

## AC 2022 – 2023 Assessment

### Theatre (245), Production & Design (246) and Musical Theatre (247)

#### 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 State's Theatre and Dance Department 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 and indirect, quantitative and 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.

### 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, and musical theatre.**

#### **MUS 1910 – Voice Class**

**THEA 2140 – Concepts of Design  
THEA 2310 – Stagecraft  
THEA 2340 – Voice for the Actor I  
THEA 3120 – Stage Management  
THEA 3220 – Directing I  
THEA 3240 – Scene Painting  
THEA 3360 – Costume Construction II  
THEA 4040 – Directing II  
THEA 4310 – Scenic Design  
THEA 4420 – Costume Design for Stage  
THEA 4430 – Lighting Design for Stage  
THEA 4620 – Costume Patterning**

**Measure 1.1. (Direct Knowledge) Theatre/Dance coursework maintains criteria focused on developing students' ability to communicate theatre 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 not met.

**Analysis.** In 2021-2022, the target was met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. The addition of a new course, Costume Patterning, allowed the Advanced Costume Construction class to include some advanced tailoring techniques such as welt pockets such that 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 was updated. The addition of more student assistant position in the design and direction process helped students get hands-on experience. Dance students were challenged to set higher goals for themselves in technique courses. Students were offered more one-on-one time to work on the

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materials they didn't understand in class. The technical faculty checked in with students more often during large projects to ensure that they are making good progress. In accordance with the plan of action from 2021-2022, in 2022-2023, breaking down large projects into smaller due dates throughout the semester helped in Costume Construction & Design courses. In Voice Class interactive learning and group participation were used in order to keep students engaged in the material being taught. In Stagecraft, students who were struggling were checked on continuously throughout the semester and more difficult sections of the curriculum were repeated through multiple quizzes to identify areas that needed further clarification. In Scenic Painting and Design courses, students received hands on experience with the skills and techniques utilized in the professional world today. In Stage Management, the faculty communicated as early as possible with any student who appeared to be falling behind. Voice for the Actor I and Directing courses provided handouts, test reviews, outside rehearsal help, and encouraged, enlightened and gave extensions to drained, emotional students. Students in Lighting Design and/or Concepts of Design courses were encouraged to complete assignments that stressed creative thinking.

As a result of these changes in 2022-2023, the target was not met. Based on the analysis of the 2022-2023 results, 80.29% 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 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Costumes courses will look to increase enrollment by targeting Art and History majors who may use one of these courses as a requirement in their respective major. Voice class will continue to explore interactive learning methods to keep students interested in the material covered in class. In Stagecraft, students will be encouraged to ask more questions and check in with faculty throughout the semester especially during challenging sections of the course. In Scenic Painting & Design courses, faculty will research a way to make exercises more cross disciplinary and show students how each area affects the others. The Stage Management faculty will continue to communicate expectations and explain and review the calendar more clearly. Voice for the Actor I and Directing courses will continue to give more access to extended exam time and provide more hands-on approach to analytical work. Lighting Design & Concepts of Design faculty will retool assignments to effectively utilize more creativity within the project. These changes will have a direct impact on the students' ability to communicate theatre/dance subject matter.

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

**Finding.** Target was met.

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**Analysis.** In 2021-2022, the target was not met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. Faculty created more performance opportunities with casual concerts in the community. Faculty maintained high standards of written work and offered students the chance to resubmit their work for a higher grade. Dance students were encouraged to self-examine and become more detailed-oriented in their writing. Faculty gave sample test questions as a review. In some dance courses, the weight of written assignments in the calculation of final grades were increased to encourage students to place more value and effort in written assignments. In accordance with the plan of action from 2021-2022, in 2022-2023, students in Voice class received a clear explanation of concepts and expectations from each assignment given. Technical Faculty gave students the information and skills needed in order to achieve desired outcome. Performance faculty created performance opportunities for the public and feedback whether verbal or written was given to students immediately after the assignment and also the following class time. Design faculty assigned writings in class that critically look at design.

