



**WILLIAM WOODS
UNIVERSITY**

Theatre Annual Assessment 2019-2020

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Annual Assessment 2019-2020

Theatre

Program Profile

Program Mission Statement

Please insert your program mission statement here

William Woods University supports a three tiered theatre program whose primary goal is to educate and train students in the art of theatre. The three tiered program consists of academics and training, co-curricular main stage productions and student workshop productions. This program reflects the mission statement of the University by preparing students for graduate study, professional or non-professional participation in theatre.

A secondary goal of the program is to provide services and performances of outstanding aesthetic caliber for the students, faculty and staff of William Woods University and surrounding communities. We strive to present a varied season of theatre productions to expose the students and audience members to a wide selection of theatrical genres. We feel that not only is it important to educate the student, but it is equally important to educate the audience and provide a quality source of entertainment.

It is the belief of this faculty that self-discipline, self-knowledge and knowledge of man and society are necessary attributes for any creative artist. Believing that theatre is an organic and symbolic expression of life interpreted through a fusion of the arts, the department encourages the student to gain knowledge of other disciplines available in the University's liberal arts-based setting. In turn, the Theatre Program provides a variety of 100 and 200 level courses that meet the Aesthetics objective of the common studies program.

Students are encouraged to develop realistic career goals and aspirations, and whenever possible, are placed in apprenticeship programs which reinforce those career choices. We believe that if an artist is to be ultimately successful, they must identify and communicate with their fellow man; therefore, self-confidence and communication skills are emphasized within the training. Understanding that much of an artist's creative work is accomplished in a solitary fashion, students are encouraged to develop independence and self-motivation.

The following opportunities will be provided in addition to the academic degree programs:

1. A varied selection of co-curricular mainstage performances which will include diversified types, periods and styles.
2. A student laboratory production program that provides broad experiences in all types of theatre.

We also believe that it is the responsibility of this department and faculty to offer students the following:

- A learning atmosphere conducive to creativity and development for our students.
- Pre-professional training and guidance toward successful entrance into the profession of theatre.
- Discipline and responsibility to our students toward themselves and their crafts.
- The highest standards of our crafts that we can and to teach our students to do the same.
- Work toward better classroom technology, equipment, facilities teaching techniques and programs.
- Information on the most current trends and innovations in theatre.

In summary, our main objective is to educate and train our students in the art and profession of theatre using every available resource to mold our students into versatile performers and technicians ready to meet the demands of theatre.

Program Data

Delivery Method

Traditional On Campus (selected)
Online
Hybrid

Student Majors 2018-19

Student Minors 2018-19

5

7

Students Majors 2019-2020

Student Minors 2019-20

2

4

Concentrations 2018-19

If your program contains concentrations, please list the concentrations and the number of students identified within each concentration.

Performance Concentration - 4

Musical theatre - 0

Technical - 0

Speech and theatre Education - 4

Concentrations 2019-20

If your program contains concentrations, please list the concentrations and the number of students identified with each concentration.

Performance Concentration - 6

Technical 1

Speech & theatre Education - 2

Student Demographics

What are the program goals for student retention, persistence and degree completion? What do the persistence numbers mean to the faculty in the program? Are your persistence numbers what you expected? If not, how could the numbers be improved? What is the optimal enrollment for the program?

We strive to keep students academically and artistically challenged and on track to degree completion. Transfer students may need an extra semester due to the major requiring 45 credit hours for completion, but typically students are able to complete the degree in a timely fashion. The one exception to this would be the BS in Speech and Theatre Education which tends to add an extra semester for completion due to constant changes in state education requirements and completion deadlines. Student retention in our area is also directly related to the kinds of productions we are able to

produce. Just like a winning season attracts new players to a sports team, so too does a successful production season attract and retain students to theatre.

Is the Program Externally Accredited

Yes

No (selected)

External Accreditation

Name the Accrediting Agency or entity including the last review/approval. Is there an accrediting body for the field of study? If yes, what is the name of the group. Is the program seeking accreditation? If no, why?

National Association of Schools of Theatre. Currently we do not meet the criteria of size of full-time faculty.

Marketing Materials

Please reflect on the current marketing materials used for the program. Detail what documents you are reviewing and attach a screenshot of any webpages or materials that you cannot include as a document. What changes, if any should be made to the material? Are there recommendations for how or where to market the program?

