

# 2017 - 2018 Annual Program Assessment Report

The Office of Academic Program Assessment  
California State University, Sacramento

For more information 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 enter program name:**

## Section 1: Report All of the Program Learning Outcomes Assessed

### 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**
- ☐ 20A. Other, specify any assessed PLOs not included above:

a. PLG 6.Create Performance

b. PLG 1.Recall and define key disciplinary ideologies

c.

☐ 20B. **Check here if your program has not collected any data for any PLOs.** Please go directly to Q6 (skip Q1.2 to Q5.3.1.)

#### 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**:

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

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

b. This PLO states:Students will be able to define basic theatre terminology and recall key concepts in teh areas of acting, directing, desing/technical theatre, and theatre history/dramatic literature

This PLO aligns directly with the Intellectual and Practical Skills BLG with regard to information literacy, etc. as it applies to the discipline of theatre arts.

### 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**)

## Section 2: Report One Learning Outcome in Detail

### 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):

Select PLO

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. The THEA 190 was taught a second time this in spring 2018 and the faculty and interim chair realized that due to major changes in the department with regard to personnel resulted in the previous year's feedback not being fully integrated. The faculty realized that more work needs to be done to align Assessment measures with the rubric and the actual coursework, and this work will need to continue for the next couple of years with the goal of continual improvement.

The faculty also chose to begin looking at our PLG's in order and looked at PLG 1. Recall and Define Basic Theatre Terminology. Due to departmental changes in personnel, etc., we were unable to collect much data on this PLG, but what we did collect, showed that our students are doing well in this area. We will need to return to this more formally and re-do this exploration as we continue to improve in all areas.

#### Q2.2.

Has the program developed or adopted **explicit program standards of performance/expectations** for this PLO? (e.g. "We expect 70% of our students to achieve at least a score of 3 or higher in all dimensions of the Written Communication VALUE rubric.")

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

#### Q2.3.

Please **1) provide and/or attach the rubric(s) AND 2) the standards of performance/expectations** that you have developed for *the selected PLO* here:

The Theatre faculty recently created a capstone course, THEA 190, to accomplish this PLO. The course is young and has only been taught twice THEA 190 is still growing and changing/improving to be able to meet NAST standards, work for the department of Theatre and Dance as a whole, and enhance student success, etc.

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

The faculty will include the Rubric with the syllabus for THEA 190 beginning with next course offering in spring 2019 and also find other outlets to inform students moving forward.



Create%20Performance%20Rubric%20(1).pdf  
59.81 KB



~\$Assessment-Pomo Johnston Averages.xlsx  
165 bytes

**Q2.4.**  
**PLO**

**Q2.5.**  
**Stdnd**

**Q2.6.**  
**Rubric**

Please indicate where you have published the **PLO**, the **standard (stdnd)** of performance, and the **rubric** that was used to measure the PLO:

1. In **SOME** course syllabi/assignments in the program that address the PLO

<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	
<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	2. In <b>ALL</b> 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?

2

#### 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. The students prepared and performed "Love/Sick" as an ensemble company. This year the performance was held in the more formal Playwrights Theatre (150 seats) on campus as compared to the first course final project being performed in the much smaller-Studio Theatre (60 seats).

(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 **1) provide and/or attach the direct measure** (key assignments, projects, portfolios, course work, student tests, etc.) you used to collect data, **THEN 2) explain here** how it assesses the PLO:

THEA 190 Final Paper Guidelines

Spring 2018

1. **Final Reflection Paper**- student will address the following points- 6 page minimum

- What tools and devices did you absorb and employ throughout the Senior Showcase process?
- How did the individuals that comprised your final project Senior Showcase influence, support, or change your experience at Sac State?
- What areas of interest did you explore, create and/or contribute to outside of performance for the success of the Senior Showcase?
- How did you find being a leader in rehearsals, in cast warm-ups, in design or coordinator opportunities?
- What aspects, activities, or processes did you enjoy most about the Senior Showcase project process?
- What did you find most challenging in the Senior Showcase process? What could have made it easier/smoothen/more enjoyable?
- Briefly, how did your vision grow, change, and/or stay the same, over the entire course of your time at Sac State in the Department of Theatre and Dance?

