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**WILLIAM WOODS  
UNIVERSITY**

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**Theatre Annual Assessment 2020-2021**

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## Annual Assessment 2020-2021

### 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.

**\*\*\*PLEASE NOTE** we just graduated out last theatre major. Starting with this year's catalogue we no longer offer the theatre major. Only the theatre minor and the Theatre Education major.

## Program Data

### Delivery Method

Traditional On Campus (selected)  
 Online  
 Hybrid

### Students Majors 2019-2020

### Student Minors 2019-20

2

4

### Student Majors 2020-2021

### Student Minors 2020-2021

1

7

### Concentrations 2019-2020

*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 2020-2021

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

Performance Concentration - 1

Technical 0

Speech & theatre Education - 1

### 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?*

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.

### **Optimal Enrollment**

*Considering current human and physical resources, what is the optimal enrollment for the program?*

25

### **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.

United State Institute of Theatre Technology - We do not meet the criteria due to size and budgetary support.

### **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 by 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
<b>WWU2016.1</b>	Major Field Competence: Students will demonstrate excellence in an academic or professional discipline, and engage in the process of academic discovery.
<b>WWU2016.2</b>	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.
<b>WWU2016.3</b>	Self-Liberation: Students will develop an honest understanding and appreciation of themselves and others resulting in an ability to make individual decisions.
<b>WWU2016.4</b>	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
<b>THA.1</b>	Demonstrate proficiency in performance or technical theatre.
<b>THA.2</b>	Demonstrate knowledge of theatre history and dramatic literature.
<b>THA.3</b>	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"> <li>Critical Thinking (3 credit hours)</li> <li>Ethical Reasoning (3 credit hours)</li> <li>Meaning (3 credit hours)</li> </ul>	<ul style="list-style-type: none"> <li>Natural Sciences (7 credit hours)</li> <li>Mathematics (3 credit hours)</li> </ul>	<ul style="list-style-type: none"> <li>Social Science (3 credit hours)</li> <li>Diversity (3 credit hours)</li> <li>Historical Perspective (6 credit hours)</li> </ul>	<ul style="list-style-type: none"> <li>Communication (9 credit hours)</li> <li>Fine &amp; Performing Arts (3 credit hours)</li> </ul>

THA 115	Theatre Dance: Jazz & Tap	X	X	X	X
THA 116	Theatre Dance: Modern	X	X	X	X
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 234	Stagecraft	X	X		X
THA 240	Stage Combat	X	X	X	X
THA 250	Survey of American Musical Theatre	X		X	X
THA	Acting I: Basic	X		X	X

255	Skills				
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
THA 418	Methods in Teaching	X		X	X
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

## 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

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

### Performance Concentration

	<b>THA 210</b>	<b>THA 354</b>	<b>THA 454</b>	<b>THA 470</b>
<b>THA.1</b> Demonstrate proficiency in performance or technical theatre.	I	R	A, M	A, M
<b>THA.2</b> Demonstrate knowledge of theatre history and dramatic literature.		R	A, M	R
<b>THA.3</b> Critically evaluate all aspects of theatrical production.		R	R	M, A

### Technical Theatre Concentration

	ART 105	THA 231	THA 232	THA 331	THA 470
<b>THA.1</b> Demonstrate proficiency in performance or technical theatre.		R	R	M, A	M, A
<b>THA.2</b> Demonstrate knowledge of theatre history and dramatic literature.					R
<b>THA.3</b> Critically evaluate all aspects of theatrical production.		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.				
Assessment Measures				
<b>THA 234</b>				
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 taught this year.		

<b>THA 499</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
	Has the criterion Not taught this year been met yet? Met	100% of the students met the requirements	SP_Shakes_Translation.docx_1_.pdf	

<b>THA.2 Demonstrate knowledge of theatre history and dramatic literature.</b>				
Assessment Measures				
<b>THA 363</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
	Has the criterion Not taught this semester been met yet?			
<b>THA 499</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
	Has the criterion Not taught this year been met yet? Met	100% of the students met the requirements	SP_Shakes_Translation.docx_1_.pdf	

<b>THA.3 Critically evaluate all aspects of theatrical production.</b>				
Assessment Measures				
<b>THA 234</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
Direct - Final Exam	Has the criterion 80% must have a 75% or better been met yet?	Not taught this year.		

<b>THA 363</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
	Has the criterion Not taught this semester been met yet?			
<b>THA 499</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
	Has the criterion Not taught this semester been met yet? Met	100% of the students met the requirements.	SP_Shakes_Translation.docx_1_.pdf	

#### **Assessment Findings for the Assessment Measure level for Performance Concentration**

<b>THA.1 Demonstrate proficiency in performance or technical theatre.</b>				
Assessment Measures				
<b>THA 454</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
Direct - Presentation	Has the criterion 80% must have a 75% or better been met yet?	Not taught this year.		
<b>THA 470</b>				
<b>Assessment Measure</b>	<b>Criterion</b>	<b>Summary</b>	<b>Attachments of the Assessments</b>	<b>Improvement Narratives</b>
Direct - Presentation	Has the criterion Not taught this semester been met yet?			

