

AC 2021 – 2022 Assessment

Theatre (245), Dance (244) and Production & Design (246)

School of Creative and Performing Arts

College of Arts and Sciences

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Northwestern Mission. Northwestern State University is a responsive, student-oriented institution committed to acquiring, creating, and disseminating knowledge through innovative teaching, research, and service. With its certificate, undergraduate, and graduate programs, Northwestern State University prepares its increasingly diverse student population to contribute to an inclusive global community with a steadfast dedication to improving our region, state, and nation.

College of Arts and Sciences' Mission. The College of Arts & Sciences, the largest college at Northwestern State University, is a diverse community of scholars, teachers, and students, working collaboratively to acquire, create, and disseminate knowledge through transformational, high-impact experiential learning practices, research, and service. The College strives to produce graduates who are productive members of society equipped with the capability to promote economic and social development and improve the overall quality of life in the region. The College provides an unequalled undergraduate education in the social and behavioral sciences, English, communication, journalism, media arts, biological and physical sciences, and the creative and performing arts, and at the graduate level in the creative and performing arts, English, TESOL, and Homeland Security. Uniquely, the College houses the Louisiana Scholars' College (the State's designated Honors College), the Louisiana Folklife Center, and the Creole Center, demonstrating its commitment to community service, research, and preservation of Louisiana's precious resources.

NSU Theatre and Dance Mission. The NSU Theatre and Dance Program of the Dear School of Creative and Performing Arts seeks to assist students with the acquisition of skills and knowledge in theatrical and dance arts necessary to meet their professional, social, and personal needs. Through interaction of the arts, Northwestern Theatre and Dance desires to broaden the possibilities of self-development for all students and to extend its influence in the region served by the University, thus culturally enriching the area.

Methodology: The assessment process includes:

- (1) Data from assessment tools (direct & indirect and quantitative & qualitative) are collected and returned to the Department Head.
- (2) The Department Head will analyze the data to determine whether the applicable outcomes are met.

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(3) Results from the assessment will be discussed with the faculty.

(4) The Department Head, in consultation with Advisory Committee, will determine proposed changes to measurable outcomes, assessment tools for the next assessment period and, where needed, curricula and program changes.

Note. The Board of Regents has approved a Bachelor of Fine Arts (BFA) degree in Dance. As such, beginning in AC 2022-2023, the BFA in Dance program assessment report will be separate from that of Theater.

Theatre and Dance

Student Learning Outcomes:

SLO 1. Students will communicate all areas of performing arts through creative application in performance, direction, stage design and technology, musical theatre, and dance.

DAN 1020 – Ballet I

DAN 1030 – Modern I

DAN 1800 – Dance Production

DAN 2020 – Ballet II

DAN 2030 – Modern II

DAN 2800 – Dance Production

DAN 3020 – Ballet III

DAN 3030 – Modern III

DAN 4020 – Ballet IV

DAN 4030 – Modern IV

MUS 1910 – Voice Class

THEA 1001 – Theory & Sight Singing for Musical Theatre

THEA 2140 – Concepts of Design

THEA 2300 – Introduction to Theatre Arts

THEA 2340 – Voice for the Actor I

THEA 3120 – Stage Management

THEA 3220 – Directing I

THEA 3360 – Advanced Costume Construction

THEA 4040 – Directing II

THEA 4230 – Musical Theatre Performance

THEA 4420 – Costume Design for Stage

THEA 4270 – Special Problems in Theatre Design/Technology

THEA 4430 – Lighting Design for Stage

THEA 4610 – Costume Rendering

Measure 1.1. (Direct Knowledge) Theatre/Dance coursework maintains

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criteria focused on students' ability to communicate theatre/dance subject matter. The target is to have 85% of students attain a final grade of $\geq 75\%$ in all skill-based classes.

