

## ASSESSMENT CYCLE 2023-2024

**Program: (BS) Theatre (245), (BFA) Production & Design (246) and (BFA) Musical Theatre (247)**

**Department of Theatre and Dance**

**School of Creative and Performing Arts**

**College of Arts and Sciences**

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**Date: 05/28/2024**

**Approved by: Dr. Francene Lemoine, Dean**

**Date: 05/30/2024**

**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.

**School of Creative and Performing Arts Mission.** The Dear School of Creative and Performing Arts serves students in the arts and media communities through education, performance, communication, and collaboration while providing a nurturing yet demanding environment of artistic study. Faculty and students produce art and media through hands-on experiences with live performances, multimedia productions, gallery events, public art venues, and professional and student media outlets. With a university tradition of education, the School of Creative and Performing Arts provides a solid foundation of arts education and professional skills for emerging artists, educators, and performers. Departments within the Dear School of Creative and Performing Arts include:

- Fine and Graphic Arts
- Music
- New Media, Journalism, and Communication
- Theatre and Dance

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**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.
- (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.**

**Course Map:** Tied to the course syllabus objectives

MUS 1700 – Voice Minor Study

THEA 2140 – Concepts of Design

THEA 2310 – Stagecraft

THEA 2320 – Acting Technique I

THEA 2340 – Voice for the Actor I

THEA 2370 – Drafting for Theatre

THEA 4040 – Directing II

THEA 4250 – Auditions

THEA 4230 – Musical Theatre Performance

THEA 4430 – Lighting Design for Stage

THEA 4610 – Costume Rendering

**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 met.

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**Analysis.** In AC 2022-2023, the target was not met with 80.29% of the students achieving a final grade of  $\geq 75\%$  in all skill-based classes. The changes made had a direct impact on the student's ability to communicate theatre/dance subject matter. The students did well in setting higher goals for themselves in technique courses. However, some students continued to struggle with disseminating information on quizzes in Stagecraft class; therefore, the instructors continuously checked on the students who were struggling to ensure they understood difficult sections of the curriculum. Some information was repeated throughout the semester through multiple quizzes to identify areas that needed further clarification.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024. Costume courses were designed to increase enrollment by targeting art and history majors who may have used one of these courses as a requirement for their respective majors. Voice class explored interactive learning methods, which kept students interested in the material covered in class. In Stagecraft, students were encouraged to ask more questions and check in with faculty throughout the semester; this was especially productive with challenging sections of the course. In Scenic Painting & Design courses, faculty researched a way to make exercises more cross-disciplinary and show students how each area affects the others. The Stage Management faculty continued to communicate expectations and explained and reviewed the calendar more clearly. This set expectations for students, which students successfully maneuvered throughout the semester. Voice for the Actor I and Directing courses gave more access to extended exam time and provided a more hands-on approach to analytical work. Lighting Design and Concepts of Design faculty retooled assignments to effectively utilize more creativity within the project. The professor of Drafting for Theatre allowed students to continue working on past projects after they started working on new projects. This allowed the students more time, which was seen as successful in that more students were able to create quality work. In Applied Theatre, students were assigned to roles that were best suited for their growth. In Directing II, the professor offered more opportunities for student assistant directors in mainstage productions once they had completed the course and allowed for more opportunities for students to direct in second-season productions. In Stagecraft, the professor stressed the importance of attendance for them to get the hands-on experience to learn how to complete their projects and gave them extra time outside of class to help them achieve success. More students than expected were receptive to this and were able to complete the assignments. In Concepts of Design, the professor created an environment that welcomed student interaction and discovery. This made students feel comfortable. Therefore, students responded by asking questions. In Musical Theatre Performance, the professor worked meticulously with the students to ensure their understanding of the material and conducted check-ins every other week to double-check their progress. This semester's Costume Rendering class consisted of non-costume-oriented students, many of whom were fearful of drawing and painting. The professor included a longer section that focused on tracing, copying, and grid-based scaling to help students get more comfortable with their drawing skills.

As a result of these changes in AC 2022-2023, the target was met with 93% of the students achieving 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.** In AC 2023-2024, the target was met. Based on the analysis of the AC 2023-2024

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results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The professor for Drafting for Theatre will require projects to be turned in and completed by the assigned dates throughout the semester. Too often, students wait until the last minute to complete projects, become overwhelmed, and choose to accept a lower grade than giving themselves ample time to work outside of class on the assignments. In Applied Theatre, students will be assigned to areas of interest when possible. The Directing professor will need to explore other performance spaces, including spaces outside the classrooms, as spaces are limited for our students to present their material. The professor of Stagecraft will communicate more with struggling students to find out why they are struggling and get them the extra help they need. In Concepts of Design, the professor will send out quarterly emails to students with their grades. In Musical Theatre Performance, the students will need to learn how to come to class prepared without using class time to learn the material assigned. In Costume Rendering, the professor will spend more time teaching the math of scaling an image; most students need to rely on a cheat sheet to determine which calculations to do depending on the orientation of the image.