We have worked hand in hand with Admission and marketing over the past 23 years to help recruit potential students who come to our campus as theatre majors or speech and theatre majors (secondary education majors). We certainly appreciate their willingness to share the cost of our recruiting trips to both the Missouri State Thespian Conference and the International Thespians Festival. Often times these students are double majors in such combinations as Theatre/Communications, Theatre/English, Theatre/Interpreting, Theatre/Art, Theatre/Psychology and even Theatre/Equestrian. We attend on a regular basis The International Thespian Festival and the Missouri State Thespian Conference and sometimes the St. Louis Fine Arts Fair held at Webster University. At those events we take school marketing materials as well as theatre specific one page sheets that we can give to prospects. For several years we even put ads in the International Thespian magazine at these events, but eventually discontinued placing the ads due to rising cost. The ads helped because they went to high school students in every state and U.S. territory.

Through these events we have made invaluable contacts with high school faculty and administrators. Our ability to offer theatre scholarships has been a great help in attracting qualified students. We have distinguished ourselves as a competitive theatre program with the flexibility to allow our students to explore other avenues of interest and even double major. I (Joe Potter) recently returned from a recruiting trip to the International Thespian Festival. At the Festival College Fair in a room with 60+ colleges/universities, a high school theatre teacher I have known for years walked up to our table and said to me, "William Woods University Theatre has one of the most underrated programs around!" He tells his students this all the time and sends us many of his students as prospects. As a friend and theatre colleague, I thanked him for his great compliment to what we have achieved. That being said, our challenge is to move forward and make the Theatre Department attractive and highly rated bind what it has to offer attractive to prospective students as a highly rated program. By -

- Continuing to go to both the International Thespian Festival and the Missouri State Thespian Conference.
- We should be attending regularly the St. Louis Fine Arts Fair.
- Continue to offer competitive theatre scholarships
- Working with Admissions we need to find better ways to reach out to the following states, rich in active, vital high school theatre programs and attend their state conference events including Texas, Kansas, Colorado, Georgia and Arkansas.
- We need to change our way of thinking about recruiting and instead of focusing on the states that touch Missouri, we should be thinking about students within a 12-15 hour driving radius from our campus.
- We need to explore how to improve our electronic presence to the high school theatre world by advertising on line.

- Advertise in Dramatics Magazine which reaches thousands of students and teachers across the US and US Territories.
- Specifically on our website -
 - Our website offers a good glimpse at course work and a production picture or two but students are more interested in seeing pictures of facilities and production photos.
 - They also are interested in hearing about graduates who are working professionals. One example would be the recent feature on alum Dustin Z. West. We need more success stories posted.
 - Most thriving college theatre programs have a wide variety of production photos showing students and faculty in rehearsal and actual performance. We need to a page or two of photos for prospects to look at. the only place they can see these right now is on our Facebook page.

Marketing Material

BA_in_Theatre_2018.pdf

Speech___theatre_education_2018.pdf

Theatre_Scholarship_2018.pdf

Alumni_2018.pdf

Program Assessment

Standard/Outcome

Identifier	Description
WWU2016.1	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
WWU2016.2	Ethics: Students will exhibit values and behaviors that address self- respect and respect for others that will enable success and participation in the larger society.
WWU2016.3	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
WWU2016.4	Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society.

Additional Standards/Outcomes

Identifier	Description
THA.1	Demonstrate proficiency in performance or technical theatre.
THA.2	Demonstrate knowledge of theatre history and dramatic literature.
THA.3	Critically evaluate all aspects of theatrical production.

Alignment to the University Objectives

Please discuss the program alignment to the University Objectives. We do not need an artifact for each objective, but a discussion on how the program uses the Institutional Objectives as an anchor for their program curriculum.

WWU #1 - Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery. - Coursework, assignments, production work is crafted to give the student both the general knowledge and specific knowledgeable required to be a working professional in the field of theatre whether it is a professional production company, community theatre or as a teaching professional of theatre at the high school level.

WWU #2 - Ethics: Students will exhibit values and behaviors that address self-respect and respect for others that will enable success and participation in the larger society.. - Throughout the classroom and production experience students are taught the value of communication, chain of command and artistic challenge. They are taught to define what good art is and how to approach the creation of that art through the creative process. Constructive criticism and self-reflection of artistic achievement is a major part of the teaching/learning process. We spend a lot of time discussing the ideas of professionalism and how one presents themselves through our portfolio review process.

WWU #3 - Self Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions. Theatre students are taught to creatively think about production problems and challenges and apply their artistic skills and knowledge base to those challenges. Their knowledge base is comprised of their personal production experiences, their knowledge of theatre history and literature and their ability to creatively think.