Finding. Target was met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. In Costume Design, larger projects were broken down into multiple smaller projects that built up into one final project. In Concepts of Design, new projects were explored to keep students more engaged. Shop hours and hands-on projects returned as part of the course requirements in Introduction to Theatre Arts class to assist incoming students in solidifying their learning. In accordance with the plan of action from 2020-2021, in 2021-2022, the assignments in the Costume Rendering course were tailored to the students' main design focus. For example, lighting designers were able to create projections using photoshop, while costume designers learned about computer rendering. Vocal students had the opportunity during studio class to work on songs and monologues as well as extra study sessions for music theory class. Students in the Directing II course were encouraged to sit in on any production meetings or rehearsals as well as seek out assistant positions for the mainstage productions. More hands-on projects were added to technical courses to engage learning. Projects were created that revolved around professional and creative outlets in the world of theatre.

As a result of these changes, in 2021-2022 the target was met. Based on the analysis of the 2021-2022 results, 87.53% of the students achieved a final grade of $\geq 75\%$ in all skill-based classes. These changes had a direct impact on the student's ability to communicate theatre/dance subject matter.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. The addition of a new course, Costume Patterning, will allow the Advanced Costume Construction class to include some advanced tailoring techniques such as welt pockets while all principles of patterning can be covered in the new course alone. The textbook used in Voice for the Actor I and Theory & Sight Singing for Musical Theatre needs to be updated. Addition of more student assistant positions in the design and direction process will help students get hands-on experience. Dance students will be challenged to set higher goals for themselves in technique courses. Students will be offered more one-on-one time to work on the materials they don't understand in class. The technical faculty will check in with students more often during large projects to ensure that they are making good progress. These changes will have a direct impact on the students' ability to communicate theatre/dance subject matter.

Measure 1.2. (Knowledge/Skill/Ability) Theatre/Dance productions maintain criteria focused on students' ability to communicate theatre/dance subject matter. The target is to have 85% of students attain a grade of $\geq 80\%$ on all written assignments.

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Finding. Target was not met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. The Theatre History professor returned to co-teach the Introduction to Theatre Arts course giving students a more solid foundation of the writing skills necessary at the college level. In accordance with the plan of action from 2020-2021, in 2021-2022, more scene work was added to Musical Theatre Performance and Voice Class to give students the experience of performing within a scene versus performing only a song. In Directing courses, students had the opportunity to have the faculty read a section of their analytical work before they submitted it. Additionally, students that struggled with writing were encouraged to visit the writing center on campus for extra assistance. Dance students were required to complete journal assignments to encourage them to become critical thinkers, analyze their work through written reflection, and learn to study more efficiently. Dance faculty pointed out events in class that students may find interesting to document or discuss in their journal assignments.

As a result of these changes, in 2021-2022 the target was not met. Based on the analysis of the 2021-2022 results, 82.13% of the students achieved a final grade of $\geq 80\%$ on all written assignments. These changes had a direct impact of enrolled students' ability to communicate learned skills in their performance and creative experiences through collaborative process as well as translate those skills learned in the classroom to performance.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. Faculty will create more performance opportunities with casual concerts in the community. Faculty will maintain high standards of written work and offer students the chance to resubmit their work for a higher grade. Dance students will be encouraged to self-examine and become more detailed-oriented in their writing. Faculty will give sample test questions as a review. In some dance courses, the weight of written assignments in the calculation of final grades will be increased to encourage students to place more value on and effort in written assignments. These changes will have a direct impact on students' ability to communicate learned skills in their performance and creative experiences through collaborative process as well as translate those skills learned in the classroom to performance.

SLO 2. Students will exhibit a working knowledge of history in the performing arts, dramatic literature, theatre and dance criticism, and the collaborative processes.

DAN 3560 – Dance History & Criticism I

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DAN 3570 – Dance History & Criticism II

THEA 2300 – Introduction to Theatre Arts
THEA 2360 – Theatre History & Literature
THEA 3220 – Directing I
THEA 3380 – Theatre History & Literature II
THEA 4040 – Directing II
THEA 4050 – Costume History for the Stage
THEA 4230 – Musical Theatre Performance
THEA 4330 – Theatre History & Literature III
THEA 4340 – Contemporary Theatre History & Literature
THEA 4370 – World Theatre Studies
THEA 4480 – Script Analysis

Measure 2.1 (Direct Knowledge) Theatre/Dance coursework maintains criteria focused on students' ability to exhibit a working knowledge of history in the performing arts, dramatic literature, theatre and dance criticism, and the collaborative processes. The target is to have 80% of students attain a final grade of $\geq 80\%$ in all courses related to the history of Theatre & Dance.

