

ASSESSMENT CYCLE 2024-2025

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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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 unequaled 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

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- Music
- New Media, Journalism, and Communication
- Theatre and Dance

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

MUS 1710 – Voice Minor Study

MUS 1910 – Class Voice

THEA 1001 – Theory and Sight Singing for Musical Theatre

THEA 2030 – Applied Theatre

THEA 2140 – Concepts of Design

THEA 2310 – Stagecraft

THEA 2320 – Acting Technique I

THEA 3240 – Scenic Painting

THEA 3300 – Summer Theatre Works

THEA 3120 – Stage Management

THEA 3340 – Costume Construction

THEA 3360 – Costume Construction II

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THEA 4040 – Directing II
THEA 4290 – Musical Theatre Performance II
THEA 4310 – Scenic Design
THEA 4420 – Costume Design
THEA 4450 – Costume Crafts
THEA 4560 – Sound Design
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.

Analysis. In AC 2023-2024, the target was met with 93% of the students achieving a final grade of $> 75\%$ in all skill-based classes. The changes made had a direct impact on the students' ability to communicate theatre/dance subject matter. The professor for Drafting for Theatre required 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 were assigned to areas of interest when possible. The Directing professor explored other performance spaces, including spaces outside the classrooms as spaces are limited for our students to present their material. The professor of Stagecraft communicated more with struggling students to find out why they were struggling and got them the extra help they needed. In Concepts of Design, the professor sent out quarterly emails to students with their grades. In Musical Theatre Performance, the students needed to learn how to come to class prepared without using class time to learn the material assigned. In Costume Rendering, the professor spent more time teaching the math of scaling an image; most students needed to rely on a cheat sheet to determine which calculations to do depending on the orientation of the image. These changes improved the students' understanding of the appropriate due dates and times and that quality work is necessary to have a successful career.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025. In Scenic Painting class, students worked in the paint shop on the department's spring productions giving them hands on experience working on realized productions. In vocal and musical theatre courses, the faculty was very active on Moodle diligently keeping the grades up to date and announced to the students regularly when new grades were entered. For Costume Construction I, faculty retooled the free choice project to include a less expensive option where students built a garment for our stock with our supplies as opposed to building a garment with their own supplies they get to keep. While the intent was initially just to keep the class affordable, it also prevented students from choosing an overly ambitious project. Students were tempted to bite off more than they can chew when choosing a first garment to build for themselves, choosing projects that focused on quality over quantity,

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also seeing the overall grades going up. In Stagecraft, faculty reminded students about getting hours in the shop and providing handouts for any in class projects assisted in students' success. In Directing II, students presented in a variety of spaces within the department: thrust, theatre in the round, and a proscenium arch. In Applied Theatre, students were assigned to projects that they selected to improve their technical theatre skills. In Concepts of Design, the faculty gave students time to work in class.

As a result of these changes in AC 2024-2025, the target was met with 91.43% of the students achieving a final grade of $\geq 75\%$ in all skill-based classes. These changes had a direct impact on the students' ability to communicate theatre/dance subject matter.

Decision. In AC 2024-2025, the target was met. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. In Scenic Design, the faculty will include a production assignment aspect to this course so that the students get resume credit experience as a scenic artist or an assistant charge artist. In Musical Theatre, the faculty will utilize Moodle and keep grades updated throughout the semester. In Costume Construction, the faculty will offer a cheaper option to the students but also inform them how grades improved with this option. In Stagecraft, the faculty will motivate students to get in the shop and get their hours completed. In Directing II, the faculty will allow the class to work in a "found" space or an environmental area for a presentation. Applied theatre will still assign students to their selection to help improve their skills. In Concepts of Design, the faculty will take attendance on workdays.

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 not met.