**(200 pts.)**

This assignment assesses the PLO partially by requiring students to reflect on their creative process throughout the course of THEA 190. The theatre faculty and interim chair realized quickly while meeting to assess the above assignment, that (similar to last year) this assignment was not augmented/ improved/ aligned more fully, to be able to assess students with our Rubric.

Due to Dept. Chair promotion to Associate Dean Position in the College of Arts and Letters, etc., the improvements needed fell through the cracks for 2017-18. The theatre faculty and incoming Chair and incoming Vice Chair are committed to and have already begun to initiate improvements for spring 2019. Faculty will work toward including Key Assignments, Portfolios, and Critiques as part of this assessment moving forward.

(Note: Two Performance-based theatre professors and the interim chair also conducted in person, Individual Reflection Interviews with each THEA 190 course member. Valuable information was collected that will inform the capstone moving forward.)

 No file attached

 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.

Please enter the number (#) of faculty members who participated in planning the assessment data **collection** of the selected PLO?

The faculty member teaching the course.

#### Q3.5.1.

Please enter the number (#) of faculty members who participated in the **evaluation** of the assessment data for the selected PLO?

5 and the interim chair

**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 11 students enrolled in THEA 190 for spring 2018.

**Q3.6.1.**

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

As this is always a small, majors-only course, all student work from course must be reviewed.

**Q3.6.2.**

Please enter the number (#) of students that were in the class or program?

**Q3.6.3.**

Please enter the number (#) of samples of student work that you evaluated?

**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:

1. Two Performance-based theatre professors, one was faculty of THEA 190 course, and the interim chair also conducted in person, Individual Reflection Interviews with each THEA 190 course student member. Valuable information was collected via notes that will inform the capstone moving forward. More formal data compilation will be taken in spring 2019 and moving forward.

Sample notes collected-

Students overwhelmingly felt the THEA 190 course was extremely successful.

Students felt improvements could be made with regard to the mentoring/ execution of technical theatre aspects such as scenic design, costume design, lighting, props, etc.

2. THEA 190 capstone students filled out the "Graduating Theatre Major Survey" which informs faculty of the overall connection of this capstone course to the Theatre major curriculum, pathway, etc. Data table attached. Photo of Sample Theatre Major Exit Survey attached.

Faculty realized that some measures used in spring 2017 were not carried through and will work to improve this glitch,



**Assessment 2017 18 Graduating Theatre major surveys.xlsx**  
15.05 KB



**2018 Theatre Major Exit Survey**  
30.42 KB

**Q3.7.2.**

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

The entire class was used.

**Q3.7.3.**

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

The entire class was used.



**Q3.7.4.**

If surveys were used, please enter the response rate:

**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 tables and/or graphs to summarize the assessment data, findings, and conclusions for the selected PLO in **Q2.1** (see Appendix 12 in our [Feedback Packet Example](#)):

Please see attached.

As stated, the theatre faculty is aware that our Rubric for this course is appropriate, but our Assessment Assignments, etc. need to fit the Rubric more fully. We were not able to assess fully with the THEA 190 Reflection Paper Assignment, all the ways that our students are succeeding, etc.

Overall, the Theatre Program is pleased with this very new course as a way to enhance student learning, and will continue to make the needed improvements to Assessment Tools and Assignments.



Theatre Reflection Paper Data- Assessment Table spring 2018.xlsx  
9.67 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?

The Faculty felt that this year, the data was not representative of students meeting the program standards because the assessment must be broader to achieve real data that reflects all learning.

The Department of Theatre and Dance incoming chair and vice chair, along with all faculty, have decided to create Assessment Committees for each discipline, one for Theatre and one for Dance. This way, Assessment will be more thoroughly explored throughout the entire academic year, and improved more continually.



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.

We intend to use the feedback from OAPA in practical ways moving forward. We are aware that feedback provided in 2017 was not able to be implemented fully due to departmental changes.