These changes will improve the students' understanding of the appropriate due dates and times and that quality work is necessary to have a successful career.

**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.

**Analysis.** In AC 2022-2023, the target was met with 92.4% of the students achieving a final grade of  $\geq 80\%$  on all written assignments. The changes implemented had a direct impact on 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. However, the students continued to struggle with assignments that critically looked at design.

Based on the analysis of the AC 2022- 2023 results, the faculty implemented the following changes in AC 2023-2024. The faculty in Voice class explained expectations and reviewed the grading rubric for each assignment. This allowed the students an opportunity to understand what was expected of them and gave them parameters to expand their critical thinking skills. Technical faculty researched 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 requested outside participants to give written and verbal feedback to the students on the day of the presentation. Stagecraft students were given very detailed lessons, and things that would be on the quiz were pointed out in advance. The professor in Concepts of Design reviewed the assignments, explained what should be done to be successful, and gave feedback often to help students succeed. Musical Theatre students were given private vocal lessons in Voice Minor/Major Study.

As a result of these changes in AC 2023-2024, the target was met with 87% of the students achieving a final grade of  $\geq 80\%$  on all written assignments. These changes had a direct impact on enrolled students' ability to communicate learned skills in their performance and creative experiences through the collaborative process, as well as translate those skills

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learned in the classroom to performance.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The professor of Stagecraft will ensure that students know it is their responsibility to get any notes from a missed class from another student in the class or make sure to follow up with faculty, thereby creating an environment where the students take responsibility for themselves. In Concepts of Design, students will have the opportunity to write their required assignment in class instead of at home. Students who are receiving private vocal lessons will have weekly check-ins, which will help them stay on top of the material and assess their weekly progress. Students still struggle with time management and responsibilities outside of the classroom. These changes will have a direct impact on students' ability to communicate their responsibility, both personally and professionally, to faculty and other students.

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

**Course Map:** Tied to the course syllabus objectives

THEA 3260 – Props Crafts

THEA 3380 – Theatre History & Literature II

THEA 4050 – Costume History

THEA 4250 – Auditions

THEA 4350 – American Musical Theatre History and Literature

THEA 4360 – The Business of Theatre

**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 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 AC 2022-2023, the target was met with 93.4% of the students achieving a final grade of  $\geq 80\%$  in all courses related to the history of Theatre and Dance. The changes implemented had a direct impact on students' ability to exhibit a working knowledge of history in the performing arts. Students continued to struggle with promoting an inclusive view of fashion history.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024 to drive the cycle of improvement. Students in Costume Design enjoyed utilizing OneNote for their research, so faculty considered using the collaboration space more for other parts of the course. The Theatre History faculty created more opportunities for group work and peer reinforcement of class concepts. This allowed students to help one another as they researched various historical aspects of theatre. Vocal faculty utilized a similar style of teaching which has been proven effective. Survey of Period Styles utilized a similar mode of delivery as the students seemed to enjoy it a lot. Performance faculty allowed students to provide their own exam study guides based on

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knowledge obtained in class. The Theatre History professor maintained the course structure that has yielded successful results in the past, making the course more discussion based. In Business of Theatre, students were assigned a research assignment for a production or theatre company that they are interested in working with in the future; this allowed them to understand the workings of a company structure. After learning a time period in Costume History, students applied their knowledge by designing costumes for a period show, combining primary source research with character-driven design choices. The students were responsive to this, although some students still struggled with period fashion in production.

As a result of these changes in AC 2023-2024, the target was met with 82% of the students achieving a final grade of  $\geq 80\%$  in all courses related to the history of Theatre and Dance. These changes had a direct impact on student's ability to exhibit a working knowledge of history in the performing arts.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The Theatre History professor will make in-class reviews and study materials available digitally for the students. In Business of Theatre, students are encouraged to explore theatre and dance opportunities outside of the state of Louisiana which will broaden their understanding of being a marketable commodity in the theatrical and dance worlds. Costume History students will be required to complete more upfront research on design projects to ensure quality work and show the student's abilities to properly research their areas of interest. This will allow for the expansion of knowledge of historical fashion.