WWU #4 - Lifelong Education: Students will possess an intellectual curiosity and desire for continual learning both within and beyond formal education in preparation for participation in a global society. Due to the very nature of the theatre design process as a performer, designer, technician, or teacher, every production throughout a student's professional career requires the theatre artist to stay as current as they can. We stress to students throughout the curriculum the value of reading plays and history, exploring societal issues and other cultures.

General Education Alignment to Program

How do the General Education criteria align with the Program Objectives? What courses within your program build upon skills learned in general education courses (please list the program course and the general education criteria). The General Education clusters are: Critical Analysis, Creative Expression, Quantitative Inquiry, and Society & the Individual. See attached for more detailed breakdown.

Course #	Course Name	Critical Analysis: (9 credit hours)	Quantitative Inquiry: (10 credit hours)	Society & the Individual: (12 credit hours)	Creative Expression: (12 credit hours)
THA 110	Introduction to Theatre	<ul style="list-style-type: none"> Critical Thinking (3 credit hours) Ethical Reasoning (3 credit hours) Meaning (3 credit hours) 	<ul style="list-style-type: none"> Natural Sciences (7 credit hours) Mathematics (3 credit hours) 	<ul style="list-style-type: none"> Social Science (3 credit hours) Diversity (3 credit hours) Historical Perspective (6 credit hours) 	<ul style="list-style-type: none"> Communication (9 credit hours) Fine & Performing Arts (3 credit hours)
THA 115	Theatre Dance: Jazz & Tap	X	X	X	X
		X	X	X	X

THA 116	Theatre Dance: Modern				
THA 117	Theatre Dance: Ballet	X	X	X	X
THA 120	Introduction to Technical Practicum	X	X		X
THA 125	Costuming Practicum	X	X		X
THA 126	Technical Practicum	X	X		X
THA 151	Performance Practicum	X		X	X
THA 210	Dance Movement I	X	X	X	X
THA 211	Dance Movement II	X	X	X	X
THA 231	Makeup for the Stage	X	X	X	X
THA 232	Stage Management	X	X	X	X
THA	Stagecraft	X	X		X

234					
THA 240	Stage Combat	X	X	X	X
THA 250	Survey of American Musical Theatre	X		X	X
THA 255	Acting I: Basic Skills	X		X	X
THA 260	Acting for the Camera	X	X	X	X
THA 331	Stage Lighting	X	x	X	X
THA 354	Acting II: Scene Study	X		X	X
THA 362	Theatre History I	X		X	X
THA 363	Theatre History II	X		X	X
THA 390	Internship I	X			X
		X		X	X

THA 418	Methods in Teaching				
THA 451	Internship II	X			X
THA 452	Internship III	X			X
THA 454	Acting III: Period Style	X		X	X
THA 470	Directing	X		X	X
THA 491	Broadway Play Analysis	X		X	X
THA 499	Senior Project	X			X

GE_Cluster_Descriptions_FINAL_Version_Approved.docx

NSSE Objectives Discussed Fall 2019

Program Alignment to NSSE Objectives

How did your program integrate the three NSSE objectives determined by the faculty this fall. The objectives were to 1) integrate more interdisciplinary work within the curriculum, 2) to connect learning to societal problems or issues, and 3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. Please articulate which courses, and what assignments were assigned and how the work was assessed. Were the assignments successful? What could have made them more successful?

1) integrate more interdisciplinary work within the curriculum, Often we ask both graphic design students as well as art students to help in technical production in terms of scene painting, designing of programs, props research and construction. Art faculty have painted specific paintings and other graphics work for use in the production.

2) connect learning to societal problems or issues - Our mainstage productions directors, casts and crews discuss the societal issues represented in the scripts. We have our students research their characters in the context of the script and its time frame and societal issues. We also assign a student whose job it is to be the dramaturg on the production, doing

research on the background and time period of the play as additional information for artistic creation by the directors, cast members and crew.

3) to examine the strengths and weaknesses of their (students) own views on a topic or issue. - This is accomplished through the production process and followed up by the post mortem discussion on the effectiveness of the production.

Curriculum Map

A - Assessed
R - Reinforced
I - Introduced
M - Master

Theatre Curriculum required courses

	BUS 206	ENG 414	THA 110	THA 234	THA 255	THA 362	THA 363	THA 499
THA.1 Demonstrate proficiency in performance or technical theatre.	R		I	M, A		I		M, A
THA.2 Demonstrate knowledge of theatre history and dramatic literature.		R	I	I	R	R	R, A	M, A
THA.3 Critically evaluate all aspects of theatrical production.			I	M, A	R	R	R, A	M, A

Performance Concentration

	THA 210	THA 354	THA 454	THA 470	ART 105	THA 231	THA 232	THA 331	THA 470
THA.1 Demonstrate proficiency in performance or technical theatre.	I	R	A, M	A, M		R	R	M, A	M, A
THA.2 Demonstrate knowledge of theatre history and dramatic literature.		R	A, M	R					R
THA.3 Critically evaluate all aspects of theatrical production.		R	R	M, A		R	R	M, A	M, A

Changes to Curriculum

Are there any changes made to the curriculum map for this academic year? If so, please describe the program changes made along with the rationale for why and the impact the change should have on student learning?