As a result of these changes in 2022-2023, the target was met. Based on the analysis of the 2022-2023 results, 92.4% 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 the collaborative process as well as translate those skills learned in the classroom to performance.

**Decision.** Based on the analysis of the 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Faculty in Voice class will continue to explain expectations and review the grading rubric for each assignment. Technical faculty will research new resources to find more examples of coursework in the professional world, showing other techniques used to achieve a desired effect other than the faculty member's style. Performance faculty will request outside participants to give written and verbal feedback to the students on the day of the presentation. 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, and theatre, and the collaborative processes.**

**THEA 2360 – Theatre History & Literature**

**THEA 3220 – Directing I**

**THEA 3360 – Costume Construction II**

**THEA 3380 – Theatre History & Literature II**

**THEA 4040 – Directing II**

**THEA 4320 – Survey of Period Styles**

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**THEA 4330 – Theatre History & Literature III**  
**THEA 4420 – Costume Design for Stage**  
**THEA 4620 – Costume Patterning**

**Measure 2.1** (Direct Knowledge) Theatre/Dance coursework maintains criteria focused on developing students' ability to exhibit a working knowledge of history in the performing arts, dramatic literature, theatre, 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 and Dance.

**Finding.** Target was met.

**Analysis.** In 2021-2021, the target was met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. In Theatre History courses, the faculty incorporated more student facilitations to increase student buy-in. Each semester in Costume History, new slides were added to the OneNote page to include people of color, and the faculty found more images that promoted an inclusive view of fashion history. Faculty tried to plan more trips to see live professional performances. Faculty created a PowerPoint to share with classes that included knowledge the students gained from their research. Faculty added a section on the history of lighting to the design course. In accordance with the plan of action from 2021-2022, in 2022-2023, the research portion of Costume Design became an independent grade, and students present their research to the whole class. Theatre History faculty used three-unit exams rather than a midterm and final, published review guides for exams, and devoted class time to exam reviews. Vocal faculty encouraged students to attend class every day and provided real world examples of how the material learned in class relates to their field. Faculty in Survey of Period Styles gave larger lectures of the important architectural names, dates, periods, and structures that the students need to be knowledgeable of and required that students do some micro lessons to teach each other about smaller, specific items, furniture, or art of those periods. Performance faculty provided online resources, allowed for group projects, and gave visual aids to assist in the learning process.

As a result of these changes in 2022-2023, the target was met. Based on the analysis of the 2022-2023 results, 93.4% of the students achieved a final grade of  $\geq 80\%$  in all courses related to the history of Theatre and Dance. These changes had a direct impact on students' ability to exhibit a working knowledge of history in the performing arts.

**Decision.** Based on the analysis of the 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Students in Costume Design enjoyed utilizing OneNote for their research, so faculty will consider using the collaboration space more for other parts of the course. Theatre History faculty will create more opportunities for group work and peer reinforcement of class concepts. Vocal faculty will utilize a similar style of teaching as it has been proven

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effective. Survey of Period Styles will utilize a similar mode of delivery as the students seemed to enjoy it a lot. Performance faculty will allow students to provide their own exam study guides based on knowledge obtained in class.

**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 2021-2022, the target was met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. In Theatre History and Script Analysis courses, faculty encouraged more peer review and editing. Costume History students had to label their research images with the artist, designer, and museum collection as means by which to identify additional research avenues. Directing students created a historical presentation either in the lobby or in a program note from the director. Faculty emphasized the importance of the foundational classes in technical theatre and how to build knowledge in the field of study. Faculty spent more time on the history of technical elements in class. In accordance with the plan of action from 2021-2022, in 2022-2023, students in Costume Construction II and Patterning constructed Victorian corsets. Faculty in Theatre History created assignments that combined knowledge of historical traditions with opportunities for student creativity. For example, students in Theatre History III studied the manifestoes of 20th-Century Avant-Garde movements, then created their own manifestoes for a theatre of the future. In Period Styles, the faculty gave students a wide variety of examples to show different periods of time as it related to Theatre. Directing faculty provided research from different points of views from a variety of theatrical artists.