Finding. Target was met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. The new Theatre History professor offered new ideas on how to engage students in history by revamping the curriculum, utilizing underrepresented plays by marginalized playwrights, and deciding that the History courses do not need to be taken in succession. The faculty of the Dance History classes added more time in class to watch important works. The Costume History faculty added more images of people of color into the slideshow to help students feel represented and included. In accordance with the plan of action from 2020-2021, in 2021-2022, in Theatre History courses, the midterm and final exam were split into three smaller exams, and in-class review sessions were offered for all exams. For Costume History, the slides that accompany each lecture were available to students on the class's OneNote page. Students were allowed to review this material when studying for quizzes or designing projects. Students in Musical Theatre Performance class had to write a research paper and give two brief presentations for the department before performing their scenes. The faculty encouraged students to include research into the history of the time period of the shows being produced. The students were required to submit a section on the production history of the play they wanted to direct. A research project was added in the Scenic Design course.

As a result of these changes in 2021-2022, the target was met. Based on the analysis of the 2021-2022 results, 88.6% of the students achieved a final grade of $\geq 80\%$ in all courses related to the history of Theatre & Dance. These changes had a direct impact on students' ability to exhibit a working knowledge of history in the performing

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arts.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. In Theatre History courses, the faculty will incorporate more student facilitations to increase student buy-in. Each semester in Costume History, new slides will be added to the OneNote page to include people of color, and the faculty will find more images that promote an inclusive view of fashion history. Faculty would like to plan more trips to see live professional performances. Faculty will create a PowerPoint to share with the classes that will include the knowledge the students gained from their research. Faculty will add a section on the history of lighting to the design course. These changes will have a direct impact on students' ability to exhibit a working knowledge of history in the performing arts.

Measure 2.2 (Knowledge/Skill/Ability) Theatre/Dance productions allow students to exhibit skills learned in their coursework. The target is to have 80% of students attain a grade of $\geq 80\%$ in course assignments.

Finding. Target was met.

Analysis: In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. The process for season selection was defined more clearly to include student suggestions along with faculty proposals. The casting policy was re-evaluated to be more equitable and inclusive. Favoritism among performers has proven to be a concern. In response to this concern, a new practice of casting performers was implemented. This new practice requires that the director must cast at least some performers with whom they have never worked. In accordance with the plan of action from 2020-2021, in 2021-2022, in Theatre History and Script Analysis, the faculty incorporated rough drafts with instructor feedback into all written assignments. For Costume History design projects, students compiled a OneNote of research images to ensure history driven design choices were being selected. Students in Musical Theatre Performance class had to write a research paper and give two brief presentations for the department before performing their scenes. A detailed history of the theatrical presentation they were performing was required in Directing courses, answering the why, how, what, and when the original presentation of the piece took place. Faculty took time to explain to students the importance of how Drafting, Prop Making, 2-D Visuals, and Scenic Painting to a designer/technicians' arsenal of knowledge and ensured that they were prepared with the skills, vernacular, and curiosity to their own engagement in the field. Faculty explained how to research a show properly.

As a result of these changes, in 2020-2021 the target was met. Based on the analysis of the 2020-2021 results, 89.16% of the students achieved a final grade of $\geq 80\%$ in course assignments. These changes had a direct impact on students' ability to exhibit skills learned in their coursework.

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Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. In Theatre History and Script Analysis courses, faculty will encourage more peer review and editing. Costume History students will have to label their research images with the artist, designer, and museum collection as means by which to identify additional research avenues. Directing students will create a historical presentation either in the lobby or in a program note from the director. Faculty will emphasize the importance of the foundational classes in technical theatre and how to build knowledge in the field of study. Faculty will spend more time on the history of technical elements in class. These changes will have a direct impact on students' ability to exhibit skills learned in their coursework.

SLO 3. Students will demonstrate the ability to analyze, interpret, create and develop a unique point of view on theatrical and dance topics.