This year changes are being made to the major. We have eliminated the musical theatre concentration and reworked the courses that count toward General education. The rationale for these changes was driven by low enrollments in musical theatre and too many choices for general education courses in theatre. Theatre general education courses have been reduced to -

THA110 Introduction to Theatre

THA 210 Dance Movement I

THA 240 Stage Combat

THA 250 Survey of American Musical Theatre

THA 255 Acting I

We have also added a Costuming course to the curriculum that benefits both theatre students and communication students who are majoring in digital film making.

Assessment Findings

Assessment Findings for the Assessment Measure level for Theatre Curriculum required courses

THA.1 Demonstrate proficiency in performance or technical theatre.				
THA 234				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Final Exam	Has the criterion 80% must have a 75% or better been met yet? Not met	Two students were enrolled in this course for Fall 2019. Only one student completed the final assignment.		- : This was purely a case of 50% not completing the assignment. The assignment itself does not have to be changed.
THA 499				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this year been met yet?			

THA.2 Demonstrate knowledge of theatre history and dramatic literature.				
THA 363				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this semester been met yet?	Not taught this year		
THA 499				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this year been met yet?			

THA.3 Critically evaluate all aspects of theatrical production.				
THA 234				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Final Exam	Has the criterion 80% must have a 75% or better been met yet? Not met	Two students were enrolled in the course. Only one student completed the final assignment.		- : Nothing needs to change in the assignment.
THA 363				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this semester been met yet?	Not taught this year		

THA 499				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
	Has the criterion Not taught this semester been met yet?			

Assessment Findings for the Assessment Measure level for Performance Concentration

THA.1 Demonstrate proficiency in performance or technical theatre.				
THA 454				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet? Met	A small class and students scored 100%	Acting_Rubric __Name.doc	
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion Not taught this semester been met yet?			

THA.2 Demonstrate knowledge of theatre history and dramatic literature.				
THA 454				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet? Met	A small class and students scored 100%	Acting_Rubric __Name.doc	

THA.3 Critically evaluate all aspects of theatrical production.				
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion Not Taught this semester been met yet?			

Assessment Findings for the Assessment Measure level for Technical Theatre Concentration

THA.1 Demonstrate proficiency in performance or technical theatre.				
THA 331				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet? Met	Student met 100% of the criteria	design_final.pdf	
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives

Direct - Presentation	Has the criterion Not taught this semester been met yet?			

THA.3 Critically evaluate all aspects of theatrical production.				
THA 331				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet? Met	Student met 100% of the criteria	design_final.pdf	
THA 470				
Assessment Measure	Criterion	Summary	Attachments of the Assessments	Improvement Narratives
Direct - Presentation	Has the criterion Not taught this semester. been met yet?			

Analysis of the Assessment Process

Describe your assessment process; clearly articulate how the program is using course work and or assessment day activities for program assessment. Note any changes that occurred to that process since the previous year. Discuss what activities were successful at assessment and which ones were not as helpful and why. Please include who met to discuss the changes (unless you are a program of one person) and when you met. – Include a discussion on the process for collection and analysis of program data.

COURSE WORK - Course work is collected in selected course that demonstrate the students potential knowledge base for the subject. These are evaluated by the faculty and 80% of the students are expected to receive a 75% or better on the outcome.

ASSESSMENT DAY ACTIVITIES - Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in February over a two-day period. At that time classes are canceled across campus. A sign-up sheet will be posted on the Theatre department office door so you can sign up for a review time.

The Review process consists of:

1. A 45 minute time slot to make your performance, or technical presentation and be evaluated and critiqued, both verbally and in writing by the theatre faculty, staff and guest professional evaluators.
2. Your self-reflection paper (to be turned in for review at your presentation).
3. Your character analysis or design conceptualization (to be turned in for review at your presentation).
4. A progress/content check of your audition books (to be turned in for review at your presentation). (Performance & musical theatre concentrations).
5. A progress/content check of your musical theatre audition book (to be turned in for review at your presentation). (Musical theatre concentration only).
6. Electronic portfolio/Website construction evidence.
7. A general knowledge of theatre test.