As a result of these changes in 2022-2023, the target was met. Based on the analysis of the 2022-2023 results, 89.9% 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.

**Decision.** Based on the analysis of the 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Next year, we will use the skills from Costume Construction II and Patterning in our production of *Intimate Apparel* which follows a seamstress who creates corsets for a range of clients. We will maintain the existing assignments in Theatre History I and III and find a similar creative application for Theatre History II. Faculty teaching Period Styles will incorporate more Non-Western European and Asian countries to give students a wider and more global perspective. Directing faculty will have present-day theatre artists as guest lecturers to give students insight into current practices. These changes will have a direct impact on students' ability to exhibit skills learned in their coursework.

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

**THEA 3240 – Scene Painting**

**THEA 4050 – Costume History for the Stage**

**THEA 4250 – Auditions**

**THEA 4310 – Scenic Design**

**THEA 4420 – Costume Design for Stage**

**THEA 4480 – Script Analysis**

**THEA 4520 – Dramaturgy**

**THEA 4580 – Vector Works**

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

**Finding.** Target was met.

**Analysis.** In 2021-2022, the target was met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. The faculty encouraged students to practice analytical skills through in-class discussions. Students in Costume History shared their historical research with the class while presenting their design projects; this helped students analyze their design choices through the lens of Costume History. The faculty administered five surprise quizzes on the assigned readings for the week in Musical Theatre courses. In Directing courses, the outside "Greek" stage was utilized more to include environmental staging of presentations. The faculty devoted class time in Dance Composition to discuss views versus only having the students submit their views/opinions to the faculty only. In accordance with the plan of action from 2021-2022, in 2022-2023, in Costume Design, students learned about different genres (realism, musical, farce and opera) to allow students to interpret their clothing research through a variety of lenses. Dramaturgy curriculum was built around student-led casebook assignments and presentations to encourage analysis of both dramatic and non-dramatic texts and works. Technical Faculty clarified projects and quizzes and allowed for extended time for completion of projects which helped students concentrate on one project at a time. Scenic students were assigned projects in which they had to interpret other people's work and then create their own original work. Directing students engaged in group discussion, class presentations, and traveled locally to see other theatre productions.

As a result of these changes in 2022-2023, the target was met. Based on the analysis of the 2022-2023 results, 86.17% of the students achieved a final grade of  $\geq 80\%$  on written assignments, presentations, or projects of an analytical nature. These

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changes had a direct impact on students' ability to develop analytical skills.

**Decision.** Based on the analysis of the 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Projects in Costume History class will include more diversity in cultural background which will add an additional layer of design factors to consider. Dramaturgy will build in more check-ins with the professor to help troubleshoot any issues for larger projects. Technical faculty will find new ways to motivate students to complete their shop hours so they can receive more hands-on experience. Scenic faculty will give students more flexibility and diversity in assignments in order to help them improve their skills as well as build in more skills like model making. Faculty in Directing will encourage students to expand their comfort zones in order to be able to research and educate themselves about those theatrical artists of which they have never heard. 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 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 2021-2022, the target was met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. Theatre History courses considered adding additional presentation assignments. Students in the Drafting for Theatre course compiled their research for their final project on OneNote; this aided students in teaching the class about their unique individualized craft project as well as share images, techniques, materials, websites, and tips with the class. Faculty allotted 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 pinpointed students that were challenged earlier in the semester and gave appropriate attention to improve their performance. Technical theatre courses cleaned up and streamlined a few projects. In accordance with the plan of action from 2021-2022, in 2022-2023, in Costume Design, there was an opera project that required the students to use a non-clothing design inspiration to create a unique non-realistic/non-traditional world of the play. In Script Analysis, student facilitations were utilized to encourage presentations where the students needed to generate a unique argument in response to a specific question or prompt. Vocal students were encouraged to experiment outside of class and to develop a unique style of performing. In Set Design, Vector Works, and Scenic Painting, students were given plays and exercises where they could explore creating the world of the play and recreating techniques and textures that they would find in the professional world. Students in Auditions class researched and interpreted current employable organizations.