Analysis. In AC 2023-2024, the target was met with 87% of the students achieving a final grade of $> 80\%$ 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. The professor of Stagecraft ensured that students knew it was 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 had the opportunity to write their required assignment in class instead of at home. Students who received private vocal lessons had weekly check-ins, which helped them stay on top of the material and assess their weekly progress. Students still struggled with time management and responsibilities outside of the classroom. These changes had a direct impact on students' ability to communicate their responsibility, both personally and professionally, to faculty and other students.

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Based on the analysis of the AC 2023- 2024 results, the faculty implemented the following changes in AC 2024-2025. In Scenic Design, faculty assigned a design response paper where student were given the option to either attend a theatrical production that they did not work on and write a critique paper about the set design or they could select a famous set designer from a list that was provided and write a response paper about their work and how it influenced themselves as a designer in training. In Musical Theatre, the faculty uploaded all writing assignments to Moodle at the beginning of the semester so that the students could plan and be prepared when turning in written assignments. In Stagecraft, the faculty allowed students to use their notes on a quiz. In Acting I, the faculty was clear and specific in deadlines and accountability. In Stage Management, faculty checked in on their final prompt book and helped in class work sessions. In Sound Design, Faculty created projects that spanned theatre and film.

As a result of these changes in AC 2024-2025, the target was not met with 83% 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 learned in the classroom to performance.

Decision. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. The Scenic Design faculty will keep the writing assignment as a part of the course, as it is a great way for a new designer to formulate their opinions as a set designer and make important observations and learn from others' work. In Musical Theatre, faculty will post on Moodle and actively encourage students to plan when preparing for written assignments. In Stagecraft, faculty will find ways to ensure students are getting information they need to pass the quizzes. In Acting I, faculty will remind students and send out notifications of missing work. In Stage Management, faculty will have more formal check ins or stagger some of the due dates. All students had good quality assignments for those that they turned in, but 2 of the 4 students did not turn in a few assignments.

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.

MUS 1700 – Voice Minor Study

MUS 1710 – Voice Minor Study

MUS 1910 – Class Voice

THEA 1001 – Theory and Sight Singing for Musical Theatre

THEA 2140 – Concepts of Design

THEA 2360 – Theatre History & Literature I

THEA 3360 – Costume Construction II

THEA 4310 – Scenic Design

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THEA 4330 – Theatre History & Literature III

THEA 4420 – Costume Design

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 2023-2024, the target was met with 82% of the students achieving a final grade of $> 80\%$ 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. The Theatre History professor made in-class reviews and study materials available digitally for the students. In Business of Theatre, students were encouraged to explore theatre and dance opportunities outside of the state of Louisiana which broadened their understanding of being a marketable commodity in the theatrical and dance worlds. Costume History students were required to complete more upfront research on design projects to ensure quality work and show the students' abilities to properly research their areas of interest. This allowed for the expansion of knowledge of historical fashion.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025 to drive the cycle of improvement. In Scenic Design, it was important as a designer to be knowledgeable about the industry and what was happening in the design world which was why the designer research assignment was so important. Many of the designers that were given to them to write about could potentially hire them as assistants after graduating. For Costume Construction II faculty used a different historical corset silhouette for the corset project. This Seventeenth Century corset was easier to construct, had a simpler boning layout, and avoided some of the technically difficult godets used in our usual Nineteenth Century corset. In Theatre History, review Sheets and in-class review sessions were provided for exams.

As a result of these changes in AC 2024-2025, the target was met with 87.08% 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 students' ability to exhibit a working knowledge of history in the performing arts.

Decision. Based on the analysis of the AC 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. The Scenic Design faculty will keep this written assignment in the course because it is a highly valuable learning opportunity for the students. In Costume Construction II, while the simpler corset was useful, faculty will probably return to the Nineteenth Century corset, but include godet practice before the project to assist in skills. In Theatre History, faculty will rework assignments to capitalize on departmental productions in the season.