DAN 2590 – Dance Composition I

MUS 1910 – Class Voice

THEA 1001 – Theory & Sight Singing for Musical Theatre

THEA 2140 – Concepts of Design

THEA 2310 – Stagecraft

THEA 2340 – Voice for the Actor I

THEA 2360 – Theatre History & Literature

THEA 2370 – Drafting for Theatre

THEA 3230 – Lighting for the Stage

THEA 3350 – Make-Up for the Stage

THEA 3380 – Theatre History & Literature II

THEA 4040 – Directing I

THEA 4050 – Costume History for the Stage

THEA 4230 – Musical Theatre Performance

THEA 4270 – Special Problems in Theatre Design/Technology

THEA 4330 – Theatre History & Literature III

THEA 4340 – Contemporary Theatre History & Literature

THEA 4370 – World Theatre Studies

THEA 4480 – Script Analysis

Measure 3.1. (Direct Knowledge) Theatre/Dance coursework maintains criteria focused on students' ability to develop analytical skills. The target is to have 75% of students attain a grade of $\geq 80\%$ in written assignments, presentations, or projects of an analytical nature.

Finding. Target was met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021

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results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. Faculty reminded and encouraged students to read assignments and deadlines more carefully. In Script Analysis, weekly quizzes were given to assure the completion of reading of assigned course material. In accordance with the plan of action from 2020-2021, in 2021-2022, Theatre History students were offered detailed prompts and rubrics on all written assignments. Students in the Makeup course were given seven topics and examples for what to cover in their design analysis papers. Music Theory & Sight Singing students learned to use musical analysis for character development. Faculty allowed students freedom in their approach to stage theatrical presentations in Directing. In Design courses, students explored different techniques and ways to achieve the same final results; when students know all the different possibilities it allows them to choose the way they prefer to work most successfully by trial and error. Faculty used Dance Composition class time for students to write reflective journals and construct peer feedback on choreographic assignments.

As a result of these changes in 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, 84.25% of the students achieved a final grade of $\geq 80\%$ on written assignments, presentations, or projects of an analytical nature. These changes had a direct impact on students' ability to develop analytical skills.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. Encourage students to practice analytical skills through in-class discussions. Students in Costume History will share their historical research with the class while presenting their design projects; this will help students analyze their design choices through the lens of Costume History. The faculty will administer five surprise quizzes on the assigned readings for the week in Musical Theatre courses. In Directing courses, the outside "Greek" stage will be utilized more to include environmental staging of presentations. The faculty will devote class time in Dance Composition to discuss views versus only having the students submit their views/opinions to the faculty only. These changes will improve students' confidence in their ability to develop analytical skills.

Measure 3.2 (Knowledge/Skill/Ability) Theatre/Dance productions help develop a unique point of view on theatrical and dance topics. The target is to have 85% of students attain a grade of $\geq 80\%$ in written assignments, presentations, or projects of a unique point of view.

Finding. Target was met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. The program sought to find new and unique projects that helped students to develop a unique point of view. Students were encouraged from the start of college to develop their own ideas and perspectives rather than just right

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and wrong answers. To achieve this, more time was given in the course Introduction to Theatre Arts to teach students the foundation of developing their own ideas. In accordance with the plan of action from 2020-2021, in 2021-2022, Theatre History courses stressed rewriting and revising as key to the writing process. Students in the Students in Makeup class tailored their historical research book to themselves as actors. For the final exam in the Students in Makeup, students used their research to create an individual, historically accurate makeup and hair design for themselves. Students in Voice Class and Voice for the Actor I were asked to write a final reflective paper. Performance faculty allowed students time to showcase their audition materials to gain feedback before going to Southeastern Theatre Conference (SETC) preliminary auditions in the fall. This screening allowed the students to gain feedback and criticism to change their package to suit their talents. Students gave feedback and critiques to each of the performances in our season in the form of an analytical paper assignment as well as a class discussion. Faculty gave reminders for specific deadlines via email several days before, as well as the morning of, reminding the students of the impending assignment deadline. Faculty challenged students in technical courses to think outside the box when designing.