As a result of these changes in 2022-2023, the target was met. Based on the analysis



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of the 2022-2023 results, 85.67% 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 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. In Costume Design the faculty is considering using a different Opera than *Salome*, preferring something that will be easier for the students to connect with yet still eliciting strong emotions. In Script Analysis, the student facilitation will be expanded such that the number of Flip responses assignments will be increased. Vocal students will be asked to demonstrate and explain their experimentation processes and procedures. Scenic students will be given different exercises to cut down on the amount of copy work that is completed as well as giving a little more freedom in the choices of content used in projects. Faculty would like to create more possibilities of having current Broadway performers guest lecture to discuss current audition techniques and practices. 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.**

**THEA 2030 – Applied Theatre**  
**THEA 3120 – Stage Management**  
**THEA 4250 – Auditions**

**MUS 1700 – Voice Minor Study**  
**MUS 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 2021-2022, the target was not met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. Vocal classes looked into including a small textbook on the McClosky technique. Senior dance students explored in greater detail artistic challenges; deadlines were set and clearly articulated from the beginning of the semester. In accordance with the plan of action from 2021-2022, in 2022-2023, students in Voice Minor & Major study had frequent performance opportunities inside and outside of class to help gain confidence and experience. Faculty in Stage Management & Applied set expectation early and ensured that students followed

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through. Faculty in Auditions class kept a high standard for grading projects; students were required to work harder outside of class and challenged students to complete assignments ahead of time so they can receive valuable feedback to improve their work before the deadline. Students were given projects in class throughout the year that could be used to start building a professional portfolio.

As a result of these changes in 2022-2023, the target was not met. Based on the analysis of the 2022-2023 results, 84.65% 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 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Faculty teaching Voice Minor/Major student will create more performance opportunities outside of class. Students will be given more frequent reminders about deadlines and the last chances to fulfill shop hours throughout the year. Faculty teaching Auditions will set earlier deadlines of projects throughout the semester to alleviate work being completed at the last minute, and faculty will follow up more regularly to see if any extra time or assistance is needed. Faculty will develop more projects to help build a student's professional portfolio to show more range and greater versatility in their field of specialty. 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.**

**THEA 2300 – Introduction to Theatre Arts**

**THEA 2140 – Concepts of Design**

**THEA 3120 – Stage Management**

**THEA 4230 – Musical Theatre Performance**

**THEA 4430 – Lighting Design for the Stage**

**Measure 5.1.** (Direct Knowledge) Theatre/Dance coursework maintains criteria focused on developing 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 2021-2022, the target was met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. Faculty expanded the use of FlipGrid. Faculty included more authors of color for class design projects which broadened design projects for several

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design courses. Faculty explained to students that it is ok to say "no" to a show that has content that you don't like or are uncomfortable with while striving to understand that other artists still have the right to work on those shows. Faculty contacted and invited Counseling Services to assist in talk backs after shows. Faculty established more landmarks throughout the semester to meet one-on-one with students to discuss professionalism and community participation and impact. Faculty emphasized attendance in class and department productions as a major factor in their final grade. Faculty clearly defined consequences for not completing assignments or failing them. In accordance with the plan of action from 2021-2022, in 2022-2023, in Costume Design, faculty utilized plays that featured more people of color and required students to find research that contained more diversity in those shows. In Musical Theatre History, the midterm and final exams were reimaged as take-home writing assignments that stressed reflection of artworks' social impact. Vocal faculty helped cultivate an accepting and supportive environment regardless of skill level. Faculty focused on reflections/responses to performances students had seen in Introduction to Theatre Arts, and examined performance art and plays that tied in. In Portfolio Reviews and Stage Management, students explored ways of working in a professional manner and how their contribution affects others. Faculty encouraged class discussions so that the students could hear from others their different points of view and different ways of looking at the art form. Students were given a variety of all different art forms and encouraged to utilize their designs to suit them.