**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 AC 2022-2023, the target was met with 89.9% of the students achieving 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. The students successfully labeled their research images with the artist, designer, and museum collection as a means by which to identify additional research avenues. The students struggled with creating ideas for their own manifestoes for a theatre of the future.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024 to drive the cycle of improvement. The faculty used the skills from Costume Construction II and Patterning in the production of *Intimate Apparel* which follows a seamstress who creates corsets for a range of clients. The faculty maintained the existing Theatre History I and III assignments and found a similar creative application for Theatre History II. The faculty teaching Period Styles incorporated more non-Western European and Asian countries to give students a wider and more global perspective. In Musical Theatre History, the midterm was provided as a take-home exam and the final was reworked. This acknowledged the students' struggles with the previous assignment of manifestoes and was successful as the students were able to take their time with the exam.

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In Props Crafts, students received an introduction to all things prop design. They learned about the many different skills and roles found within a prop shop, the process of propping a show from a first read of the script all the way through to opening night and saw many images of prop designs found on Broadway. The students were able to utilize an element of critique. The students struggled with how to train their eyes to be critical of their work and take constructive feedback from others. At the end of the semester, outside faculty and students were invited to class to review their final projects, ask questions, and give feedback. In Auditions class, students struggled to find selections from various genres of styles of the theatrical world, not just contemporary works. In Costume History, overall course grades were higher, but the quiz grades had decreased.

As a result of these changes in AC 2023-2024, the target was met with 84% of the students achieving 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 and how to take feedback from others.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The professor of Props Crafts will spread the lecture-based segments of the course throughout the semester so that the concepts and terms are reinforced constantly, not just introduced at the beginning of the course and then forgotten. More quizzes will be required throughout the semester to ensure that they are retaining knowledge. The professor will continue to encourage students to share their thoughts and critiques with the class with each completed project. In Auditions, the professor will allow the students to find more than just one selection from past works. Shakespeare is being performed all over, so they must have at least two selections from Classical works in their rep book. This was successful as it required the students to research the selections and to critically analyze the works. The Costume History professor will use a different study guide method for quizzes with more focus on slide identification. The students struggle with analyzing period images; therefore, the faculty will have students analyze period images and list the indicators of a specific era through silhouettes and specific garments. 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 topics.**

**Course Map:** Tied to the course syllabus objectives

THEA 1001 – Theory & Sight Singing for Musical Theatre  
THEA 2140 – Concepts of Design  
THEA 2370 – Drafting for Theatre  
THEA 3140 – Metal Fabrication for Theatre  
THEA 3380 – Theatre History and Literature III  
THEA 4040 – Directing II  
THEA 4250 – Auditions  
THEA 4430 – Lighting Design I  
THEA 4480 – Script Analysis  
THEA 4590 – Wig Design

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**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 AC 2022-2023, the target was met with 86.17% of the students achieving 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. Students still struggled to analyze their design choices through the lens of Costume History.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024 to drive the cycle of improvement. Projects in Costume History class included more diversity in cultural background, which added an additional layer of design factors to consider. Students were responsive and did much better in analyzing their design choices through the lens of Costume History. Dramaturgy built in more check-ins with the professor to help troubleshoot any issues for larger projects. Technical faculty found new ways to motivate students to complete their shop hours so they could receive more hands-on experience. Scenic faculty gave students more flexibility and diversity in assignments to help them improve their skills as well as build in more skills like model making. Faculty in Directing encouraged students to expand their comfort zones to be able to research and educate themselves about those theatrical artists of which they were unfamiliar. The students were able to broaden their horizons with this knowledge, which led to better research. The professor of Script Analysis tasked students with recording Flip analyses of the plays and submitting them before the class discussion day, preventing them from waiting until the last minute to read the assignment. Students in Drafting approached everything as a step-by-step process. The professor gave them instructions on how to break the drafting down into individual parts and take on one piece at a time. With every drafting project, the professor had them start with the large shapes/structures and then move on to the details; that way, every part of the drawing progressed collectively as we worked from the general to the specifics, saving the smallest finishing details for last. Directing II students engaged in in-class discussions based on their research. Metal Fabrications class was project-based and graded as a pass/fail; when the final project was finished to the standards set, students received a passing grade. In Concepts of Design and Lighting Design, discussions in class were conducted on what worked and didn't; looking at the art from an objective view rather than a subjective one was the end goal. Theory and Sight Singing students were given weekly written assignments. In Wig Design, the projects were too easy and didn't require enough research and documentation, so they were modified.