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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 2023-2024, the target was met with 84% of the students achieving a final grade of $> 80\%$ in course assignments. These changes had a direct impact on students' ability to exhibit skills learned in their coursework. The professor of Props Crafts spread the lecture-based segments of the course throughout the semester so that the concepts and terms were reinforced constantly, not just introduced at the beginning of the course then forgotten. More quizzes were required throughout the semester to ensure that they were retaining knowledge. The professor encouraged students to share their thoughts and critiques with the class with each completed project. In Auditions, the professor allowed the students to find more than just one selection from past works. Shakespeare was being performed all over, so students were required to 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 used a different study guide method for quizzes with more focus on slide identification. The students struggled with analyzing period images; therefore, the faculty had students analyze period images and listed the indicators of a specific era through silhouettes and specific garments. These changes had a direct impact on students' ability to exhibit skills learned in their coursework.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025 to drive the cycle of improvement. In Musical Theatre, the faculty utilized Moodle as much as possible ensuring students had access to assignments and grading rubrics from the start of the semester. In Costume Design, the faculty made the research portion of the design projects a separate grade. Students had an early due date, submitted their research, and presented in class. This gave the student time to revamp or expand their research if an area was lacking. Students entered the design phase on a solid research footing. In Theatre History, faculty used detailed rubrics and samples on writing assignments. In Concepts of Design, students had an in-class criticism, which allowed them to shape thoughts before writing a paper.

As a result of these changes in AC 2024-2025, the target was met with 85.75% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. In Musical Theatre, faculty will post on Moodle and actively encourage students to plan when preparing for course assignments. In Costume Design, faculty will have an early research requirement. Students will

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be required to present research to the entire class which will help broaden the research scope. In Theatre History, faculty will increase student facilitations. In Concepts of Design, faculty will structure a criticism in class as well.

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 2300 – Introduction to Theatre

THEA 2360 – Theatre History & Literature I

THEA 3220 – Directing I

THEA 4290 – Musical Theatre Performance II

THEA 4310 – Scenic Design

THEA 4360 – The Business of Theatre

THEA 4420 – Costume Design

THEA 4450 – Costume Crafts

THEA 4560 – Sound Design

THEA 4570 – Computer Aided Drafting: Autocad for Theatre

THEA 4480 – Script Analysis

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 2023-2024, the target was met with 93% of the students achieving a final grade of $> 80\%$ on written assignments, presentations, or projects of an analytical nature. These changes had a direct impact on students' ability to develop analytical skills. The Drafting professor broke projects down into individual sections even further and had 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 suited them. The faculty worked to find the balance between allowing students to work independently while still setting firm deadlines and expectations that they were required to meet. Directing II included off-campus directors Zooming into classes to give their point of view on a particular subject. In Metal Fabrication, the professor clarified standards ensuring that students know every detail of the project. In Lighting Design, the professor expanded upon what the students needed to put further attention into for their assignments as the semester goes along. Weekly written assignments were required for Theory & Sight Singing students. In Wig Design, there was 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 improved students' confidence in their ability to develop analytical skills.

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Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025 to drive the cycle of improvement. In Scenic Design, the variety of types of projects offered in the course gave students a wide range of experiences. Students were able to find out what worked best for them regarding their design process. Students finished the course with strong design portfolio pieces in every area of performance that we offer at NSU: Drama, Dance, and Musical Theatre. For Costume Crafts, faculty increased the number of projects where students choose the topic. Previous years only had one free-choice project; this year students voted on a craft skill to learn as a group. In Script Analysis, faculty posted prompts, rubrics, and sample script reports. In Autocad, faculty pushed students harder in the class than in the past, which caused the percentage to drop, the new requirements pushed students harder and produced more well-rounded students. In Directing I, students turned in reflection papers on presentations they watched which included their opinion of how successful these presentations were. In Introduction, faculty reviewed calendar assignments each day in class as well as upcoming events to help students stay aware of how to manage their time. In Sound Design, faculty built the projects in class with direct feedback.