As a result of these changes in 2022-2023, the target was met. Based on the analysis of the 2022-2023 results, 88.17% of the students achieved a grade of  $\geq 80\%$  on 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 2022-2022 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Costume faculty will re-evaluate the Nonwestern State cultural project as students today are comfortable researching other culture but do not feel comfortable designing in a culture other than their own. Musical Theatre History faculty will apply the midterm and final format to other elective history classes. Faculty will show students the connection of their work and how it can impact the community. Faculty will encourage an accepting approach in all classes so that the students will get used to different views of looking at thing. A written and verbal discussion on why things were successful and why things were unsuccessful will be added. Faculty will look to build more resources and examples of dance. 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 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

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Applied Theatre.

**Finding.** Target was met.

**Analysis.** In 2021-2022, the target was not met. Based on the analysis of the 2021-2022 results, the faculty implemented the following changes in 2022-2023 to drive the cycle of improvement. Faculty recommended new reading assignments by authors that students were unfamiliar with to expose them to new works. Faculty increased the percentage of female and BIPOC choreographers included in Theatrical Dance. Faculty scheduled student hours around the times students are most available to meet. In accordance with the plan of action from 2021-2022, in 2022-2023, faculty assigned work that allowed students to explore diverse plays with difficult material. Students have taken a more active role in the department, holding positions in the season selection committee as well as being student representatives who openly speak with faculty about any issues or concerns within the department.

As a result of these changes in 2022-2023, the target was met. Based on the analysis of the 2022-2023 results, 86.4% of the students achieved a grade of  $\geq 85\%$  in Applied Theatre. 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 2022-2023 results, the faculty will implement the following changes in 2023-2024 to drive the cycle of improvement. Faculty will find new ways to engage students to help make change within their field using performance for social change, recognizing a problem, and utilizing their art form to help people see their point of view. The department will seek new ways to help students see more live theatre in the area; some students have never seen a live professional theatre production. 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 following reflects all the changes implemented to drive the continuous process of seeking improvement in AC 2022-2023. These changes are based on the knowledge gained through the AC 2021-2022 results analysis.

- Broke down large projects into smaller due dates throughout the semester in Costume Construction & Design courses.
- In Voice Class, interactive learning and group participation were used in order to keep students engaged in the material being taught.
- In Stagecraft, students who were struggling were checked on continuously throughout the semester, harder sections of the curriculum were repeated through multiple quizzes to identify what areas need further clarification.
- In Scenic Painting and Design courses, students received hands on experience with the skills and techniques utilized in the professional world today.