We will work toward-

From last year's OAPA Feedback-Continue to 1.)revise aspects of THEA 190 course design so each area of PLO is better addressed across all students. and '2.) Create senior production portfolio assignment that better aligns with the PLO Rubric to better assess the PLO.

Examples-

We will make Rubrics and Standards available to all stakeholders, especially students through publication on website, syllabi, etc.

We will get buy in from ALL Full time faculty to have input into THEA 190 course and outcomes.

We will formalize ways to identify and connect Assignments for students and PT faculty in theatre curriculum, leading up to the THEA 190 capstone.

We will summarize data in percentages. We will plan to meet with OAPA Office for guidance on this.

We will continue to strive to improve the Assessment tools (Assignments) we use for Create Performance PLO.

We will form departmental Assessment Committees with Guidance from OAPA.

**Q5.1.2.**

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

- ☒ 1. Yes, describe your plan:

Please see above.

Students will be more fully assessed by incorporating additional Assessment tools (Assignments) that will provide data.

- ☐ 2. No  
☐ 3. Don't know

**Q5.2.**

To what extent did you apply **previous assessment results** collected through your program in the following areas?

	1. Very Much	2. Quite a Bit	3. Some	4. Not at All	5. N/A
1. Improving specific courses	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>

2. Modifying curriculum	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
3. Improving advising and mentoring	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
4. Revising learning outcomes/goals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
5. Revising rubrics and/or expectations	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
6. Developing/updating assessment plan	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
7. Annual assessment reports	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>
8. Program review	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
9. Prospective student and family information	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
10. Alumni communication	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input 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 checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input 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 checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
18. Institutional improvement	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input 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 checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>
22. Recruitment of new students	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
23. Other, specify:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q5.2.1.**

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

The Theatre Program is now again being guided by our External Accrediting Agency NAST-National Association of Schools of Theatre.

The department developed a new assessment plan based on revisions to PLO's and the creation of rubrics in 2016. The department is in transitio with regard to personnel, retirements, promotions, etc. and now needs to actively review and implement the new assessment plan.

The incoming chair and vice chair will work with NAST and OAPA to streamline these important efforts.

**Q5.3.**

To what extent did you apply **previous assessment 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 type="radio"/>	<input checked="" 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 type="radio"/>
<input type="text"/>					

**Q5.3.1.**

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

All departmental syllabi are required to state the Learning Outcomes for the courses. This has been a concerted effort by FT and PT Faculty, and is almost complete.

The department realizes this year was not productive with regard to implementing OAPA feedback and is committed to ongoing improvement with new leadership in place on Aug. 22, 2018. This is also required by NAST and upcoming NAST Accreditation visit in Fall 2019 or Fall 2020, TBA.

(Remember: **Save your progress**)

### Section 3: Report Other Assessment Activities

#### Other Assessment Activities

**Q6.**

If your program/academic unit conducted assessment activities that are **not directly related to the PLOs** for this year (i.e. impacts of an advising center, etc.), please provide those activities and results here:



No file attached



No file attached

**Q6.1.**

Please explain how the assessment activities reported in **Q6** will be linked to any of your PLOs and/or PLO assessment in the future and to the mission, vision, and the strategic planning for the program and the university:

**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 explain how this year's assessment activities help you address recommendations from your department's last program review?

Both PLG 2 and PLG 6 involve broad aspects that directly effect the success of the Theatre Program overall and our B.A. specifically. Our NAST Report is the most recent review of the the Theatre Program and we will continue to address all recommendations.

PLO 2. Interpret Elements of Performance-(Theatre Articulation) Students will be able to understand 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.

