.g., begins to show awareness of audience's perceptions and assumptions).	Demonstrates minimal attention to context, audience, purpose, and to the assigned tasks(s) (e.g., expectation of instructor or self as audience).
3.2 CONTENT DEVELOPMENT Development of argument.	Uses appropriate, relevant, and compelling content to illustrate mastery of the subject, conveying the writer's understanding, and shaping the entire work.	Uses appropriate, relevant, and compelling content to explore ideas within the context of the discipline and shape the entire work.	Uses appropriate and relevant content to explore ideas within the context of the discipline and shape the most of the work.	Uses appropriate content to develop and explore ideas through some of the work.	Uses appropriate and relevant content to develop simple ideas in some parts of the work.
3.3 ANALYSIS OF THEATRE/DRAMA Original and compelling analysis of theatre/drama in relationship to class/assignment context.	Demonstrates excellent incorporation of textual analysis. Compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts in a compelling way throughout the writing.	Demonstrates good incorporation of textual analysis. Compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts in an interesting way through majority of the writing.	Demonstrates average incorporation of textual analysis. Compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts through most of the writing.	Demonstrates fair incorporation of textual analysis. Attempts to compare and contrast the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts in some of the writing.	Demonstration of textual analysis is weak. Poorly compares and contrasts the genre, structure, form, and content of diverse playwrights and/or performance artists (directors, actors, designers, etc.) in relationship to specific global, social, cultural, and/or historical contexts throughout the writing.
3.4 SOURCES AND EVIDENCE Use appropriate scholarly texts to support argument; properly cite those texts.	Demonstrates skillful use of high-quality, credible, relevant sources to develop ideas that are appropriate for the discipline and genre of the writing.	Demonstrates consistent use of credible, relevant sources to support ideas that are situated within the discipline and genre of the writing.	Demonstrates some use of credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use credible and/or relevant sources to support ideas that are appropriate for the discipline and genre of the writing.	Demonstrates an attempt to use sources to support ideas in the writing.
3.5 GRAMMAR AND EDITING. Control of Syntax and Mechanics	Uses graceful language that skillfully communicates meaning to readers with clarity and fluency, and is virtually error-free.	Uses straightforward language that generally conveys meaning to readers. The language in the portfolio has few errors.	Uses general language that conveys clear meaning to the reader. The language includes some errors.	Uses language that generally conveys meaning to readers with clarity, although writing may include many errors.	Uses language that sometimes impedes meaning because of errors in usage.

Rubric 4. Professional Standards (PLG 4)

Students will be able to demonstrate professional standards as actors/stage managers and technical crew members by preparing for auditions and interviews; developing artistic and technical skills; executing those skills in collaboration with others during both the planned and spontaneous demands of a live performance for public viewing; and supporting the requirements of pre- and post-production.