As a result of these changes in AC 2024-2025, the target was met with 85.43% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. In Scenic Design, faculty will look to include more designers from all over the world not just in US. In Costume Crafts, faculty will use voting in class but begin the submission/voting process earlier in the class. Script Analysis will expand our in-class session on studying season announcements and mission statements. Autocad will check in with the students more often to make sure they are working on their projects and not falling behind. In Directing, faculty will create online opportunities for them to watch and discuss/reflect on the performances they have watched. In Introduction, faculty reinforce deadlines and due dates and intervene earlier with them on how to improve or find them a different major. In Sound Design, faculty will require check-ins regularly on projects throughout the semester.

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 2023-2024, the target was met with 88% of the students achieving a final grade of $> 80\%$ 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

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on theatrical and dance topics. In Theatre History III, the professor encouraged students to perform and view their written manifestos as theatrical works. The Drafting professor gave more projects where they were asked to be creative with their drafting, infusing a design element into a few projects. The students were asked to draft their own version of a title block for their drafting layouts. For the hand lettering project, students came up with their own uniform and neat lettering style instead of trying to copy one from a textbook. For the final project, the students were 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 were more structured in-class discussions to allow for conversations with different points of view. Concepts of Design looked to provide more writing examples to students. In Wig Design, the final project included a longer trial and error/research/testing phase; too many students committed to a project without understanding the full scope of construction. These changes improved students' ability to develop a unique point of view on theatrical and dance topics and express those views adequately in production.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in 2024-2025 to drive the cycle of improvement. In Scenic Design, students were given many options on how they completed their projects, allowing them to develop their own design process and guided them along the way so that they ended with a solid product that met the assignment's standards. Each student came up with their own design and had to make their own design choices. In Musical Theatre Performance II, the faculty was clear in the syllabus about student expectations. In Costume Design, faculty added a texture palette in addition to a color palette requirement for design projects. Theatre History I included mandatory proposal and draft phases before final submission. In Autocad, faculty gave more difficult projects and changed how they are graded to help challenge our students to be better. In Business of Theatre, their assignment on a Regional Theatre and the prospects of working there allowed the class to "see" another theatre as a possible employment opportunity. In Introduction, faculty adapted the assignments to be more condensed and less about length while being more about thoughtful content. In Sound Design, faculty had students create a research method that suited them.

As a result of these changes in AC 2024-2025, the target was met with 90.41% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. In Scenic Design, the faculty will keep the format of the class the same since it benefited the students so well. In Musical Theatre Performance II, students will be challenged more by using repertory with harder music and choreography. In Costume Design, faculty will include a texture palette, but adjust it to include a historical fabric/textile palette for historical projects. Theatre History I will

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try peer editing in class. In Autocad, faculty will change the tone of the class, trying to ensure success of all students by structuring the class around the abilities of the students. In Business of Theatre, faculty will encourage more people to take this class so that the in-class discussion can become more varied. In Introduction, Faculty will encourage more students to complete all the assignments. In Sound Design, faculty will make the students defend their research.

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 4290 – Musical Theatre Performance II

THEA 4310 – Scenic Design

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 2023-2024, the target was met with 94% of the students achieving a final grade of $> 90\%$ on their capstone experience courses. The implemented changes had a direct impact on students' demonstration of knowledge and skills through practical application. In Applied Theatre, informal portfolio reviews were scheduled for the Fall, while formal reviews were conducted in the Spring. In the Capstone performance, students were challenged to pick performances that showed their growth as performers and artists. Business of Theatre brought in actual employers to give the students hands-on experience interviewing for a job/opportunity. In Lighting Design, students pre-visualized the show using the application Vision 2023. Musical Theatre Performance continued to individualize the lessons based on the students in the course to maximize their learning potential. The Professor of Summer Theatre Works encouraged more students to take the course after they have worked professionally over the summer. These changes had a direct impact on students' demonstration of knowledge and skills through practical application.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025 to drive the cycle of improvement. In Scenic Design, every design project, the students presented their design as they would have to in a production meeting on a real production. Their final project involved a faculty director giving them the opportunity to work with a director on a design project without the pressure of an actual mainstage production. In Musical Theatre Performance II, students were given songs for a variety of different genres to challenge their abilities. In Summer Theatre Works, faculty strongly

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encourage students to pursue outside summer employment. This year students had great success applying for companies who were already familiar with NSU students. Whenever a student received a job offer they couldn't take (because they accepted other offers), other students were encouraged to apply for that specific job. In Applied Theatre, faculty conducted check-ins every couple of weeks. In the technical section of Applied Theatre, faculty assigned students portfolio reviews early in the semester so that they were completed before they began applying for jobs. Students were assigned to shows and roles that they are invested in to encourage follow-through.