As a result of these changes in AC 2023-2024, the target was met with 93% of the students achieving 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 and research skills and to challenge themselves to look at art from a different perspective.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement



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the following changes in AC 2024-2025 to drive the cycle of improvement. The Drafting professor will break projects down into individual sections even further and have the students turn in a drawing at different stages of completion to keep students on track while still allowing them to work at a pace that best suits them. The faculty will work to find the balance between allowing students to work independently while still setting firm deadlines and expectations that they are required to meet. Directing II will include off-campus directors Zooming into classes to give their point of view on a particular subject. In Metal Fabrication, the professor will clarify standards ensuring that students know every detail of the project. In Lighting Design, the professor will expand upon what the students need to put further attention into for their assignments as the semester goes along. Weekly written assignments will be required for Theory & Sight Singing students. In Wig Design, there will be an increase in the research portion for design projects, requiring additional research into which techniques were used to style hair/wigs during certain time periods. 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 AC 2022-2023, the target was met with 85.67% of the students achieving a final grade of  $\geq 80\%$  in written assignments, presentations, or projects from a unique point of view. The implemented changes had a direct impact on students' ability to develop a unique point of view on theatrical and dance topics. Some students still struggle to express the balance of research with their own unique perspectives.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in 2023-2024 to drive the cycle of improvement. In Costume Design, the faculty considered using a different opera than Salome, preferring something that would be easier for the students to connect with yet still elicit strong emotions. In Script Analysis, the student facilitation was expanded such that the number of Flip responses assignments was increased. Vocal students were asked to demonstrate and explain their experimentation processes and procedures. Scenic students were given different exercises to cut down on the amount of copy work that is completed, as well as given a little more freedom in the choices of content used in projects. The faculty created more possibilities for having a guest lecture for current Broadway performers to discuss current audition techniques and practices. During the Drafting course, the professor taught the students about the industry drafting standards and conventions outlined by the United States Institute for Theatre Technology that all designers and drafters use for their work. The students witnessed ways that they could make their drafting personal and unique to themselves as drafters. Things such as their personal lettering style, their title block, and the symbol language that they create were ways they could infuse some of their own style into their drafting. The professor of Directing II created assignments that allowed students to write a long research paper about their chosen play, delving into history and factual documentation on the subject they are directing. Concepts of Design students looked at many different areas of production and learned how they fit within the productions here at NSU. Wig Design class included a free-choice design project that can include non-traditional wigs, construction elements, or fantasy wigs.

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As a result of these changes in AC 2023-2024, the target was met with 88% of the students achieving 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. Students showed how they are better at handling and expressing a balance between research and unique personal ideas; however, putting them on paper was still an issue.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. In Theatre History III, the professor will encourage students to perform and view their written manifestos as theatrical works. The Drafting professor will give more projects where they are asked to be creative with their drafting, infusing a design element into a few projects. The students could be asked to draft their own version of a title block for their drafting layouts. For the hand lettering project, they could come up with their own uniform and neat lettering style instead of trying to copy one from a textbook. For the final project, the students will be allowed to develop their own set design/set piece to draft, giving them the option to personalize their drafting project completely. In Directing II, there will be more structured in-class discussions to allow for conversations with different points of view. Concepts of Design will look to provide more writing examples to students. In Wig Design, the final project will include a longer trial and error/research/testing phase; too many students commit to a project without understanding the full scope of construction. These changes will improve students' ability to develop a unique point of view on theatrical and dance topics and express those views adequately in production.

**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.**

**Course Map:** Tied to the course syllabus objectives

THEA 2030 – Applied Theatre  
THEA 3300 – Summer Theatre Works  
THEA 4230 – Musical Theatre Performance  
THEA 4360 – The Business of Theatre  
THEA 4430 – Lighting Design I

**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 met.

**Analysis.** In AC 2022-2023, the target was not met with 84.65% of the students achieving a final grade of  $\geq 90\%$  on their capstone experience courses. The implemented changes had a direct impact on students' demonstration of knowledge and skills through practical application. Students still struggled with working harder outside of class and were challenged to complete assignments ahead of time so they could receive valuable

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feedback to improve their work before the deadline.

Based on the analysis of the AC 2022- 2023 results, the faculty implemented the following changes in AC 2023-2024 to drive the cycle of improvement. The faculty teaching Voice Minor/Major students created more performance opportunities outside of class. Students were given more frequent reminders about deadlines and the last chances to fulfill shop hours throughout the year. Faculty teaching Auditions set earlier deadlines for projects throughout the semester to alleviate work being completed at the last minute, and faculty followed up more regularly to see if any extra time or assistance was needed. Students were responsible for this, though several students still struggled with proper deadlines. Faculty developed more projects to help build a student's professional portfolio to show more range and greater versatility in their field of specialty. In Applied Theatre, the professor encouraged students to improve with every production and set up portfolio reviews to check in and build their skills. The capstone project became a performance that our students enjoy; it is another way to showcase the talent of the performers and to see their growth over the years. In Business of Theatre, students every week had to find a job or internship they wish to apply for and create a document that explains what they will do to "get the job". The Lighting Design professor worked alongside the lighting designers to design processes, from working with the senior choreographers to teaching to show. Musical Theatre Performance class conducted weekly check-ins, and the professor created individual lesson plans for each student. Summer theatre works were a great indicator that our students were equipped for professional employment.