LEARNING OUTCOMES	Excellent 1 (A)	Good 2 (B)	Average 3 (C)	Fair 4 (D)	Poor 5 (F)
4.1 DEMONSTRATE PROFESSIONALISM AS A PERFORMANCE ARTIST a) Arrive on time if not early for all auditions, rehearsals, and performances; b) Dress appropriately in necessary attire (clothes and shoes) for all auditions, rehearsals, and performances; c) Present a consistent positive attitude toward directors and production team members as an individual artist throughout the production process; d) Demonstrate initiative and willingness to work within and for the larger group ensemble or team dynamic throughout the production process; e) Demonstrate individual respect for and proactive initiative in the preparation, training and development of their mental and physical instrument.	Demonstrates exceptional professionalism skills	Demonstrates very good professionalism skills	Demonstrates sufficient professionalism skills	Demonstrates some professionalism skills	Demonstrates little to no professionalism skills
4.2 PREPARE FOR AUDITIONS/INTERVIEWS <i>For Actors:</i> a) Select and prepare audition piece(s) suitable for the individual performer and available roles in the production; b) Memorize a monologue, song, and/or movement combination phrase with precision; c) Execute the vocalization (i.e. projection and articulation) and/or technique (i.e. movement/style embodiment) of the audition piece d) Demonstrate an overall strong stage presence (i.e. command of the performance space) and dedication to character. <i>For Stage Managers:</i> a) Prepare portfolio of prompt books and related materials; b) Explain management concepts and philosophies.	Demonstrates exceptional preparation for auditions/interviews	Demonstrates very good preparation for auditions/interviews	Demonstrates sufficient preparation for auditions/interviews	Demonstrates some preparation for auditions/interviews	Demonstrates little to no preparation for auditions/interviews
4.3 DEVELOP ARTISTIC AND TECHNICAL SKILLS AS PART OF REHEARSAL PROCESS <i>For Actors and Dancers:</i> a) Conduct character/movement research; b) Execute blocking as directed; c) Complete thorough-line/lyric memorization individually and timely; d) Master knowledge of role(s) within onstage conceptual relationships. <i>For Stage Managers:</i> a) Demonstrate strong organizational and leadership skills; b) Solve technical problems associated with production; c) Manage and work well with multiple personnel and personalities; d) Call and run final performances as developed by production team.	Demonstrates exceptional development of artistic/technical skills throughout rehearsal process.	Demonstrates very good development of artistic/technical skills throughout rehearsal process.	Demonstrates sufficient development of artistic/technical skills throughout rehearsal process.	Demonstrates some development of artistic/technical skills throughout rehearsal process.	Demonstrates little to no development of artistic/technical skills throughout rehearsal process.
4.4 EXECUTE SKILLS IN LIVE PERFORMANCE a) Demonstrate awareness of public's role in live performance and recognize how audience engagement affects performance; b) Demonstrate recognizable progression or growth in individual and ensemble work from auditions through final performance.	Demonstrates exceptional execution of skills during live performance.	Demonstrates very good execution of skills during live performance.	Demonstrates sufficient execution of skills during live performance.	Demonstrates some execution of skills during live performance.	Demonstrates little to no execution of skills during live performance.
4.5 SUPPORT POST-PERFORMANCE PRODUCTION NEEDS a) Articulate artistic choices garnered from script analysis and the rehearsal process whether verbally, as in the case of post-show discussions, or in writing for production analysis papers; b) Apply knowledge of set/wardrobe construction and theatre management to active participation in production strike.	Demonstrates exceptional support of post-performance production needs.	Demonstrates very good support of post-performance production needs.	Demonstrates sufficient support of post-performance production needs.	Demonstrates some support of post-performance production needs.	Demonstrates little to no support of post-performance production needs.

Rubric 5. Evaluate Live Performance (PLG 5)

Students will be able to evaluate live performance, that is criticize university, community, and regional/professional theatre productions through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of live contemporary theatre performance.

LEARNING OUTCOMES	EXCELLENT 5 (A)	GOOD 4 (B)	AVERAGE 3 (C)	FAIR 2 (D)	POOR 1 (F)
5.1 IDENTIFY performance elements and/or conventions.	Demonstrates a thorough recognition of multiple performance elements and conventions.	Demonstrates adequate recognition of some performance elements and/or conventions.	Demonstrates a recognition of a few performance elements and/or conventions.	Demonstrates minimal recognition of performance elements and/or conventions.	Demonstrates little to no recognition of any performance elements or conventions.
5.2 DESCRIBE performance elements and/or conventions.	Uses appropriate, relevant, and compelling descriptors to recall several specific details of viewing experience.	Uses appropriate and relevant descriptors to recall details of viewing experience.	Uses general descriptors to recall aspects of viewing experience.	Uses minimal descriptors to recall some parts of viewing experience.	Uses simple or no descriptors to recall overall viewing experience.
5.3 RELATE performance elements and/or conventions to theatre history, theatre technique, social/cultural influence and relevance, and/or each other.	Demonstrates excellent interpretation of viewing experience in relationship to specific technical, historical, and/or social/cultural contexts. Compares and contrasts multiple elements/conventions/moments across the viewing experience in a compelling way throughout writing.	Demonstrates good interpretation of viewing experience in relationship to particular technical, historical, and/or social/cultural contexts. Compares and contrasts many elements/conventions/moments across the viewing experience in an interesting	Demonstrates average interpretation of viewing experience in relationship to technical, historical, and/or social/cultural contexts. Compares and contrasts a few elements/conventions/moments across the viewing experience throughout most of the writing.	Demonstrates fair interpretation of viewing experience in relationship to technical, historical, and/or social/cultural contexts. Compares and contrasts elements/conventions/moments across the viewing experience throughout some of the writing.	Interpretation of viewing experience is weak. Poorly compares and contrasts elements/conventions/moments throughout the writing.
5.4 ASSESS the artistic/social significance of performance elements and/or conventions to the theatre canon.	Demonstrates excellent incorporation of production analysis. Discusses an original and informed evaluation of multiple genres, forms, contents, concepts, techniques, etc. across theatre/dance canonical history in a compelling way throughout writing.	Demonstrates good incorporation of production analysis. Discusses many genres, forms, contents, concepts, techniques, etc. in an interesting way through a majority of the writing.	Demonstrates average incorporation of production analysis. Discusses genres, forms, contents, concepts, techniques, etc. through most of the writing.	Demonstrates fair incorporation of production analysis. Discusses a few genres, forms, contents, concepts, techniques, etc. in some of the writing.	Demonstration of production analysis is weak. Discussion of genres, forms, contents, concepts, techniques, etc. is poor and minimal throughout the writing.