As a result of these changes in AC 2024-2025, the target was met with 97.2% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. In Scenic Design, faculty will consider bringing more directors into the class to work with the students. In Musical Theatre Performance II, faculty will look to include challenging repertory for the students registered for the course tailoring the work to the needs of the students. In Summer Theatre Works, whenever employers call for a reference on one of our students, faculty plan to inquire about any additional positions they may have open. In Applied Theatre course, faculty will move to weekly check-ins to ensure students success. In Applied Theatre, technical students will maintain the same assigning process.

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.

MUS 1910 – Class Voice

THEA 2320 – Acting Technique I

THEA 4240 – Acting Shakespeare

THEA 4420 – Costume Design

THEA 4450 – Costume Crafts

THEA 4480 – Script Analysis

THEA 4540 – Portfolio and Career Management

THEA 3390 – Sound Reinforcement

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

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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 2023-2024, the target was met with 94% of the students achieving a grade of > 80% on their disposition and professionalism, as well as their understanding of how performances affect and impact the community. The Directing II professor brought in a professor from the Social Services department to help aid in talkbacks after shows. Script Analysis students were challenged with reading and comprehending plays that they had never been exposed to. Faculty instructed students taking Voice Minor Study that they needed to communicate better with faculty when missing a lesson or needing to reschedule a lesson. If attendance was lacking, a student could lose the opportunity to continue taking private lessons. These changes had a direct impact on students' growth and appreciation within society.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025 to drive the cycle of improvement. In Class Voice, faculty worked hard to create a safe environment where students felt comfortable making mistakes in front of other students in class without fear, it is a work in progress. For Costume Crafts, students presented both their finished craft, processed shots, history of the craft, struggles, and adaptations during their Final Presentations. Focusing on the journey as well as the finished project helped students cultivate deeper knowledge and a richer understanding of their craft. In Acting Shakespeare, faculty utilized in-class verbal reflections before written ones. In Acting I, each student shared a presentation that was a physical presentation of where they were when they came into college. In Portfolio, faculty encouraged students to practice their skills in interviewing and presenting their work in a professional and impactful way. Each student looked at other websites to develop what they would like theirs to look like. In Sound Reinforcement, faculty looked at professional and personal performances within and outside of NSU.

As a result of these changes in AC 2024-2025, the target was met with 86.92% 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. Class Voice faculty will remind the students that mistakes can happen in a performance class. It is appropriate not to be perfect. In Costume Crafts, faculty will include time for students to teach the class or demonstrate their chosen craft to the rest of the class. In Acting Shakespeare, faculty will change due dates so that they are due more quickly following each performance. In Acting I, faculty will allow for more discussion and reflection on what was successful and what could be improved upon. Portfolio class will maintain the structure of class as it is working well. In Sound Reinforcement, the faculty will look more into professional designers.

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

Finding. Target was met.

Analysis. In AC 2023-2024, the target was met with 95% of the students achieving a grade of $> 85\%$ in Applied Theatre. These changes had a direct impact on students' ability to develop an appreciation of their social responsibilities as artists and craftspeople. In Directing II, the professor invited a variety of audience members from across the university and created talkbacks after the performances. In Costume History, the professor removed the Shakespeare component and treated this topic as a research project. While setting a Western show in a Non-Western culture is a long-standing learning tool, it is now less accepting to ask people to make creative decisions using cultural references that are not their own.

