



## **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)
1.1 <b>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
1.2 <b>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)
2.1 <b>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
2.2 <b>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 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.
<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	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	