THA.2 Demonstrate knowledge of theatre history and dramatic literature.				
Assessment Measures				
<b>THA 454</b>				
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?	Not taught this year.		

THA.3 Critically evaluate all aspects of theatrical production.				
Assessment Measures				
<b>THA 470</b>				
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.				
Assessment Measures				
<b>THA 331</b>				
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?	Not taught this year.		
<b>THA 470</b>				
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.														
Assessment Measures														
<b>THA 331</b>														
<table border="1"> <thead> <tr> <th>Assessment Measure</th><th>Criterion</th><th>Summary</th><th>Attachments of the Assessments</th><th>Improvement Narratives</th></tr> </thead> <tbody> <tr> <td>Direct - Presentation</td><td>Has the criterion 80% must have a 75% or better been met yet?</td><td>Not taught this year.</td><td></td><td></td></tr> </tbody> </table>					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?	Not taught this year.		
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<b>THA 470</b>														
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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 – 20<sup>th</sup> century to the present.
  - Monologue #2 – classical/historical – pre-20<sup>th</sup> 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

No improvement narratives have been added.

## 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?*

We only had two students that participated in the student performance Reviews. The one remaining theatre major (the theatre major was eliminated after the 19/20 catalogue and the other student was a freshman Theatre Education major. Scheduling was not an issue. On the first day February 23 we administered the theatre general knowledge test. On March 30 each student performed their monologue & duet scene work and presented their portfolios.

### Student Performance Review Schedule

*Upload the program schedule for students during Performance Reviews.*

### 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?*

### Assessment Rubrics

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

Acting\_Rubric\_2019.doc

Theatre\_Education\_Rubric\_2019.doc

### 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:**

An Enemy of the People - October

Goldilocks on Trial - November

Night Witches - February

The Bard of Avon - 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.*

**Lee's Summit resident wins prestigious academic award from William Woods University**

- BY JOHN FOUGERE
- 
- POSTED ON MAY 10, 2021

Emma Cunningham, a senior at William Woods University (WWU) and a resident of Lee's Summit, was honored with a prestigious academic award from the University as part of its year-end Co-Curricular Awards. At the end of each academic year, WWU recognizes a select group of graduating seniors who have achieved excellence in academic, co-curricular and service projects during their time at the University.

Cunningham, who graduated this spring with a degree double majoring in Theatre and American Sign Language (ASL) interpreting, received the Faculty Award from the University.

The Faculty Award is the highest award given to a student by the University each year. It is presented to the 2021 graduating senior who, in the estimation of the faculty of the University, has evidenced exemplary devotion and commitment to the life of the mind. In order to be eligible, the student must be a graduating senior who has completed a minimum of 60 hours through William Woods University and has a minimum 3.75 grade point average.

An honors student, Cunningham used her time at William Woods to actively develop her considerable skills in every aspect of theatre production. She was involved in most of the 23 stage shows available to her during her college career, filling technical roles in all of them, including acting, directing, designing properties and costumes, and working lighting and sound. Her all-around involvement during her four years in the program, including teaching underclassmen the ropes, helped facilitate the culture of professionalism in the production of theatre.

Emma was nominated to compete in the Irene Ryan Acting Scholarship auditions at the Kennedy Center American College Festival every year she entered, making it to the second round of the competition when participants were cut from 300 to 64 – twice. She was given a Certificate of Merit for Achievement in Costume Design in 2019 for the play *Dog Sees God*, and this year earned a Certificate of Merit for Achievement in directing the play *The Taming*. A true leader who has the full respect of her peers, she also took on leadership roles in Jesters Theatre Company, the student theatre organization, and Alpha Psi Omega, the honorary theatre fraternity.

Emma was also deeply committed to her Interpreting coursework, consistently finding ways to connect her two passions. Her research project in the Honors Program was focused on how she could improve the services of the Deaf community and their engagement with the theatre. To enhance that research, she shadow-interpreted the theatre department's spring production, *The Bard of Avon*.

In addition to her academic excellence and deep commitment to both the theatre and interpreting programs at WWU, Cunningham also found time to further serve William Woods as a University Ambassador, presenting the university she loves to prospective students and their families.

### **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 programs - The Orville, Zoey's Extraordinary Play List., The Cleaning Lady

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 - West Middle School Theatre/ Speech Teacher at Columbia Public Schools, Columbia, MO

Dustin West - Glimmer Glass Playhouse - stage manager, New York, Broadway credits including Shuffle Along

### **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.*

Respondent, Hello Hennepin, Dakota Wesleyan University Kennedy Center American College Theatre festival Region 5, November 2020