**Q9.** Please attach any additional files here:

Theatre and Dance PLOs.pdf  
75.61 KB



No file attached



No file attached



No file attached

**Q9.1.**

If you have attached **any** files to this form, please list **every** attached file here:

PLG 6. Create Performance Rubric

Assessment Averages Pomo, Johnston PLG 1

Survey Results Theatre Major Survey

Theatre Major Survey Sample  
Theatre and Dance PLO's  
Theatre BA Assessment Plan  
Theatre BA Assessment Plan

## Section 4: Background Information about the Program

### Program Information (**Required**)

**Program:**

(If you typed in your program name at the beginning, please skip to **Q11**)

**Q10.**

Program/Concentration Name: [skip if program name is already selected or appears above]

BA Theatre

**Q11.**

Report Author(s):

Lorelei Bayne in consultation with Full Time Theatre Faculty

**Q11.1.**

Department Chair/Program Director:

Interim Chair, Lorelei Bayne

**Q11.2.**

Assessment Coordinator:

N/A, In Progress

**Q12.**

Department/Division/Program of Academic Unit (select):

Theatre & Dance

**Q13.**

College:

College of Arts & Letters

**Q14.**

What is the total enrollment (#) for Academic Unit during assessment (see Departmental Fact Book):

72

**Q15.**

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:

**Q16.** Number of **undergraduate degree programs** the academic unit has?

2

**Q16.1.** List all the names:

Theatre BA

Dance BA

**Q16.2.** How many concentrations appear on the diploma for this undergraduate program?

0

**Q17.** Number of **master's degree programs** the academic unit has?

0

**Q17.1.** List all the names:

N/A

**Q17.2.** How many concentrations appear on the diploma for this master's program?

N/A

**Q18.** Number of **credential programs** the academic unit has?

N/A

**Q18.1.** List all the names:

N/A

**Q19.** Number of **doctorate degree programs** the academic unit has?

0

**Q19.1.** List all the names:

N/A

When was your <b>Assessment Plan...</b>	1.	2.	3.	4.	5.	6.	7.	8.
	Before 2012-13	2013-14	2014-15	2015-16	2016-17	2017-18	No Plan	Don't know
<b>Q20.</b> 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"/>
<b>Q20.1.</b> Last updated?	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

**Q20.2. (Required)**Please **obtain** and **attach** your latest **assessment plan**:

Theatre%20BA%20Assessment%20Plan.pdf  
175.89 KB



**Q21.**

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

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

**Q21.1.**

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



Theatre%20BA%20Assessment%20Plan.pdf  
175.89 KB

**Q22.**

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

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

**Q23.**

Does your program have a capstone class?

- ☒ 1. Yes, specify:

THEA 190.Senior Production

- ☐ 2. No
- ☐ 3. Don't know

**Q23.1.**

Does your program have a capstone project(s)?

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

(Remember: **Save your progress**)

Save When Completed!

ver. 10.**31**.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)
<b>6.1. ANALYZE</b> 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.
<b>6.2. EXPLAIN</b> 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.
<b>6.3. COLLABORATE</b> 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.
<b>6.4. COMBINE</b> 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.
<b>6.5. PERFORM</b> 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.

Graduating Theatre Majors Survey Submissions:

1-10 Rating scale, 10 is strongly agree and 1 is not at all:

Short response answers 7-9

Questions:												
1	2	3	3a	3b	3c	3d	4	5	6	7	8	9
8	9	9	8	7	7	10	6	8	7	Unity	We should only pull from the students we have.	Students should be more involved in all of our department productions.
9	10	10	8	10	8	10	10	10	10	Students involvement in productions.	More one-on-one opportunities	students get more involved with performances.
8	9	10	9	9	8	10	6	8	10	Strong community and relationships with fac	Structure classes so they are more frequent	Choose plays for the students we have already
8	9	8	9	9	9	8	7	8	10	Approachability & compassion of faculty and	Need better communication about productions	Choose performances that reflect the student body
9	10	10	9	8	10	10	10	10	9	Diversity	More faculty with different specializations	Empower students more
10	10	9	10	9	9	9	9	9	9	Professors challenge students	More course options	Professors should help students more
7	9	10	9	7	9	4	6	10	10	Set design team	Change attendance policy	Don't fail students for attendance
8	9	9	9	8	8	8	8	8	8	Faculty members	more diverse faculty	Lots of opportunities for students
8	9	10	9	9	8	10	6	8	10	Professionalism of Faculty	Structure classes so they are more frequent	Choose performances that reflect the student body
8	8	10	6	7	7	6	7	7	7	Quality of education	Low budget	Great staff!
10	10	10	9	9	9	9	9	10	9	Diverse range of shows	Listen to students more	Choose performances that reflect the student body
Averages:												
8.4545455	9.2727273	9.5454545	8.6363636	8.3636364	8.3636364	8.5454545	7.6363636	8.7272727	9			