You may choose the performance, technical, or theatre education portfolio review process. The criteria for the reviews follow.

Performance Portfolio Review Criteria

- Perform two contrasting monologues. Each monologue must not be more than 5 minutes in length **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before -
 - Monologue #1 – modern comedy or drama – 20th century to the present.
 - Monologue #2 – classical/historical – pre-20th century. Examples could be Shakespeare, Euripides, Sophocles, Moliere, ETC.
- With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene. **NO REPEATS PLEASE!** Duet Scene material must be something you have not performed for portfolio review before.
- Bring your updated resume of performance experience.
- Bring your updated headshot.
- Bring your updated portfolio containing your headshots, reviews, production shots, modeling shots, and any other examples of your best work. **Remember, it's not quantity, its quality that counts.**
- Write a complete character bio and history for one of the monologue characters in your presentation (to be turned in for review at your presentation).
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future (to be turned in for review at your presentation).
- Bring your audition book of monologues (to be turned in for review at your presentation).
- Show evidence of building/updating your own website/electronic portfolio.

Technical Portfolio Review Criteria

- Prepare and present a fifteen minute portfolio presentation highlighting your technical strengths and experiences.
- Bring your updated portfolio for review in the interview. The portfolio should contain examples of your best work including designs, photos, drawings, renderings, slides, and prompt scripts. **Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)**
- Bring an updated resume of your performance and technical experience.
- Choose a play and write a design conceptualization paper on the play (to be turned in for review at your presentation).
- Write a self-reflection paper stating accomplished artistic goals and your goals for the future, or show us your completed stage management script (if you stage managed a production).
- Show evidence of building your own website/electronic portfolio.

Theatre Education Portfolio Review Criteria

- The requirements are the same as those listed for the performance concentration.

Requirement for All Majors

Self-Reflection Paper - Writing in paper/paragraph form, list and discuss the goals and techniques you have learned and mastered since your last review. In addition, list the goals you plan to work towards in the coming year. Be specific and all-inclusive to your talent, technique and knowledge base.

Theatre Test - A test over general theatre knowledge will be administered during the Portfolio Review. This test will cover theatre history, performance technique, technical theatre and dramatic theory and criticism including knowledge of important playwrights.

Results

You will receive a written copy of your portfolio review results before the end of the semester and will be required to make an appointment with the Artistic Director to assess the results of your review.

Non-Participation

Theatre majors failing to participate in the review process and testing will result in the **loss of your scholarship and/or your status as a Theatre major**.

Improvement Narrative List

Assessment Findings for the Assessment Measure level

Standard/Outcome	THA.1 Demonstrate proficiency in performance or technical theatre.					
Legend	A					
Course/Event	THA 234					
Assessment Measure	Direct - Final Exam					
Assessment Findings	Not met					
Improvement Narrative	<table border="1"> <thead> <tr> <th>Improvement Type</th> <th>Summary</th> </tr> </thead> <tbody> <tr> <td></td> <td>This was purely a case of 50% not completing the assignment. The assignment itself does not have to be changed.</td> </tr> </tbody> </table>	Improvement Type	Summary		This was purely a case of 50% not completing the assignment. The assignment itself does not have to be changed.	
Improvement Type	Summary					
	This was purely a case of 50% not completing the assignment. The assignment itself does not have to be changed.					

Standard/Outcome	THA.3 Critically evaluate all aspects of theatrical production.					
Legend	A					
Course/Event	THA 234					
Assessment Measure	Direct - Final Exam					
Assessment Findings	Not met					
Improvement Narrative	<table border="1"> <thead> <tr> <th>Improvement Type</th> <th>Summary</th> </tr> </thead> <tbody> <tr> <td></td> <td>Nothing needs to change in the assignment.</td> </tr> </tbody> </table>	Improvement Type	Summary		Nothing needs to change in the assignment.	
Improvement Type	Summary					
	Nothing needs to change in the assignment.					

Program Activities

Student Performance Review

Describe the department assessment day activities if not already described previously. Please articulate the nature of the assessments are conducted, explain the process for assessment that happens on these two days. Include the schedule of assessment day for your program. What does the data and outcomes tell you? What changes will you make as a result of the data? What areas are successful for the program?

Guidelines for Theatre Portfolio Review 2019/2020

Theatre portfolio review is a yearly process by which the Theatre department faculty, staff and invited theatre professionals measure and assess student progress and the effectiveness of the current Theatre curriculum. All Theatre majors, are required to participate in this review. Theatre Portfolio Review is scheduled in February over a two-day period. At that time classes are canceled across campus. A sign-up sheet will be posted on the Theatre department office door so you can sign up for a review time.