Rubric 6. Create Performance (PLG 6)

Students will be able to 1) analyze a script 2) explain risk-taking artistic vision and choices 3) collaborate with other artists 4) combine elements of visual storytelling and 5) perform.

LEARNING OUTCOMES	EXCELLENT 1 (A)	GOOD 2 (B)	AVERAGE 3 (C)	FAIR 4 (D)	POOR 5 (F)
6.1. ANALYZE script(s) from multiple perspectives.	Demonstrates exceptional script analysis skills that fully consider and the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates good script analysis skills that consider most of the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates sufficient script analysis skills that acknowledge the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates some script analysis skills that minimally consider and the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.	Demonstrates weak script analysis skills. Fails to consider the internal and external aspects of the play, i.e. character(s), history, society, culture, and technical needs.
6.2. EXPLAIN risk-taking artistic vision and choices.	Demonstrates exceptional willingness to be creative and take risks. Successfully articulates and justifies artistic choices with utmost clarity and precision.	Demonstrates willingness to be creative and take risks. Can articulate and justify most artistic choices with clarity and precision.	Demonstrates some willingness to be creative and take risks. Begins to articulate and justify some artistic choices.	Demonstrates little willingness to be creative and take risks. Barely articulates and justifies any artistic choices.	Fails to demonstrate any willingness to be creative and take risks. Does not articulate or justify artistic choices.
6.3. COLLABORATE with other artists (i.e. actors, scene partners, stage managers, designers, etc.)	Demonstrates ability to collaborate extremely well with other artists. Listens and shows respect at all times.	Demonstrates ability to collaborate well with other artists. Listens and shows respect most of the time.	Demonstrates willingness to collaborate with other artists. Listens and shows respect some of the time.	Demonstrates willingness, on occasion, to collaborate with other artists. Listens and shows respect at times.	Fails to collaborate with other artists. Do not listen to others' ideas or treat them with respect.
6.4. COMBINE elements of visual storytelling into concept and performance.	Demonstrates exceptional ability to combine/synthesize/incorporate all set, lighting, and costuming elements into production concept and performance.	Demonstrates good ability to combine/synthesize/incorporate most set, lighting, and costuming elements into production concept and performance.	Demonstrates an ability to combine/synthesize/incorporate a few set, lighting, and costuming elements into production concept and/or performance.	Demonstrates a willingness to combine/synthesize/incorporate set, lighting, and costuming elements into production concept and/or performance.	Fails to combine/synthesize/incorporate elements of set, lighting or costumes into production concept or performance.
6.5. PERFORM scenes, projects, and short productions for peer and/or public viewing.	Demonstrates exceptional execution of artistic/technical skills for final performance.	Demonstrates good execution of artistic/technical skills for final performance.	Demonstrates sufficient execution of artistic/technical skills for final performance.	Demonstrates minimal execution of artistic/technical skills for final performance.	Fails to execute artistic/technical skills for final performance.

III. Methods of Data Collection and Standards of Performance

Each academic year, the theatre program selects a key assignment(s) in a particular class(es) to assess. The professor of record for the class/assignment is responsible for collecting the assignment from students. If the assignment is a performance, then faculty must attend the performance. All full-time theatre faculty meet for a norming session of the students' collected work in relationship to the corresponding rubric. The faculty then individually review the students' collected work using the corresponding rubric. Faculty then meet again to discuss their findings and assess the data; determine whether or not changes need to be made to the program, goals, outcomes, class, or assignment; and prepare the annual program Assessment Report required by the university.