As a result of these changes in AC 2023-2024, the target was met with 94% of the students achieving 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. The students were able to demonstrate their dedication to the program and work outside of the classroom setting successfully.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. In Applied Theatre, informal portfolio reviews will be scheduled for the Fall, while formal reviews will be conducted in the Spring. In the Capstone performance, students will be challenged to pick performances that show their growth as performers and artists. Business of Theatre will bring in actual employers to give the students hands-on experience interviewing for a job/opportunity. In Lighting Design, students will pre-visualize the show using the application Vision 2023. Musical Theatre Performance will continue to individualize the lessons based on the students in the course to maximize their learning potential. The Professor of Summer Theatre Works will encourage more students to take the course after they have worked professionally over the summer. 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.**

**Course Map:** Tied to the course syllabus objectives

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MUS 1700 – Voice Minor Study

THEA 4040 – Directing II

THEA 4050 – Costume History for the Stage

THEA 4230 – Musical Theatre Performance

THEA 4480 – Script Analysis

**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. Some students continued to struggle with their place in the artist world.

**Finding.** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 88.17% of the students achieving a grade of  $\geq 80\%$  on their disposition and professionalism, as well as their understanding of how performances affect and impact the community. Some students still struggled with how their work impacted their communities.

Based on the analysis of the AC 2022-2023 results, the faculty implemented the following changes in AC 2023-2024 to drive the cycle of improvement. Costume faculty re-evaluated 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. The Musical Theatre History faculty applied the midterm and final format to other elective history classes. The faculty showed students the connection of their work and how it can impact the community. The faculty encouraged an accepting approach in all classes so that the students would get used to different views of looking at things. A written and verbal discussion on why things were successful and why things were unsuccessful was added. The faculty built more resources and examples of dance. The professor of Script Analysis gave students facilitation topics that connected course materials to larger social and community themes and issues. The Directing II professor encouraged students to find selections from all genres and a variety of authors from diverse backgrounds. In Voice Minor Study, each student had a different lesson plan, but all students had a common goal: voice juries and auditions. Their work throughout the semester affected their performance and audition. In Costume History, the professor included images of people of color from all the time periods that were studied. This is doubly important since most of the class focuses on Western dress through the ages. Our students learned from primary source research that people of color were present and participated in all the time periods studied.

As a result of these changes in AC 2023-2024, the target was met with 94% of the students achieving 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 artists in society.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. The Directing II

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professor will bring in a professor from the Social Services department to help aid in talkbacks after shows. Script Analysis students will be challenged with reading and comprehending plays that they have never been exposed to. Faculty will instruct students taking Voice Minor Study that they will need to communicate better with faculty when missing a lesson or needing to reschedule a lesson. If attendance is lacking, a student may lose the opportunity to continue taking private lessons. These changes will have a direct impact on students' growth and appreciation within society.

**Measure 5.2.** (Knowledge/Skill/Ability) Participation in theatre productions allows students to develop an appreciation of their social responsibilities as artists and crafts-people. The target is to have 85% of students attain a grade of  $\geq 85\%$  in Applied Theatre.

**Finding.** Target was met.

**Analysis.** In AC 2022-2023, the target was met with 86.4% of the students achieving 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 craftspeople. Students struggled to take a more active role in the department.

Based on the analysis of the AC 2022- 2023 results, the faculty implemented the following changes in AC 2023-2024 to drive the cycle of improvement. The faculty found new ways to engage students to help make changes 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 sought new ways to help students see more live theatre in the area; some students have never seen a live professional theatre production. Directing II professors created assignments that encouraged students to develop and direct subject matter that is toward a particular theme/message. In Costume History, the professor included a non-Western design project where each student designed a Shakespeare show based on a different Non-Western culture.

As a result of these changes in AC 2023-2024, the target was met with 95% of the students achieving 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 and artists within the department.