Based on the analysis of the AC 2023-2024 results, the faculty implemented the following changes in AC 2024-2025 to drive the cycle of improvement. In Costume Design, faculty let students choose the topic for their final project while giving some suggestions. This gave the student agency to explore their interests yet make choices that fit their budget and knowledge base. In Applied Theatre, faculty assigned the students to shows and roles that they were invested in but also challenged them and broadened their skills. In Sound Reinforcement, faculty made several projects that required collaboration between technical and performance elements.

As a result of these changes in AC 2024-2025, 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 2024-2025 results, the faculty will implement the following changes in AC 2025-2026 to drive the cycle of improvement. In Costume Design, faculty will include a mid-semester due date where students present research on their final project. This will prevent procrastination on a project that is meant to encompass the entire semester. Applied Theatre will keep things the same since the students are successful. Sound Reinforcement faculty will let students set the collaboration parameters of one project. 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 2024-2025. These changes are based on the knowledge gained through the AC 2023-2024 results analysis.

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- In Measure 1.1, In Scenic Painting class, students worked in the paint shop on the department's spring productions, this gave them hands on experience working on realized productions. In vocal and musical theatre courses the faculty were very active on Moodle, diligently keeping the grades up to date and announced to the students regularly when new grades were entered. For Costume Construction I, faculty retooled the free choice project to include a less expensive option where students built a garment for our stock with our supplies as opposed to building a garment with their own supplies they get to keep. While the intent was initially just to keep the class affordable, it also prevented students from choosing an overly ambitious project. Students were tempted to bite off more than they could chew when choosing the first garment to build for themselves, choosing projects that focused on quality over quantity, also seeing the overall grades going up. In Stagecraft, faculty reminded students about getting hours in the shop, and handouts for any in class projects assisted in students' success. In Directing II students presented in a variety of spaces within the department; thrust, theatre in the round, and a proscenium arch. In Applied Theatre, students were assigned to projects that they selected to improve their technical theatre skills. In Concepts of Design the faculty gave students time to work in class.
- In Measure 1.2, In Scenic Design, faculty assigned a design response paper where student were given the option to either attend a theatrical production that they did not work on and write a critique paper about the set design or they could select a famous set designer from a list that was provided and write a response paper about their work and how it could influence themselves as a designer in training. In Musical Theatre, the faculty uploaded all writing assignments to Moodle at the beginning of the semester so that the students could plan and be prepared when turning in written assignments. In Stagecraft, the faculty allowed students to use their notes on a quiz. In Acting I, the faculty was clear and specific in deadlines and accountability. In Stage Management, faculty checked in on their final prompt book and helped in class work sessions. In Sound Design, Faculty created projects that spanned theatre and film.
- In Measure 2.1, In Scenic Design, it was important as a designer to be knowledgeable about the industry and what was happening in the design world which was why the designer research assignment was so important. Many of the designers that were given to them to write about could potentially hire them as assistants after graduating. For Costume Construction II faculty used a different historical corset silhouette for the corset project. This Seventeenth Century corset was easier to construct, had a simpler boning layout, and avoided some of the technically difficult godets used in our usual Nineteenth Century corset. In Theatre History, review Sheets and in-class review sessions were given for exams.
- In Measure 2.2, In Musical Theatre, the faculty utilized Moodle as much as possible ensuring students had access to assignments and grading rubrics from the start of the semester. In Costume Design, the faculty made the research portion of the design projects a separate grade. Students had an early due date, submitted their research, and

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presented in class. This gave the student time to revamp or expand their research if an area was lacking. Students entered the design phase on a solid research footing. In Theatre History, faculty used detailed rubrics and samples on writing assignments. In Concepts of Design, students had an in-class criticism, which allowed them to shape thoughts before writing a paper.