As a result of these changes in 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, 86.74% of the students achieved a final grade of $\geq 80\%$ in written assignments, presentations, or projects of a unique point of view. These changes had a direct impact on students' ability to develop a unique point of view on theatrical and dance topics.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. Theatre History courses will consider adding additional presentation assignments. Students in the Drafting for Theatre course will compile their research for their final project on OneNote; this will aid students in teaching the class about their unique individualized craft project, and sharing images, techniques, materials, websites, and tips with the class. Faculty will allot time in class to discuss each of the mainstage performances to encourage each student to comment on the positives and critiques of the performances. Faculty will pinpoint challenged students earlier in the semester and give appropriate attention to improve their performance. Technical theatre courses will clean up and streamline a few projects. These changes will improve students' ability to develop a unique point of view on theatrical and dance topics.

SLO 4. Students will demonstrate their competency by exhibiting productions/performances for evaluation, portfolio reviews, juries, and/or by successful placement in approved internships/employment and/or continued education.

DAN 4100 – Senior Dance Concert

**THEA 2030 – Applied Theatre
THEA 3120 – Stage Management**

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MUS 1700 – Voice Minor Study MUSIC 1710 – Voice Major Study

Measure 4.1. (Direct Knowledge/Skill/Ability) Demonstration of knowledge and skills through practical application. The target is to have 90% of students attain a final grade of $\geq 90\%$ on their capstone experience courses.

Finding. Target was not met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. Students were given more opportunities to practice presenting their portfolio and/or audition package to faculty more regularly for feedback. Practice interviews were given to students for them to learn to become more comfortable in a different professional setting surrounded by different faculty where they needed to speak professionally about their craft. In accordance with the plan of action from 2020-2021, in 2021-2022, Vocal students worked on vocal technique and completed vocal juries. Senior dance majors explored creating original choreographed works to be presented in the Senior Dance Concert at the end of the semester. The students used skills that they learned in composition classes to produce a concert including choreography, advertising, program creation, poster creation, costuming, lighting, creating schedules, production meetings, rehearsals, and directing skills.

As a result of these changes, in 2020-2021 the target was not met. Based on the analysis of the 2020-2021 results, 88.25% of the students achieved a final grade of $\geq 90\%$ on their capstone experience courses. These changes had a direct impact on students' demonstration of knowledge and skills through practical application.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. Vocal classes will look into including a small textbook on the McClosky technique. Senior dance students will explore in greater detail artistic challenges; deadlines will be set and clearly articulated from the beginning of the semester. These changes will have a direct impact on students' demonstration of knowledge and skills through practical application.

SLO 5. Students will develop an appreciation and accepting attitude towards social responsibility, respect for the art, artistic standards and judgment, professional discipline, and interaction with other communities and cultures.

**DAN 1020 – Ballet I
DAN 1030 – Modern I
DAN 1800 – Dance Production
DAN 2020 – Ballet II**

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DAN 2030 – Modern II
DAN 2800 – Dance Production
DAN 3020 – Ballet III
DAN 3030 – Modern III
DAN 4020 – Ballet IV
DAN 4030 – Modern IV

THEA 2140 – Concepts of Design
THEA 2360 – Theatre History & Literature
THEA 3010 – Theatre Practicum
THEA 3120 – Stage Management
THEA 3380 – Theatre History & Literature II
THEA 4050 – Costume History for the Stage
THEA 4230 – Musical Theatre Performance
THEA 4330 – Theatre History & Literature III
THEA 4340 – Contemporary Theatre History & Literature
THEA 4370 – World Theatre Studies
THEA 4430 – Lighting Design for the Stage
THEA 4480 – Script Analysis

Measure 5.1. (Direct Knowledge) Theatre/Dance coursework maintains criteria focused on students' growth and appreciation of their art and craft and their place as an artist in society. The target is to have 75% of students attain a grade of \geq 80% in their disposition and professionalism as well as their understanding of how performances affect and impact the community.