**Decision.** Based on the analysis of the AC 2023-2024 results, the faculty will implement the following changes in AC 2024-2025 to drive the cycle of improvement. In Directing II, the professor will invite a variety of audience members from across the university and create talkbacks after the performances. In Costume History, the professor will remove the Shakespeare component and treat this project as a research project. While setting a Western show in a Non-Western culture is a long-standing learning tool, nowadays, it is less accepting to ask people to make creative decisions using cultural references that are not their own. These changes will have a direct impact on students' ability to develop an appreciation of their social responsibilities as artists and craftspeople.

**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 2023-2024. These changes are based

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on the knowledge gained through the AC 2022-2023 results analysis.

- In Measure 1.1, Costumes courses looked to increase enrollment by targeting Art and History majors who may have used one of these courses as a requirement in their respective majors. Voice class explored interactive learning methods to keep students interested in the material covered in class. In Stagecraft, students were 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 researched a way to make exercises more cross-disciplinary and show students how each area affects the others. The Stage Management faculty continued to communicate expectations and explained and reviewed the calendar more clearly. Voice for the Actor I and Directing courses gave more access to extended exam time and provided a more hands-on approach to analytical work. Lighting Design & Concepts of Design faculty retooled assignments to effectively utilize more creativity within the project. The professor of Hand Drafting for Theatre allowed students to continue working on past projects after they started working on new projects. In Applied Theatre, students were assigned to roles that were best suited for their growth. In Directing II, the professor offered more opportunities for student assistant directors in mainstage productions once they had completed the course and allowed for more opportunities for students to direct in second-season productions. In Stagecraft, the professor stressed the importance of attendance for them to get the hands-on experience to learn how to complete their projects and gave them extra time outside of class to help them achieve success. In Concepts of Design, the professor created an environment that welcomed student interaction and discovery, making students feel comfortable to ask questions. In Musical Theatre Performance, the professor worked meticulously with the students to ensure their understanding of the material and conducted check-ins every other week to double-check their progress. The Costume Rendering class consisted of non-costume-oriented students, many of whom were fearful of drawing and painting. The professor included a longer section that focused on tracing, copying, and grid-based scaling to help students get more comfortable with their drawing skills.
- In Measure 1.2, The faculty in Voice class explained expectations and reviewed the grading rubric for each assignment. Technical faculty researched 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 requested outside participants to give written and verbal feedback to the students on the day of the presentation. Stagecraft students were given very detailed lessons, and things that would be on the quiz were pointed out in advance. The professor in Concepts of Design reviewed the assignments, explained what should be done to be successful, and gave feedback often to help students succeed. Musical Theatre students were given private vocal lessons in Voice Minor/Major Study.
- In Measure 2.1, Students in Costume Design enjoyed utilizing OneNote for their research, so faculty considered using the collaboration space more for other parts of the course. The Theatre History faculty created more opportunities for group work and peer reinforcement of class concepts. Vocal faculty utilized a similar style of teaching, which has been proven effective. Survey of Period Styles utilized a similar

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mode of delivery as the students seemed to enjoy it a lot. Performance faculty allowed students to provide their own exam study guides based on knowledge obtained in class. The Theatre History professor utilized a discussion-based structure for class that has yielded successful results in the past. In Business of Theatre, students were assigned a research assignment for a production or theatre company that they are interested in working with in the future; this allowed them to understand the workings of a company structure. After learning a time period in Costume History, students had to apply their knowledge by designing costumes for a period show, combining primary source research with character-driven design choices.

- In Measure 2.2, The faculty used the skills from Costume Construction II and Patterning in the production of *Intimate Apparel* which follows a seamstress who creates corsets for a range of clients. The faculty maintained the existing Theatre History I and III assignments and found a similar creative application for Theatre History II. The faculty teaching Period Styles incorporated more non-Western European and Asian countries to give students a wider and more global perspective. In Musical Theatre History, the midterm was a take-home exam, and the final was reworked. In Props Crafts, students received an introduction to all things prop design. They learned about the many different skills and roles found within a prop shop, the process of propping a show from a first read of the script all the way through to opening night and saw many images of prop designs found on Broadway. An element of critique was utilized so that students could train their eyes to be critical of their work and take constructive feedback from others. At the end of the semester, outside faculty and students were invited to class to look at their final projects, ask questions, and give feedback. In Auditions class, students were required to find selections from various genres of styles of the theatrical world, not just contemporary works. In Costume History, overall course grades were higher, but the quiz grades had decreased.
- In Measure 3.1, Projects in Costume History class included more diversity in cultural background, which added an additional layer of design factors to consider. Dramaturgy built in more check-ins with the professor to help troubleshoot any issues for larger projects. Technical faculty found new ways to motivate students to complete their shop hours so they could receive more hands-on experience. Scenic faculty gave students more flexibility and diversity in assignments to help them improve their skills as well as build in more skills like model making. Faculty in Directing encouraged students to expand their comfort zones to be able to research and educate themselves about those theatrical artists of which they were unfamiliar. The professor of Script Analysis tasked students with recording Flip analyses of the plays and submitting them before the class discussion day, preventing them from waiting until the last minute to read the assignment. Students in Drafting approached everything as a step-by-step process. The professor gave them instructions on how to break the drafting down into individual parts and take on one piece at a time. With every drafting project, the professor had them start with the large shapes/structures and then move on to the details; that way, every part of the drawing progressed collectively as we worked from the general to the specifics, saving the smallest finishing details for last. Directing II students engaged in in-class discussions based on their research. Metal Fabrications class was project-based and graded as a pass/fail; when the final project was finished to the standards set, students received a passing grade. In Concepts of Design and Lighting Design, discussions in class