Graduating Dance Majors Survey Submissions:

1-10 Rating scale, 10 is strongly agree and 1 is not at all:

Short response answers 7-9

Questions:												
1	2	3	3a	3b	3c	3d	4	5	6	7	8	9
10	10	9	8	9	9	9	8	10	9	Class selection	Need more feedback in choreography classes	More dance classes
10	10	10	9	8	8.5	8	9	8	9.5	welcoming	help convert studio trained dances for the concert world	stronger jazz program
10	10	10	8	8	10	8	8	8	10	Community and support	better communication needed	less faculty favoritism of students
8	9	10	10	10	10	9	10	8	9	preparing seniors for the capstones	need more time with capstones and classes	less stress for students since they have work and other classes
8	9	10	10	8	10	9	9	9	9	Teamwork and communication	Schedule organization	more guidance for dancers
9	10	10	8	8	9	10	9	8	10	Diversity	Students choose the movement they want	Great department!
7	10	10	10	10	10	10	10	10	10	Community	Have an accredited program	Have an accredited program
10	10	10	9	10	10	10	10	10	10	Professionalism	more technique classes	
9	10	10	9	10	10	10	8	8	9	resources	Requires a lot of time	Too time consuming between working and other classes
9	10	10	10	9	9	10	10	10	7	Faculty/ Staff hands-on approach	more time for productions	
9	10	9	7	9	9	9	9	9	10	quality of dance in productions	more choreographic opportunities for seniors	more feedback effectively and efficiently
10	10	10	9	9	10	9	10	10	10	the support of the faculty		
Averages:												
9.0833333	9.8333333	9.8333333	8.9166667		9	9.4583333	9.3333333	9	9.0833333	9.375		

	<b>6.1 Analyze</b>	<b>6.2 Explain</b>	<b>6.3 Collaborate</b>	<b>6.4 Combine</b>	<b>6.5 Create</b>	<b>AVERAGE</b>
<b>Paper 1 (NORM)</b>	1.5	1.16667	1.5	1.66667	1.5	1.466668
<b>Paper 2</b>	2.66667	2.66667	2.33333	2.33333	2.33333	2.466666
<b>Paper 3</b>	2.33333	2.33333	2	2.33333	1.66667	2.133332
<b>Paper 4</b>	2	2	2	2.33333	1.33333	1.933332
<b>Paper 5</b>	2.66667	2	2	2.33333	2	2.2
<b>Paper 6</b>	1.66667	1.66667	1.33333	1.66667	2	1.666668
<b>Paper 7</b>	3	2	2.33333	2.66667	2	2.4
<b>Paper 8</b>	2.33333	1.66667	1.66667	2	1.66667	1.866668
<b>Paper 9</b>	1.33333	1	1	1.66667	1	1.2
<b>Paper 10</b>	2	2	2	2	2	2
<b>AVERAGE</b>	2.15	1.850001	1.816666	2.1	1.75	



## PROGRAM LEARNING OUTCOMES (PLO)

-- Program Learning Outcomes are defined/articulated by our undergraduate BA programs in alignment with University Baccalaureate Goals and NAST/NASD standards. University Baccalaureate Learning Goals are available at <http://www.csus.edu/acaf/academic%20resources/policies%20and%20procedures/Baccalaureate%20Learning%20Goals.pdf>.

--Theatre and Dance Program Learning Outcomes are defined/articulated by a course or sequence of courses (beginning, intermediate, advanced).