It is department policy for theatre majors to earn a final grade of C- or better in all required courses, including electives. Students must repeat the course if they earn below a C-. The program applies this same principle to assessment. Our standard of performance for each PLG and PLO is a C- or better, meaning that we expect 100% of theatre majors to score a 3 or higher for each PLO when assignments are evaluated by faculty using the rubrics.

IV. Assessment Timeline

Each year, the theatre program faculty focuses explicitly on one or two program learning goals. The faculty collect and discuss the assessment data from an agreed upon key assignment(s) and determine if any changes need to occur and what changes would best benefit our program and students. Once agreed upon, the changes are then implemented for the following year. Beginning this academic year, the same program learning goal will be reassessed to determine if the changes have been effective. The department will assess each learning goal at least once in the program and accreditation review cycle, which is every 6 years for the university and every 5 years for NAST.

Table 4. Assessment Timeline

Goals/Outcomes	PLG1: Recall and define key disciplinary ideologies.	PLG2: Identify and interpret the elements of performance.	PLG3: Analyze performance texts/compositions in relationship to specific contexts.	PLG4: Demonstrate professional standards as artists throughout the creative process.	PLG5: Evaluate live performance.	PLG6: Create performance.
Academic Year						
2011-2012 (University Program Review)				X		
2012-2013				X		
2013-2014		X				
2014-2015			X			
2015-2016 (NAST Self Study/Review)					X	
2016-2017						X
2017-2018 (University Program Review)	X					X
2018-2019	X	X				
2019-2020		X	X			
2020-2021 (NAST Review)			X	X		
2021-2022				X	X	

Table 2: The Curriculum Map for Theatre BA
Aligning (Linking) Program Learning Goals to Each Course in Curriculum

<i>I = Introduced; D = Developed; M= Mastered</i>		PLG1: Recall and define key disciplinary ideologies.	PLG2: Identify and interpret the elements of performance.	PLG3: Analyze performance texts/ compositions in relationship to specific contexts.	PLG4: Demonstrate professional standards as artists throughout the creative process.	PLG5: Evaluate live performance.	PLG6: Create performance.
Required Courses							
THEA 002.	Theatre History: Ancient to Ren.	I	I	I		I	I
THEA 003.	Theatre History After 1660	I	I	I		I	I
THEA 011.	Acting Study I	I, D	I, D	D	I	I, D	I, D
THEA 014.	Makeup/Costume Construction	I, D	I	I	I, D	I	I
THEA 016.	Stagecraft	I	D	D		I	
THEA 020.	Lighting	I	D	D		I	
THEA 100.	Script Analysis	D	D	D		D	
THEA 102A.	Voice and Movement I	I, D	I, D	I, D		I, D	I, D
THEA 104.	Acting Study II	D	D	D			
THEA 107.	Directing	I, D	D	D	D	D	D, M
THEA 120A/B/C.	Practicum in Tech. Prod.	I	D	I	D	I	D
THEA 121.	Rehearsal and Performance	D	D	D	D	D	M
THEA 190.	Senior Production	M	M	M	M	M	M
THEA 123.	Lighting and Set Design	I, D	I, D	I, D	I, D	I, D	I
THEA 131.	Costume Design	I, D	I, D	I, D	I, D	I, D	I
THEA 144.	Women in Theatre: Staging Diversity	I, D	I	D		I, D	D
THEA 170.	African American Theatre/Culture	I, D	I	D		I, D	
THEA 173.	Chicano/Latino Theatre	I	I	I		I	I
THEA 174.	Multicultural Persp. Am. Theatre	I, D	I	I, D		I, D	I, D
Elective Courses							
THEA 102B.	Voice and Movement II	D	D	D		D	D, M
THEA 109.	Musical Theatre	I, D	D	I, D	D	D	M
THEA 110.	Acting Study III	D	D	D	D		D
THEA 111.	Audition Technique	D	D, M	D	M, D	M, D	M
THEA 113.	Acting Styles: Shakespeare	I, D	D	D	D		D, M
THEA 115.	Puppetry	I, D	I, D	D	D	I, D	I, D
THEA 115A.	Multicultural Puppetry	I, D	I, D	I, D	I	I, D	I, D
THEA 118.	Children's Theatre	I	I	I	I, D	D	I, D
THEA 140.	Black Drama in African Diaspora	I, D	I	D		I, D	I
THEA 175.	Multicultural Persp. American Film	I	I	I		I	I