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- In Stage Management, the faculty communicated as early as possible with any student falling behind.
- Voice for the Actor I and Directing courses provided handouts, test reviews, outside rehearsal help, encouraged, enlightened and gave extensions on drained, emotional students.
- Students in Lighting Design and/or Concepts of Design courses were encouraged to complete assignments that stressed creative thinking.
- Students in Voice class received a clear explanation of concepts and expectations from each assignment given.
- Technical Faculty gave students the information and skills needed in order to achieve desired outcome.
- Performance faculty created performance opportunities for the public and feedback whether verbal or written was given to students immediately after the assignment and also the following class time.
- Design faculty assigned writings in class that critically look at design
- The research portion of Costume Design was given its own grade, and students presented their research to the whole class.
- Theatre History faculty used three-unit exams rather than a midterm and final, published review guides for exams, and devoted class time to exam reviews.
- Vocal faculty encouraged students to attend class every day and provided real world examples of how the material learned in class relates to their field.
- Faculty in Survey of Period Styles gave larger lectures of the important architectural names, dates, periods, and structures that the students need to be aware of, while the students would do some micro lessons to teach each other about smaller, specific items, furniture, or art in that period.
- Performance faculty provided online resources, allowed for group projects, and gave visual aids to assist in the learning process.
- Students in Costume Construction II and Patterning constructed Victorian corsets.
- Faculty in Theatre History created assignments that combined knowledge of historical traditions with opportunities for student creativity. For example, students in Theatre History III studied the manifestoes of 20th-Century Avant-Garde movements, then created their own manifestoes for a theatre of the future.
- In Period Styles, the faculty gave students a wide variety of examples to show different periods of time as it relates to theatre.
- Directing faculty provided research from different points of views from a variety of theatrical artists.
- In Costume Design, students learned about different genres (realism, musical,

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farce and opera) to allow students to interpret their clothing research through a variety of lenses.

- Dramaturgy curriculum was built around student-led casebook assignments and presentations to encourage analysis of both dramatic and non-dramatic texts and works.
- Technical Faculty clarified projects and quizzes and allowed for extended time for completed projects which helped students concentrate on each project at a time.
- Scenic students were assigned projects where they had to interpret other people's work and then create their own original work.
- Directing students engaged in group discussion, class presentations, and traveled locally to see other theatre productions.
- In Costume Design, there was an opera project that required the student to use a non-clothing design inspiration to create a unique non-realistic/non-traditional world of the play.
- In Script Analysis, student facilitations were utilized to encourage presentations where the students needed to generate a unique argument in response to a specific question or prompt. Vocal students were encouraged to experiment outside of class and to develop a unique style of performing.
- In Set Design, Vector Works, and Scenic Painting, students were given plays and exercises where they could explore creating the world of the play and recreating techniques and textures that they would find in the professional world.
- Students in Auditions class researched and interpreted current employable organizations.
- Students in Voice Minor & Major study were given frequent performance opportunities inside and outside of class to help gain confidence and experience.
- Faculty in Stage Management & Applied set expectations early and ensured that students followed through.
- Faculty in Auditions class kept a high standard for grading projects; students were required to work harder outside of class and were challenged to complete assignments ahead of time so they could receive valuable feedback to improve their work before the deadline.
- Students were given projects in class throughout the year that could be used in starting a professional portfolio.
- In Costume Design, faculty utilized plays that featured more people of color and required students to find research that contained more diversity in those shows.
- In Musical Theatre History, the midterm and final exams were reimagined as take-home writing assignments that stressed reflection of artworks' social impact.

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- Vocal faculty helped cultivate an accepting and supportive environment regardless of skill level.
- Students focused on reflections/responses to performances they had seen in Introduction to Theatre Arts and examined performance art and plays that tied in.
- In Portfolio Reviews and Stage Management, students looked at how to work in a professional manner and how their contribution affects others.
- Faculty encourage class discussions so that the students could hear from others with different points of view and different ways of looking at the art form.
- Students were given a variety of all different art forms and encouraged to utilize their designs to suit them.
- Faculty assigned work that allowed students to explore diverse plays with difficult material.
- Students took a more active role in the department, holding positions in the season selection committee as well as being student representatives who openly spoke with faculty about any issues or concerns within the department.