The Review process consists of:

1. Feb. 19 - A 45 minute time slot for your performance, or technical presentation and be evaluated and critiqued, both verbally and in writing by the theatre faculty, staff and guest professional evaluators. Meets Objective #1
2. Feb. 18 – A Student Self Reflection Paper (3-5 pages) detailing artistic growth in all aspects of theatrical production is due. Meets Objective #3
3. Feb. 19 - Your character analysis or design conceptualization (to be turned in for review at your presentation). Meets Objective #1
4. Feb. 19 - Electronic portfolio/Website construction evidence.
5. Feb. 18 – 1-3 PM - A general knowledge of theatre test including theatre history and dramatic literature. Meets Objective #2
6. Feb. 19th - Perform a Duet scene that features your character in the scene.

You may choose the performance, technical, or theatre education portfolio review process. The criteria for the reviews follow.

Performance Portfolio Review Criteria

- Feb. 18 - Write a self-reflection paper stating accomplished artistic goals and your goals for the future (to be turned in for review at your presentation).
- Feb. 18 - 1-3 PM - A general knowledge of theatre test including theatre history and dramatic literature. Meets Objective #2
- Feb. 19 - Perform two contrasting monologues. Each monologue must not be more than 5 minutes in length **NO REPEATS PLEASE!** Monologue material must be something you have not performed for portfolio review before -
 - Monologue #1 – modern comedy or drama – 20th century to the present.
 - Monologue #2 – classical/historical – pre-20th century. Examples could be Shakespeare, Euripides, Sophocles, Moliere, ETC.
- Feb. 19 - With an acting partner, perform a short (5 minute) duet scene. Your character should have the strength of the scene. **NO REPEATS PLEASE!** Duet Scene material must be something you have not performed for portfolio review before.
- Feb. 19 - Bring your updated resume of performance experience.
- Feb. 19 - Bring your updated headshot.
- Feb. 19 - Bring your updated portfolio containing your headshots, reviews, production shots, modeling shots, and any other examples of your best work. **Remember, it's not quantity, its quality that counts.**
- Feb. 19 - Write a complete character bio and history for one of the monologue characters in your presentation (to be turned in for review at your presentation).
- Feb. 19 - Show evidence of building/updating your own website/electronic portfolio.

Technical Portfolio Review Criteria

- Prepare and present a fifteen minute portfolio presentation highlighting your technical strengths and experiences.
- Feb. 19 - Bring your updated portfolio for review in the interview. The portfolio should contain examples of your best work including designs, photos, drawings, renderings, slides, and prompt scripts. **Remember, it's not quantity, its quality that counts. (See portfolio content criteria and example)**
- Feb. 19 - Bring an updated resume of your performance and technical experience.
- Feb. 19 - Choose a play and write a design conceptualization paper on the play (to be turned in for review at your presentation).
- Feb. 18 - Write a self-reflection paper stating accomplished artistic goals and your goals for the future, or show us your completed stage management script (if you stage managed a production).
- Feb. 19 - Show evidence of building your own website/electronic portfolio.

Theatre Education Portfolio Review Criteria

- The requirements are the same as those listed for the performance concentration.

Requirement for All Majors

Self-Reflection Paper - Writing in paper/paragraph form, list and discuss the goals and techniques you have learned and mastered since your last review. In addition, list the goals you plan to work towards in the coming year. Be specific and all-inclusive to your talent, technique and knowledge base.

Theatre Test - A test over general theatre knowledge will be administered during the Portfolio Review. This test will cover theatre history, performance technique, technical theatre and dramatic literature, theory and criticism including knowledge of important playwrights.

Results

You will receive a written copy of your portfolio review results before the end of the semester and will be required to make an appointment with the Artistic Director to assess the results of your review.

Non-Participation

Theatre majors failing to participate in the review process and testing will result in the **loss of your scholarship and/or your status as a Theatre major**.

Student Performance Review Schedule

Upload the program schedule for students during Performance Reviews.

Theatre_Portfolio_Review_Sign_up_2020.docx

Senior Showcase

Describe program Senior Showcase activities if not detailed previously in the report? What benefit does the program gain from the activities? What if any assessment of students happens during this event? What changes if any will occur due to what is learned by faculty on Senior Showcase?

We did not have any seniors this year.

Assessment Rubrics

Upload rubrics used for Senior Showcase or Student Performance Reviews for student assessment.

Service Learning

Does the Program include projects/ course content that uses the philosophy of service learning?

Yes

No (selected)

Service Learning Component

If so, how is service learning infused in the coursework within your department? Is service or community engagement in the program mission? Describe the Service Learning Activities that your students and department engaged in this past year. How did the activities improve student learning? How did the activities benefit the community?