Finding. Target was met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. Faculty placed more of an emphasis on showing up to class on time, attending all classes and practicing/rehearsing on assignments outside of class time. Directors and choreographers re-evaluated policies regarding scholarship deductions for arriving late to a rehearsal or missing important meetings. In accordance with the plan of action from 2020-2021, in 2021-2022, faculty used the FlipGrid app for students to record videos connecting their ideas and course materials to community issues. For Costume History, faculty incorporated a design project for a play by an African American author set in 1830's New Orleans Free People of Color family. This project encouraged primary source research into Louisiana's diverse and unique cultures. Consent-based acting techniques were utilized in Musical Theatre Performance course. Faculty brought in Rebecca Boone as the audience/actor link as the connective psychological person to discuss audience feedback to the shows. Theatre Practicum helps non-majoring students understand what it is we do in theatre and in the professional world. Dance students were reminded of the percentage "professionalism" played in the formulation of their final grade. Technical faculty reinforced the structure of the course with all new

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students, explained how their assignments were graded, and answered all student questions early. Faculty treated each class project as if it were happening in the professional world.

As a result of these changes, in 2020-2021 the target was met. Based on the analysis of the 2020-2021 results, 84.44% of the students achieved a grade of $\geq 80\%$ in their disposition and professionalism as well as their understanding of how performances affect and impact the community. These changes had a direct impact on students' growth and appreciation of their art and craft and their place as an artist in society.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. Faculty will expand the use of FlipGrid. Faculty will include more authors of color for class design projects which will broaden design projects for several design courses. Faculty will explain to students that it is ok to say "no" to a show that has content that you don't like or are uncomfortable with, but rather to strive to understand that other artists still have the right to work on those shows. Faculty will contact and invite Counseling Services to assist in talk backs after shows. Faculty will establish more landmarks throughout the semester to meet one-on-one with students to discuss professionalism and community participation and impact. Faculty will emphasize attendance to class and department productions as a major factor in their final grade. Faculty will clearly define consequences for not completing assignments or failing them. These changes will have a direct impact on students' growth and appreciation of their art and craft and their place as an artist in society.

Measure 5.2. (Knowledge/Skill/Ability) Participation in theatre/dance productions allow students to develop an appreciation of their social responsibilities as artists and crafts-persons. The target is to have 85% of students attain a grade of $\geq 85\%$ in Applied Theatre, Dance Theatre Technology, Dance Performance or Dance Production Courses.

Finding. Target was not met.

Analysis. In 2020-2021, the target was met. Based on the analysis of the 2020-2021 results, the faculty implemented the following changes in 2021-2022 to drive the cycle of improvement. The department invested in creating an account with New Play Exchange website to offer the NSU community (faculty, staff, and students across the entirety of campus) access to new plays by new playwrights. The program commissioned Del Shores, a Hollywood Director, to write an original play for students that was age appropriate and based off of their personalities. In accordance with the plan of action from 2020-2021, in 2021-2022, faculty updated required readings to include female & Black, Indigenous, and People of Color (BIPOC) authors as well as introducing students to female & BIPOC choreographic works. Faculty worked with students outside of class on assignments and course work.

As a result of these changes in 2020-2021, the target was not met. Based on the

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analysis of the 2020-2021 results, 80% of the students achieved a grade of $\geq 85\%$ in Applied Theatre, Dance Theatre Technology, Dance Performance or Dance Production Courses. These changes had a direct impact on students' ability to develop an appreciation of their social responsibilities as artists and crafts-persons.

Decision. Based on the analysis of the 2021-2022 results, the faculty will implement the following changes in 2022-2023 to drive the cycle of improvement. Faculty will recommend new reading assignments by authors that students are unfamiliar with to expose them to new works. Faculty will increase the percentage of female and BIPOC choreographers included in Theatrical Dance. Faculty will schedule student hours around the times students are most available to meet. These changes will have a direct impact on students' ability to develop an appreciation of their social responsibilities as artists and crafts-persons.

Comprehensive Summary of Key evidence of seeking improvement based on the analysis of the results.