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were conducted on what worked and didn't; looking at the art from an objective view rather than a subjective one is the end goal. Theory and Sight Singing students were given weekly written assignments. In Wig Design, the projects were too easy and didn't require enough research and documentation, so they were modified.

- In Measure 3.2, In Costume Design the faculty considered 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 was expanded such that the number of Flip responses assignments was increased. Vocal students were asked to demonstrate and explain their experimentation processes and procedures. Scenic students were 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. The faculty created more possibilities for having current Broadway performers guest lecture to discuss current audition techniques and practices. During the Drafting course, the professor taught the students about the industry drafting standards and conventions outlined by the United States Institute for Theatre Technology that all designers and drafters use for their work. The students witnessed ways that they could make their drafting personal and unique to themselves as drafters. Things such as their personal lettering style, their title block, and the symbol language that they create were ways they could infuse some of their own style into their drafting. The professor of Directing II created assignments that allowed students to write a long research paper about their chosen play, delving into history and factual documentation on the subject they were directing. Concepts of Design students looked at many different areas of production and learned how they fit within the productions here at NSU. The Wig Design class included a free-choice design project that can include nontraditional wigs, construction elements, or fantasy wigs.
- In Measure 4.1, The faculty teaching Voice Minor/Major students created more performance opportunities outside of class. Students were given more frequent reminders about deadlines and the last chances to fulfill shop hours throughout the year. Faculty teaching Auditions set earlier deadlines for projects throughout the semester to alleviate work being completed at the last minute, and faculty followed up more regularly to see if any extra time or assistance was needed. Faculty developed more projects to help build a student's professional portfolio to show more range and greater versatility in their field of specialty. In Applied Theatre, the professor encouraged students to improve with every production and set up portfolio reviews to check in and build their skills. The capstone project became a performance that our students enjoy; it is another way to showcase the talent of the performers and to see their growth over the years. In Business of Theatre, students every week were required find a job or internship they wish to apply for and create a document that explains what they will do to "get the job". The Lighting Design professor worked alongside the lighting designers to design processes, from working with the senior choreographers to teaching to show. Musical Theatre Performance class conducted weekly check-ins, and the professor created individual lesson plans for each student. Summer theatre works were a great indicator that our students were equipped for professional employment.
- In Measure 5.1, Costume faculty re-evaluated 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. The Musical Theatre History



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faculty applied the midterm and final format to other elective history classes. The faculty showed students the connection of their work and how it can impact the community. The faculty encouraged an accepting approach in all classes so that the students would get used to different views of looking at things. A written and verbal discussion on why things were successful and why things were unsuccessful was added. The faculty built more resources and examples of dance. The professor of Script Analysis gave students facilitation topics that connected course materials to larger social and community themes and issues. The Directing II professor encouraged students to find selections from all genres and a variety of authors from diverse backgrounds. In Voice Minor Study, each student had a different lesson plan, but all students had a common goal: voice juries and auditions. Their work throughout the semester affected their performance and audition. In Costume History, the professor included images of people of color from all the time periods that were studied. This is doubly important since most of the class focuses on Western dress through the ages. Our students learned from primary source research that people of color were present and participated in all the time periods studied.

- In Measure 5.2, The faculty found new ways to engage students to help make changes 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 sought new ways to help students see more live theatre in the area; some students have never seen a live professional theatre production. Directing II professors created assignments that encouraged students to develop and direct subject matter that is toward a particular theme/message. In Costume History, the professor included a non-Western design project where each student designed a Shakespeare show based on a different Non-Western culture.