### Plan of action moving forward.

- Costumes courses will look to increase enrollment by recruiting Art & History majors who may use one of these courses to facilitate a requirement in their major.
- Voice class will explore interactive learning methods to keep students interested in the material learned in class.
- In Stagecraft, students will be encouraged to ask more questions and check in with faculty throughout the semester especially during challenging sections of the course.
- In Scenic Painting & Design courses, faculty will research ways to make exercises more cross disciplinary and show students how each area affects the other.
- The Stage Management, faculty will continue to communicate expectations and explain and go over the calendar more clearly.
- Voice for the Actor I and Directing courses will give more access to extended exam time and provide more hands-on approach to analytical work.
- Lighting Design & Concepts of Design faculty will retool assignments to effectively utilize more creativity within the project.
- Faculty in Voice class will explain expectations and go over the grading rubric for each assignment.
- Technical faculty will research new resources to find more examples of coursework in the professional world showing other techniques used (other than the faculty member's style) to achieve a desired effect.
- Performance faculty will request outside participants to give written and verbal

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feedback to the students on the day of the presentation.

- Students in Costume Design enjoyed utilizing OneNote for their research, so faculty is considering using the collaboration space more for other parts of the course.
- Theatre History faculty will create more opportunities for group work and peer reinforcement of class concepts.
- Vocal faculty will explore other styles of teaching that have been proven effective.
- Survey of Period Styles will utilize a similar mode of delivery as the students seemed to enjoy it a lot.
- Performance faculty will allow students to provide their own exam study guides based on knowledge obtained in class.
- Next year, we will use the skills from Costume Construction II and Patterning in our production of *Intimate Apparel* which follows a seamstress who creates corsets for a range of clients.
- Faculty will keep the existing assignments in Theatre History I and III and find a similar creative application for Theatre History II.
- Faculty teaching Period Styles will incorporate more Non-Western European and Asian countries to give students a wider and more global perspective.
- Directing faculty will have present day theatre artists guest lecture to give students insight into current practices.
- Projects in Costume History class will include more diversity in cultural background which will add an additional layer of design factors to consider.
- Dramaturgy will build in more check-ins with the professor to help troubleshoot any issues for larger projects.
- Technical faculty will find new ways to motivate students to complete their shop hours so they can receive more hands-on experience.
- Scenic faculty will give students more flexibility and diversity of assignments in order to help them improve their skills as well as build in more skills like model making.
- Faculty in Directing will encourage students to expand their comfort zones in order to be able to research and educate themselves about those theatrical artists they have never heard of.
- In Costume Design, the faculty are considering using a different Opera than *Salome*, something that is easier for the students to connect with yet still elicits strong emotions.
- In Script Analysis, the student facilitation will be expanded to increase the number of Flip responses students must complete before they come to class to discuss plays.



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- Vocal students will be asked to demonstrate and explain their experimentation processes and procedures.
- Scenic students will be given different exercises to cut down on the amount of copy work that is completed as well as giving a little more freedom in the choices of content used in projects.
- Faculty would like to create more possibilities of having current Broadway performers guest lecture in class to discuss current audition techniques and practices.
- Faculty teaching Voice Minor/Major student will create more performance opportunities outside of class.
- Students will be given more frequent reminders about deadlines and last chances to fulfill shop hours throughout the year.
- Faculty teaching Auditions will set earlier deadlines for projects throughout the semester to alleviate work being completed last minute, and faculty will follow up more regularly to see if any extra time or assistance is needed.
- Faculty will develop more projects to help fill a student's professional portfolio to show more range and versatility in their field of specialty.
- Costume faculty will re-evaluate the Nonwestern State cultural project as students today are comfortable researching other cultures but do not feel comfortable designing in a culture other than their own.
- Musical Theatre History faculty will apply the midterm and final format to other elective history classes.
- Faculty will show students the connection of their work and how it can impact the community.
- Faculty will encourage an accepting approach in all classes so that the students will get used to different views of looking at things.
- Students will have written and verbal discussions on why things were successful and why things were unsuccessful.
- Faculty will look to build more resources and examples of dance.
- Faculty will find new ways to engage students to help make change within their field, using performance for social change, recognizing a problem, and utilizing their art form to help people see their point of view.
- The department will seek new ways to help students see more live theatre in the area; some students have never seen a live professional theatre production.