- The assignments in the Costume Rendering course were tailored to the students' main design focus. For example, lighting designers were able to create projections using photoshop, while costume designers learned about computer rendering.
- Vocal students had the opportunity during studio class to work on songs and monologues as well as extra study sessions for music theory class.
- Students in the Directing 2 course were encouraged to sit in on any production meetings or rehearsals as well as ask about assistant positions for the mainstage productions.
- More hands-on projects were added to technical courses to engage learning. Projects were created that revolve around professional and creative outlets in the world of theatre.
- In Musical Theatre Performance and Voice Class more scene work was added to give students the experience of performing within a scene versus only a song.
- In Directing courses, students had the opportunity to have the faculty read a section of their analytical work before they hand it in, as well as, sending students that struggle with writing to the writing center on campus for extra help.
- Dance students were required to complete journal assignments to prepare students to become critical thinkers, analyze their work through written reflection and teach students to study more efficiently.
- Dance faculty pointed out events in class that students may find interesting to document or discuss in their journal assignments.
- In Theatre History courses the midterm and final exam were split into three smaller exams and in-class review sessions were offered for all exams.
- For Costume History, the slides that accompany each lecture were available to

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students on a class OneNote, students could review this material when studying for quizzes or designing projects.

- Students in Musical Theatre Performance class had to write a research paper and give two brief presentations for the department before performing their scenes.
- Faculty encouraged students to research into the history of the time period of the shows we were producing.
- The students were required to submit a section on the production history of the play they wanted to direct.
- The faculty added a research project in the Scenic Design course.
- In Theatre History and Script Analysis the faculty incorporated rough drafts with instructor feedback into all written assignments.
- For Costume History design projects, students compiled a OneNote of research images to ensure history driven design choices were being selected.
- Students in Musical Theatre Performance class had to write a research paper and give two brief presentations for the department before performing their scenes.
- A detailed history of the theatrical presentation they were doing was asked for in Directing courses, answering the why, how, what, and when the original presentation of the piece took place.
- The faculty explained the importance of how Drafting, Prop Making, 2-D Visuals, and Scenic Painting are to a designer/technicians' arsenal of knowledge and making sure they were prepared with the skills, vernacular, and curiosity to their own engagement in the field.
- Faculty explained how to research a show properly.
- Theatre History students were offered detailed prompts and rubrics on all written assignments.
- Students in the Makeup course were given seven topics and examples for what to cover in their design analysis papers. Music Theory & Sight Singing students learned to use musical analysis for character development.
- Faculty allowed students freedom in their approach to staging theatrical presentations in Directing.
- In Design courses, students explored different techniques and ways to achieve the same final results; when students know all the different possibilities it allowed them the chance to choose the way they prefer to work most successfully by trial and error.
- Faculty used Dance Composition class time for students to write reflective journals and construct peer feedback on choreographic assignments.
- Theatre History courses stressed rewriting and revising as key to the writing process.

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- Students in Makeup class tailored their historical research book to themselves as an actor. In the final exam in Makeup, students used their research to create an individual, historically accurate, makeup and hair design for themselves.
- Students in Voice Class and Voice for the Actor I were asked to write a final reflective paper.
- Performance Faculty allowed students time to showcase their audition materials in order to gain feedback before going to the Southeastern Theatre Conference (SETC) preliminary auditions in the fall. This screening allowed them to gain feedback and criticism in order to change their package to suit their talents if need be.
- Students gave feedback and critiques to each of the performances in our season; this was an analytical paper assignment as well as a class discussion.
- Faculty gave reminders for specific deadlines via email a couple days before, as well as that morning reminding the students of the impending assignment deadline.
- Faculty challenged students in technical courses to think outside the box when designing.
- Vocal students worked on vocal technique and completed vocal juries.
- Senior dance majors explored creating original choreographed works to be presented in the Senior Dance Concert at the end of the semester. The students used skills that they have learned in composition classes and produced a concert including; choreography, advertising, program creation, poster creation, costuming, lighting, creating schedules, production meetings, rehearsals, and directing skills.
- All technical theatre students completed portfolio reviews on time and appreciated the extra practice on their interview skills.
- Faculty used the FlipGrid app for students to record videos connecting their ideas and course materials to community issues.
- For Costume History class, faculty incorporated a design project for a play by an African American author set in 1830's New Orleans Free People of Color family. This project encouraged primary source research into Louisiana's diverse and unique cultures.
- Consent-based acting techniques were utilized in Musical Theatre Performance course.
- Faculty brought in Rebecca Boone as the audience/actor link as the connective psychological person to discuss audience feedback to the shows.
- Theatre Practicum helped non-majoring students understand what we do in theatre and in the professional world.
- Dance students were reminded of the percentage "professionalism" played in the

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formulation of their final grade.