LEAD Events

Highlight lead events sponsored by program faculty that are connected to program or general education objectives for the past academic year. Include a total number of lead events program faculty sponsored.

Peer Players Performance August

MAINSTAGE THEATRE PRODUCTIONS:

Men on Boats - October

Twas the Night Before Christmas - November

Pride & Prejudice - February

The Dixie Swim Club - April

Student Accomplishments

Highlight special examples of student successes in the field (academic: mentor-mentee, conference presentations, competitive internship, journal acceptance; extra-curricular: horse show championship, art exhibit). This is for any accomplishments that a student achieved outside of course work or the normal expectations of student success.

Kennedy Center American College Theatre Festival - Emma Cunningham, Costume Design

Alumni Accomplishments

Please highlight special examples of any successes of recent graduated alumni (acceptance or graduation graduate school, employment or professional milestones. Include recent graduates.

Joshua Potter - Post Production Coordinator on the television program - Zoey's Extraordinary Play List.

Austin VanWinkle - UMKC Graduate student MFA Lighting Design program

Jessica Fleeman - Illinois State University Normal graduate student MFA Scenic Design program

Olivia Davidson - Kansas State University graduate student MA Drama Therapy program

Cody Pezold - Manager B & B Theatre, Fulton, MO

Caitlyn Ney - teacher/library media specialist - Jury Elementary School, St. Louis, MO

Jared Krichevsky - freelance concept artist for The Jim Henson Company, Burbank, CA

Kristin Bailey - Drama teacher Clinton High School

Melissa Williams - Drama Teacher Hallsville High School

Dustin West - Glimmer Glass Playhouse - stage manager

Faculty Accomplishments

Highlight special examples of faculty success in the profession/field/content area. This is for any accomplishment of a faculty activity/research/professional nature.

Joe Potter - Taught 2 stage combat workshops at the 2020 Missouri State Thespian Conference in Kansas City, MO.

Joe Potter - Adjudicated the college scholarship auditions at the International Thespian Festival in Lincoln, NE

Joe Potter - Adjudicated the college scholarship auditions at the 2020 Missouri State Thespian Conference in Kansas City, MO.

Assessment Rubric

	3.000 Exceeds	2.000 Meets	1.000 Falls Below Expectations	N/A
Mission Statement Clearly Articulated weight: 1.000	<p><input checked="" type="checkbox"/> The mission statement for the program is insightful and forward thinking. It aligns with the University Mission and learning objectives showing a clear alignment between the University and the program.</p>	<p><input checked="" type="checkbox"/> The mission statement for the program clearly articulated and aligned with the University mission.</p>	<p><input checked="" type="checkbox"/> The mission statement is minimal at best.</p>	<p><input checked="" type="checkbox"/> N/A</p>
Comment:				
Reflection on Retention weight: 1.000	<p><input checked="" type="checkbox"/> The program provides a detailed description on the retention numbers. The program provides new ideas on how to improve retention of their program students or articulates what they are currently doing to keep students in their program.</p>	<p><input checked="" type="checkbox"/> The program provides a basic reflection on the retention data provided.</p>	<p><input checked="" type="checkbox"/> The program does not reflect on retention data in a detailed way.</p>	<p><input checked="" type="checkbox"/> N/A</p>
Comment:				
Defines External Accreditation Standards weight: 1.000	<p><input checked="" type="checkbox"/> The program provides a detailed explanation of the accreditation organizations within the field along with all the timeline and supplemental information required for accreditation.</p>	<p><input checked="" type="checkbox"/> The program provides a basic explanation of the accreditation organizations in the field.</p>	<p><input checked="" type="checkbox"/> The program fails to provide any accreditation information.</p>	<p><input checked="" type="checkbox"/> N/A</p>
Comment:				
General Education alignment clearly explained weight: 1.000	<p><input checked="" type="checkbox"/> The program provides a detailed explanation of the General Education criterial and how the basic skills learned are expanded upon in the program. Details include but are not limited to: specific courses, or activities that stretch the knowledge of the specific areas.</p>	<p><input checked="" type="checkbox"/> The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.</p>	<p><input checked="" type="checkbox"/> The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.</p>	<p><input checked="" type="checkbox"/> N/A</p>
Comment:				
Curriculum Map alignment weight: 1.000	<p><input checked="" type="checkbox"/> The curriculum map is detailed and complete.</p>	<p><input checked="" type="checkbox"/> The curriculum map is complete</p>	<p><input checked="" type="checkbox"/> The curriculum map is not complete</p>	<p><input checked="" type="checkbox"/> N/A</p>
Comment:				
Assessment of Objectives weight: 1.000	<p><input checked="" type="checkbox"/> Assessment of objectives are spread out across the curriculum with a variety of assessment measures and each program objective is assessed a minimum of twice a year.</p>	<p><input checked="" type="checkbox"/> Each objective is assessed a minimum of 2 times a year or an assessment rotation is explained so that all objectives are assessed. The assessments are not concentrated in one class.</p>	<p><input checked="" type="checkbox"/> The assessment map is not complete or much of the assessment happens in only one course. Not all objectives are assessed annually, nor is a plan provided on assessment.</p>	<p><input checked="" type="checkbox"/> N/A</p>
Comment:				
Data Driven Decision-making is explained weight: 1.000	<p><input checked="" type="checkbox"/> Curricular and assessment changes are articulated and validated through data based decisions. Faculty discuss the data that lead to curricular decisions being made.</p>	<p><input checked="" type="checkbox"/> Curricular and assessment decisions are made based on data provided in assessment, but detailed alignment is not provided as justification for the change.</p>	<p><input checked="" type="checkbox"/> Changes are proposed and brought forth with little explanation on the data included in the decision, if data was included in the decision.</p>	<p><input checked="" type="checkbox"/> N/A</p>
Comment:				