## Assessment Rubric

	3.000 <b>Exceeds</b>	2.000 <b>Meets</b>	1.000 <b>Falls Below Expectations</b>	N/A
Mission Statement Clearly Articulated weight: 1.000	<p>✓ 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>✓ The mission statement for the program clearly articulated and aligned with the University mission.</p>	<p>✓ The mission statement is minimal at best.</p>	<p>✓ N/A</p>
Comment:	<p>Very nice Program mission statement Excellent job aligning to University Objectives</p>			
Reflection on Retention weight: 1.000	<p>✓ 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>✓ The program provides a basic reflection on the retention data provided.</p>	<p>✓ The program does not reflect on retention data in a detailed way.</p>	<p>✓ N/A</p>
Comment:	<p>If your program (and the University) had a large enrollment and you had 10 incoming new major, then what is the percent of Theater Majors you'd like to retain from first year to second year? How many of those would you like to make it to graduation?</p>			
Defines External Accreditation Standards weight: 1.000	<p>✓ 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>✓ The program provides a basic explanation of the accreditation organizations in the field.</p>	<p>✓ The program fails to provide any accreditation information.</p>	<p>✓ N/A</p>
Comment:	<p>Sorry we don't meet the criteria for accreditation, I know that would help in recruitment, retention, and persistence number!</p>			
General Education alignment clearly explained weight: 1.000	<p>✓ 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>✓ The program provides a basic explanation of the General Education curriculum and how the skills learned are expanded in program courses.</p>	<p>✓ The program provides a minimal explanation of the General Education curriculum and how the skills learned are expanded in program courses.</p>	<p>✓ N/A</p>
Comment:	<p>While the chart nicely shows how the Gen Ed curriculum helps in various courses in the program, maybe be helpful to verbal the skills from each of the 4 Areas of General Education.</p>			
Curriculum Map alignment weight: 1.000	<p>✓ The curriculum map is detailed and complete.</p>	<p>✓ The curriculum map is complete</p>	<p>✓ The curriculum map is not complete</p>	<p>✓ N/A</p>
Comment:	<p>Do you have a specific Objective for each Concentration? Please consider. We have to for our concentrations.</p>			
Assessment of Objectives weight: 1.000	<p>✓ 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>✓ 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>✓ 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>✓ N/A</p>
Comment:	<p>If you had an Objective for each concentration, you could use the courses specific to that for an additional assessment. I do like how the core has a lower level assessment and upper division assessment, and that the concentrations are upper level!</p>			
Data Driven Decision-making is explained weight: 1.000	<p>✓ 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>✓ 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>✓ 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>✓ N/A</p>
Comment:	<p>Due to low enrollment numbers, many course that are used for Assessment were not offered this year. So hard to assess when no data can be collected. *This is no reflection on the Theater faculty, you can't teach students that don't come to WWU.</p>			

Documentation provided on assessment findings weight: 1.000	<ul style="list-style-type: none"> <li><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.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program uploads all rubric and support information to support the claims in assessment findings.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program did not upload the data to support assessment claims in the assessment findings.</li> </ul>	<input checked="" type="checkbox"/> N/A
Comment:	<p><b>Evidence of Exam and translation were provide; however, actual scoring was not made available. In future, may want to remove students names from Assessment uploads.</b></p>			
Analysis of Assessment is complete weight: 1.000	<ul style="list-style-type: none"> <li><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.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program completed the assessment findings for each component and provided a summary for each assessment measure.</li> </ul>	<ul style="list-style-type: none"> <li><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.</li> </ul>	<input checked="" type="checkbox"/> N/A
Comment:				
Improvement narratives are selected with intentionality weight: 1.000	<ul style="list-style-type: none"> <li><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</li> </ul>	<ul style="list-style-type: none"> <li><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.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program did not use any improvement narratives, or the ones chosen are not aligned with assessment results.</li> </ul>	<input checked="" type="checkbox"/> N/A
Comment:	<p><b>As all the courses that were assessed were "met" - no improvement narratives were needed.</b></p>			
Student Performance Review weight: 1.000	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program described and provided a detailed account of Student performance Review activities. Data evidence provided and detailed.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program provided the schedule and a brief description of Student Performance Review with data of the results.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program did not provide complete explanation on Student Performance Review nor did they provide data results.</li> </ul>	<input checked="" type="checkbox"/> N/A
Comment:	<p><b>Are these part of Assessment map? I did not see Student Performance days on Curriculum or Assessment Map</b></p>			
Senior Showcase weight: 1.000	<ul style="list-style-type: none"> <li><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.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program described the Senior showcase activities and provided some evidence of what was presented.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> Little to no content of Senior showcase was provided.</li> </ul>	<input checked="" type="checkbox"/> N/A
Comment:	<p><b>Do theater majors not participate in Senior Showcase? I know you had a graduating senior.</b></p>			
Co Curricular activities weight: 1.000	<ul style="list-style-type: none"> <li><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.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program provided a listing of LEAD events and activities provided.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program provided little to no description of the Co-curricular activities provided throughout the year.</li> </ul>	<input checked="" type="checkbox"/> N/A
Comment:				
Faculty, alumni, and Student accomplishments weight: 1.000	<ul style="list-style-type: none"> <li><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.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program provided a listing of information on Students, Alumni, and faculty accomplishments.</li> </ul>	<ul style="list-style-type: none"> <li><input checked="" type="checkbox"/> The program provided little to no data on students, alumni, faculty accomplishments.</li> </ul>	<input checked="" type="checkbox"/> N/A
Comment:	<p><b>Overall - nice Annual Assessment. I do hope with a new University President this major can return nd truly Flourish!!!</b></p>			