### Plan of action moving forward.

- The professor for Drafting for Theatre will require projects be turned in and completed by the assigned dates throughout the semester. Too often students wait to the last minute to complete projects, become overwhelmed, and choose to accept a lower grade than giving themselves plenty of time to work outside of class on the assignments.
- In Applied Theatre students will be assigned in areas of interest when possible. The Directing professor will need to explore other performance spaces to include spaces outside our classrooms as spaces are limited for our students to present their material.
- The professor of Stagecraft will try and communicate more with struggling students to find out why they are struggling and get them the extra help they need.
- In Concepts of Design the professor will send out quarterly emails to students with their grades.
- In Musical Theatre Performance the students will need to learn how to come to class prepared without using class time to learn the material assigned.
- In Costume Rendering the professor will spend more time teaching the math of scaling an image, most students needed to reply on a cheat sheet for which calculations to do depending on the orientation of the image.
- The professor of Stagecraft will ensure that students know it is up to them to get any notes from a missed class from another student in the class or make sure to

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follow up with faculty.

- In Concepts of Design, students will have the opportunity to write the assignment in class instead of a homework assignment.
- Students that are receiving private vocal lessons will have weekly check-ins which will help students stay on top of the material as well as assess their weekly progress.
- The Theatre History professor will make in-class review and study materials available digitally for the students.
- In the Business of Theatre, students will be encouraged to explore theatre and dance opportunities outside of the state of Louisiana, hoping to broaden their understanding when it comes to being a marketable commodity in the theatrical and dance worlds.
- Costume History students will be required to complete more research up front on design projects.
- The professor of Props Crafts will spread the lecture-based segments of the course throughout the semester so that the concepts and terms are reinforced constantly not just introduced in the beginning of the course and then forgotten. More quizzes will be required throughout the semester to make sure they are retaining knowledge. The professor will continue to encourage sharing their thoughts and critiques with the class as we complete each project.
- In Auditions, the professor will allow the students to find more than just one selection from past works. Shakespeare is being performed all over which is why they must have at least two selections from Classical works in their rep book.
- The Costume History professor will use a different study guide method for quizzes with more focus on slide identification and having students analyze period images and list the indicators of a specific era through silhouette and specific garments.
- The Drafting professor will break projects down into individual sections even further and have the students turn in a drawing at different stages of completion to keep students on track while still allowing them to work at a pace that best suits them. They will also work to try to find the balance of letting them work independently while still setting firm deadlines and expectations that they are required to meet.
- Directing II will include off campus directors by Zooming them into classes to give their point of view on a particular subject.
- In Metal Fabrication, the professor will clear up the standards ensuring that students know every detail of the project.
- In Lighting Design, the professor will expand upon what the students need to put further attention into as the semester goes along.
- Weekly written assignments will continue for Theory & Sight Singing students.
- In Wig Design, there will be an increase in the research portion for design projects, requiring additional research into which techniques were used to style hair/wigs in certain time periods.
- In Theatre History III, the professor will encourage students to perform and view

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their written manifestos as theatrical works.

- The Drafting professor will give more projects where they are asked to be creative with their drafting, infusing a design element into a few projects. The students could be asked to draft up their own version of a title block for their drafting layouts and perhaps for the hand lettering project they could come up with their own uniform and neat lettering style instead of trying to copy one from a textbook. For the final project, they will be required to develop their own set design/set piece to draft giving them the option to completely personalize their drafting project.
- In Directing II, there will be more structured in-class discussions to allow for conversations with different points of view.
- Concepts of Design will look to provide more writing examples to students.
- In Wig Design, the final project will be the same, but it will include a longer trial and error/research/testing phase; too many students committed to a project without understanding the full scope of construction.
- In Applied Theatre, informal portfolio reviews will be scheduled for the Fall while formal reviews will be conducted in the Spring.
- In the Capstone performance, students will be challenged to pick performances that show their growth as a performer and artist.
- Business of Theatre will bring in actual employers to give the students hands-on experience interviewing for a job/opportunity.
- In Lighting Design, students will previsualize the show using the application Vision 2023.
- Musical Theatre Performance will continue to individualize the lessons based on the students in the course to maximize their learning potential. Professor of Summer Theatre Works will encourage more students to take the course after they have worked professionally over the summer.
- The Directing II professor will bring in a professor from the Social Services department to help aid in talk backs after shows.
- Script Analysis students will be challenged with reading and comprehending plays that they have never been exposed to.
- Students taking Voice Minor Study will need to communicate better with faculty when missing a lesson or needing to reschedule a lesson. If attendance is lacking a student may lose the opportunity to continue taking private lessons.
- In Directing II, the professor will invite a variety of audience members from across the university and create talkbacks after the performances.
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