- Technical faculty reinforced the structure of the course with all new students, explained how their assignments were graded, and answered questions early.
- Faculty treated a class project as it would happen in the professional world.
- Faculty updated required readings to include female & Black, Indigenous and People of Color (BIPOC) authors as well as introducing students to female & BIPOC choreographic works.
- Faculty worked with students outside of class time on assignments and course work.

Plan of action moving forward.

- With the addition of a new course, Costume Patterning, will allow the Advanced Costume Construction class to include some advanced tailoring techniques such as welt pockets while all principles of patterning can be covered in the new course alone.
- The textbook used in Voice for the Actor I and Theory & Sight Singing for Musical Theatre needs to be updated.
- Allowing for more student assistant positions in the design and direction process will help students get hands-on experience.
- Challenge dance students to set higher goals for themselves in technique courses.
- Students will be offered more one on one time to work on the materials they do not understand in class.
- The technical faculty will check in with students more during large projects to make sure they are making good progress.
- Creating more performance opportunities with casual concerts in the community.
- Faculty will maintain high standards of written work and offer students the chance to resubmit their work for a higher grade.
- Encourage dance students to self-examine and become more detailed oriented in their writing skills.
- Faculty will give sample test questions as a review.
- In some dance courses the weight of written assignments will be increased in calculating final grades, this will encourage students to place more value on written assignments.
- In Theatre History courses the faculty will incorporate more student facilitations to increase student buy-in.
- Each semester in Costume History, new slides are added to the OneNote

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however this year faculty will included people of color and find images that promote an inclusive view of fashion history.

- Faculty would like to plan more trips to see live professional performances.
- Faculty will create a Power Point to share with the class that includes the knowledge the students gained from research.
- Adding a history section of lighting to the design course.
- In Theatre History and Script Analysis courses the faculty will encourage more peer review and editing.
- Costume History students will have to label their research images with the artist, designer, museum collection as way to find additional research avenues.
- Directing students will create a historical presentation either in the lobby or in a program note from the director.
- Faculty will emphasize the importance of the foundational classes in technical theatre and how to build knowledge in the field of study.
- The faculty will spend more time on the history of technical elements in class.
- The faculty will encourage students to practice analytical skills through in-class discussions.
- Students in Costume History will share their historical research with the class while presenting their design projects; this will help students analyze their design choices through the lens of Costume History.
- The faculty will give surprise quizzes on the assigned reading for the week in Musical Theatre courses.
- In Directing courses, the outside "Greek" stage will be utilized more to include environmental staging of presentations.
- Devote class time in Dance Composition to discuss views versus only having the students submit their views/opinions to the faculty only.
- Theatre History courses will consider adding additional presentation assignments.
- Students in the Drafting for Theatre course will compile their research for their final project on OneNote, this will aid students in teaching the class about their unique individualized craft project, and sharing images, techniques, materials, websites, and tips with the class.
- Faculty will allot time in class to discuss each of the mainstage performances to encourage each student to comment on the positives and critiques of the performances.
- Faculty will pinpoint challenged students earlier in the semester and give appropriate attention to raise the average.
- Technical theatre courses will clean up and streamline a few projects.

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- Vocal classes will look into including a small textbook on the McClosky technique.
- Senior dance students will explore in greater detail artistic challenges; deadlines will be set and clear from the beginning of the semester.
- Faculty will expand the use of FlipGrid.
- Faculty will include more authors of color for class design projects which will broaden design projects for several design courses.
- Faculty will explain to students that it is ok to say "no" to a show that has content that you don't like or are comfortable with, but to understand that other artists still have the right to work on those shows.
- Faculty will contact and invite Counseling Services to help aid in talk backs after shows.
- Faculty will establish more landmarks throughout the semester to meet one on one with students to discuss professionalism and community participation and impact.
- Faculty will emphasize attendance to class and department productions as a major factor in their final grade.
- Faculty will clearly define repercussions for not completing assignments or failing them.
- Faculty will recommend new reading assignment by authors students are unfamiliar with to expose them to new works.
- Faculty will increase the percentage of female and BIPOC choreographers included in Theatrical Dance.
- Faculty will schedule student hours around the times students are most available to meet.