- In Measure 3.1, In Scenic Design, the variety of types of projects offered in the course gave students a wide range of experiences. Students were able to find out what works best for them regarding their design process. Students finished the course with strong design portfolio pieces in every area of performance that we offer at NSU: Drama, Dance, and Musical Theatre. For Costume Crafts, faculty increased the number of projects where students choose the topic. Previous years only had one free-choice project; this year students voted on a craft skill to learn as a group. In Script Analysis, faculty posted prompts, rubrics, and sample script reports. In Autocad, faculty pushed students harder in the class than in the past, which caused the percentage to drop, the new requirements pushed students harder and produced more well-rounded students. In Directing I, students turned in reflection papers on presentations they watched and their opinion of how successful these presentations were. In Introduction, faculty reviewed calendar assignments each day in class as well as upcoming events to help them stay aware of how to manage their time. In Sound Design, faculty built the projects in class with direct feedback.
- In Measure 3.2, In Scenic Design, students were given many options on how they completed their projects, allowing them to develop their own design process and guiding them along the way so that they ended with a solid product that met the assignment's standards. Each student came up with their own design and had to make their own design choices. In Musical Theatre Performance II, the faculty was clear in the syllabus about student expectations. In Costume Design, faculty added a texture palette in addition to a color palette requirement for design projects. Theatre History I included mandatory proposal and draft phases before final submission. In Autocad, faculty gave more difficult projects and changed how they are graded to help challenge our students to be better. In Business of Theatre, their assignment on a Regional Theatre and the prospects of working there allowed the class to "see" another theatre as a possible employment opportunity. In Introduction, faculty adapted the assignments to be more condensed and less about length, more about thoughtful content. In Sound Design, faculty had students create a research method that suits them.
- In Measure 4.1, In Scenic Design, every design project the students presented their design as they would have to in a production meeting on a real production. Their final project involved a faculty director giving them the opportunity to work with a director on a design project without the pressure of an actual mainstage production. In Musical Theatre Performance II, students were given songs for a variety of different genres to challenge their abilities. In Summer Theatre Works, faculty strongly encouraged students to pursue outside summer employment. This year students had great success applying

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for companies who were already familiar with NSU students. Whenever a student received a job offer they couldn't take (because they accepted other offers), other students were encouraged to apply for that specific job. In Applied Theatre, faculty conducted check-ins every couple of weeks. In the technical section of Applied Theatre, faculty assigned students portfolio reviews early in the semester to have it completed before they began applying for jobs. Students were assigned to shows and roles that they were invested in to encourage follow through.

- In Measure 5.1, In Class Voice, faculty worked hard to create a safe environment where students felt comfortable making mistakes in front of other students in class without fear, it was a work in progress. For Costume Crafts, students presented both their finished craft, process shots, history of the craft, struggles, and adaptations during their Final Presentations. Focusing on the journey as well as the finished project helped student cultivate deep knowledge and a richer understanding of their craft. In Acting Shakespeare, faculty utilized in-class verbal reflections before written ones. In Acting I, each student shared a presentation that was a physical presentation of where they were when they came into college. In Portfolio, faculty encouraged students to practice their skills in interviewing and presenting their work in a professional and impactful way. Each student looked at other websites to develop what they would like theirs to look like. In Sound Reinforcement, faculty looked at professional and personal performances here and outside of NSU.
- In Measure 5.2, In Costume Design, faculty let students choose the topic for their final project while giving some suggestions. This gave the student agency to explore their interests yet make choices that fit their budget and knowledge base. In Applied Theatre, faculty assigned the students to shows and roles that they are invested in but also challenged them and broadened their skills. In Sound Reinforcement, faculty made several projects require collaboration between technical and performance elements.

Plan of action moving forward.

- In Scenic Design, the faculty will include a production assignment aspect to this course so that the student gets resume credit experience as a scenic artist or an assistant charge artist.
- In Musical Theatre, the faculty will utilize Moodle and keep grades updated throughout the semester.
- In Costume Construction, the faculty I will offer this cheaper option to the students but also inform them how grades improved with this option.
- In Stagecraft, the faculty will motivate students to get in the shop and get their hours completed.
- In Directing II, the faculty will allow the class to work in a "found" space or an environmental area for a presentation.