Documentation provided on assessment findings weight: 1.000	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> The program uploads all rubric and support information to support the claims in the assessment findings along with detailed instructions on the assessment process and data analysis. <input checked="" type="checkbox"/> The program uploads all rubric and support information to support the claims in assessment findings. <input checked="" type="checkbox"/> The program did not upload the data to support assessment claims in the assessment findings. 	<input checked="" type="checkbox"/> N/A
Comment:	<p>The Program uploaded descriptions of all the assessment assignments, but no data to support the claims of success or lack of success to meet the objective.</p>	
Analysis of Assessment is complete weight: 1.000	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> The program completed assessment findings for each component identified, and provided a comprehensive summary of each assessment measure identified in the report. <input checked="" type="checkbox"/> The program completed the assessment findings for each component and provided a summary for each assessment measure. <input checked="" type="checkbox"/> The program did not provide a completed assessment findings for each component, nor did they complete the summary for each measure. 	<input checked="" type="checkbox"/> N/A
Comment:	<p>Over half of the assessment is housed in class that are not taught on an annual basis so there is a rotation on the assessment. It would be beneficial if the rotation was explained in the report so that it was clear when expected assessment is to happen.</p>	
Improvement narratives are selected with intentionality weight: 1.000	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> The program identified Improvement Narratives that appear to move the program forward and see the bigger picture than only the specific program curriculum options <input checked="" type="checkbox"/> The program used the provided Improvement Narratives and selected options that made sense to the objectives and issues within the assessment. <input checked="" type="checkbox"/> The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results. 	<input checked="" type="checkbox"/> N/A
Comment:		
Student Performance Review weight: 1.000	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed. <input checked="" type="checkbox"/> The program provided the schedule and a brief description of Student Performance Review with data of the results. <input checked="" type="checkbox"/> The program did not provide complete explanation on Student Performance Review nor did they provide data results. 	<input checked="" type="checkbox"/> N/A
Comment:		
Senior Showcase weight: 1.000	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> The program had all senior students participate in Senior Showcase and provided a detailed explanation of their expectation and the presentations presented. <input checked="" type="checkbox"/> The program described the Senior showcase activities and provided some evidence of what was presented. <input checked="" type="checkbox"/> Little to no content of Senior showcase was provided. 	<input checked="" type="checkbox"/> N/A
Comment:		
Co Curricular activities weight: 1.000	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> The program detailed the activities of LEAD and other co-curricular programing that was provided throughout the year. They provided numerous events for students. <input checked="" type="checkbox"/> The program provided a listing of LEAD events and activities provided. <input checked="" type="checkbox"/> The program provided little to no description of the Co-curricular activities provided throughout the year. 	<input checked="" type="checkbox"/> N/A
Comment:		
Faculty, alumni, and Student accomplishments weight: 1.000	<ul style="list-style-type: none"> <input checked="" type="checkbox"/> The program provided detail updates on successes on Students, Alumni and Faculty with added information explaining the kinds of success that were experienced. <input checked="" type="checkbox"/> The program provided a listing of information on Students, Alumni, and faculty accomplishments. <input checked="" type="checkbox"/> The program provided little to no data on students, alumni, faculty accomplishments. 	<input checked="" type="checkbox"/> N/A
Comment:		