**\*\*All syllabi MUST state the specific learning goals for the course. All course learning goals MUST align with at least one of the program learning outcomes below.**

Learning Dimension (Learning Area)	PROGRAM LEARNING OUTCOME	THEATRE ARTICULATION	DANCE ARTICULATION
Remember (Discipline Learning)	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, technical theatre, and theatre history/dramatic literature.	Students will be able to define basic dance terminology and techniques, and recall key concepts in the areas of dance, choreography and dance theory/criticism.
Understand (Discipline Learning)	Understand and interpret the elements of performance.	Students will be able to understand 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.	Students will be able to understand and interpret the elements of movement, music, and conceptual ideas that together compose dance performances.
Analyze (Intellectual Skills)	Analyze performance texts/compositions 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.	Students will be able to analyze the structure, form, and conceptual frameworks of diverse choreographers, dance techniques, dancers, and designers in relationship to specific global, social, cultural, and historical contexts.
Apply (Applied Skills)	Demonstrate professional standards as artists throughout the audition, rehearsal, and performance 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.	Students will be able to demonstrate professional standards as dancers, choreographers, dance teachers, or 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. Students will possess proficiency in several current dance styles and techniques beyond the usual academic training of modern dance and ballet.

Evaluate ( <i>Civic Engagement</i> )	<b>Evaluate live performance.</b>	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 performance.	Students will be able to evaluate and criticize live university, community, and professional dance performance through multiple technical lenses and cultural perspectives to articulate the artistic and social relevance of the art of contemporary dance performance.
Create ( <i>Integrative Learning</i> )	<b>Create performance.</b>	Through independent study and laboratory rehearsal processes, students will be able to create and present scenes, projects, and short productions by synthesizing 1) scriptural analysis, 2) historical/cultural research, 3) other actors or a cast/ensemble of actors with the 4) elements of visual design (i.e. costumes, sets, and lights).	Students will be able to create, produce and direct (in consultation with faculty) a theatrical concert dance performance for public viewing. Through independent study and rigorous laboratory rehearsal processes, students will synthesize the conceptual analysis of their coursework, the live onstage dancer(s), and the elements of visual design (i.e. costumes, sets/props, and lights) to create and present live original works of choreography.



## **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.
<b>Required Courses</b>							
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
<b>Elective Courses</b>							
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.
<b>Required Courses</b>							
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	<b>Final Paper</b>	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						<b>Performance; Final Portfolio</b>
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
<b>Elective Courses</b>							
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)
<b>1.1 DEFINE</b> 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
<b>1.2 RECALL</b> 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)
<b>2.1 IDENTIFY</b> 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
<b>2.2 INTERPRET</b> 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)
<b>3.1 CONTEXT and PURPOSE</b> 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).
<b>3.2 CONTENT DEVELOPMENT</b> 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.
<b>3.3 ANALYSIS OF THEATRE/DRAMA</b> 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.
<b>3.4 SOURCES AND EVIDENCE</b> 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.
<b>3.5 GRAMMAR AND EDITING.</b> 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)
<b>4.1 DEMONSTRATE PROFESSIONALISM AS A PERFORMANCE ARTIST</b> 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
<b>4.2 PREPARE FOR AUDITIONS/INTERVIEWS</b> <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
<b>4.3 DEVELOP ARTISTIC AND TECHNICAL SKILLS AS PART OF REHEARSAL PROCESS</b> <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.
<b>4.4 EXECUTE SKILLS IN LIVE PERFORMANCE</b> a) Demonstrate awareness of public's role in live performance and recognize how audience engagement effects 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.
<b>4.5 SUPPORT POST-PERFORMANCE PRODUCTION NEEDS</b> 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)
<b>5.1 IDENTIFY</b> 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.
<b>5.2 DESCRIBE</b> 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.
<b>5.3 RELATE</b> 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.
<b>5.4 ASSESS</b> 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)
<b>6.1. ANALYZE</b> 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.
<b>6.2. EXPLAIN</b> 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.
<b>6.3. COLLABORATE</b> 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.
<b>6.4. COMBINE</b> 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.
<b>6.5. PERFORM</b> 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 Academic Year	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.
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	