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- Applied theatre will assign students to their selection to help improve their skills.
- In Concepts of Design, the faculty will take attendance on workdays.
- The Scenic Design faculty will keep this writing assignment as a part of the course, it is a great way for a new designer to formulate their opinions as a set designer and make important observations and learn from others' work.
- In Musical Theatre, faculty will post on Moodle and actively encourage students to plan when preparing for written assignments.
- In Stagecraft, faculty will find ways to ensure students are getting information they need to pass the quizzes.
- In Acting I, faculty will remind students and send out notifications of missing work.
- In Stage Management, faculty will have more formal check ins or stagger some of the due dates. All students had good quality assignments for those that they turned in, but 2 of the 4 students did not turn in a few assignments.
- The Scenic Design faculty will keep this written assignment in the course because it is a highly valuable learning opportunity for the students.
- In Costume Construction II, while the simpler corset was useful, faculty will probably return to the Nineteenth Century corset, but include godet practice before the project to assist in skills.
- In Theatre History, faculty will rework assignments to capitalize on departmental productions in the season.
- In Musical Theatre, faculty will post on Moodle and actively encourage students to plan when preparing for course assignments.
- In Costume Design, faculty will maintain the early research requirement. Students presenting research to the entire class will help broaden research scope.
- In Theatre History, faculty will increase student facilitations.
- In Concepts of Design, faculty will structure a criticism in class as well.
- In Scenic Design, faculty will look to include more designers from all over the world not just in US.
- In Costume Crafts, faculty will practice of voting in class but begin the submission/voting process earlier in the class.
- Script Analysis will expand our in-class session on studying season announcements and mission statements.
- Autocad will check in with the students more often to make sure they are working on their projects and not falling behind.
- In Directing, faculty will create online opportunities for them to watch and discuss/reflect on the performances they have watched.

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- In Introduction, faculty will reinforce deadlines and due dates, intervening earlier with them on how to improve or finding them a different major.
- In Sound Design, faculty will require check-ins regularly on projects throughout the semester.
- In Scenic Design, the faculty will keep the format of the class the same since it benefited the students so well.
- In Musical Theatre Performance II, students will be challenged more by using repertory with harder music and choreography.
- In Costume Design, faculty will include a texture palette, but adjust it to include a historical fabric/textile palette for historical projects.
- Theatre History I will try peer editing in class.
- In Autocad, faculty will change the tone of the class, making sure to ensure success of all students by structuring the class around the abilities of the students.
- In Business of Theatre, faculty will encourage more people to take this class so that the in-class discussion can become more varied.
- In Introduction, Faculty will encourage more students to complete all the assignments.
- In Sound Design, faculty will make the students defend their research.
- In Scenic Design, faculty will consider bringing more directors into the class to work with the students.
- In Musical Theatre Performance II, faculty will look to include challenging repertory for the students registered for the course, tailoring the work to the needs of the students.
- In Summer Theatre Works, whenever employers call for a reference on one of our students, faculty plan to inquire about any additional positions they may have open.
- In Applied Theatre course, faculty will move to weekly check-ins to ensure students success.
- In Applied Theatre with technical students will continue with the same assigning process.
- Class Voice faculty will remind the students that in a performance class mistakes happen. It is appropriate not to be perfect.
- In Costume Crafts, faculty will include time for students to teach the class or demonstrate their chosen craft to the rest of the class.
- In Acting Shakespeare, faculty will change due dates so that they are due more quickly right after each performance.
- In Acting I, faculty will allow for more discussion and reflection on what was successful and what could be improved upon.

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- Portfolio class will maintain the structure of class as it is working well.
- In Sound Reinforcement, the faculty will look more into professional designers.
- In Costume Design, faculty will include a mid-semester due date where students present research on their final project. This will prevent procrastination on a project that is meant to encompass the entire semester.
- Applied Theatre will keep things consistent since the students are successful.
- Sound Reinforcement faculty will let students set the collaboration parameters of one project.