### Part One

**What are the learning objectives?**

<table>
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<tr>
<th>1. <strong>In the area of technical theatre:</strong></th>
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<tr>
<td>a. Students will be able to read, draft, and understand basic theatre drawings.</td>
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<td>b. Students will be able to construct the basic elements used in contemporary stage design.</td>
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<td>c. Students will develop a working knowledge of the tools used in the contemporary theatre.</td>
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<td>d. Students will have an understanding of the basic principles of light.</td>
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<td>e. Students will have an understanding of how to hang, focus, and maintain lighting instruments commonly used in the theatre.</td>
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<td>f. Students will have an understanding of the control of light in the theatre.</td>
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<td>g. Students will have an understanding of technical work in the scenic, lighting, sound, and stage management areas.</td>
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**How, where, and when are they assessed?**

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<tr>
<th>1. <strong>In the area of technical theatre,</strong> direct assessment measures include:</th>
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<tr>
<td>• Review of a portfolio of the student’s technical work (scenic, lighting, costuming, sound, stage management). Portfolios are composed by technical theatre concentrators. This is collected and assessed as per the area professors’ rubrics at multiple points in the curriculum, beginning in the student’s freshman year. Collection occurs in courses such as THA 2220 (“Theatre Seminar I”), THA 3220 (“Theatre Seminar II”), THA 3434 (“Basic Theatrical Design”), THA 3357 (“Scenic Design”), THA 3360 (“Stage Lighting”), and THA 3358 (“Design and History of Costume”). The process of digitizing portfolios for the departmental archive has been initiated by Prof. David Wolski, and rubric scores will be stored with them for.</td>
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**What are the expectations?**

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<tr>
<th>1. <strong>In the area of technical theatre,</strong> the expectations of the direct assessment measures as outlined in column two are:</th>
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<tr>
<td>• Portfolios: By the end of their senior year, technical theatre concentrators are expected to have composed a portfolio of their technical work that is concise, clear, and descriptive, as appropriate to the professional standards of the field.</td>
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<tr>
<td>• HOT (practicum) evaluations: all THA majors are expected to meet or surpass the rubric expectations for technical work in the areas of scenic lighting and costuming.</td>
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**What are the results?**

<table>
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<tr>
<th>1. <strong>In the area of technical theatre,</strong> the results of the direct assessment measures as outlined in column two are:</th>
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<tbody>
<tr>
<td>• Portfolios: While exact percentages are not yet available, it is estimated that the vast majority (over 95%) of technical theatre concentrators graduate with a portfolio that meets or exceeds the expectation.</td>
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<tr>
<td>• HOT (practicum) evaluations: In order to successfully complete the curriculum, it is required to meet or surpass rubric expectations. (Therefore, all students that have graduated have done so.) If a student fails to meet said expectations in a given HOT course, s/he must repeat that course.</td>
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**Committee/ person responsible? How are results shared?**

Prof. David Wolski and Prof. Nick Shaw are primarily responsible for assessing technical work in the scenic, lighting, sound, and stage management areas. Prof. Karen Eisenhour is primarily responsible for assessing technical work in the costuming area. Results are communicated to the department chair, Prof. John T. Oertling, and are disseminated to the faculty as appropriate to the needs of the program.
understanding of the relationship between designers and director.

h. Students will have a basic understanding of how garments are constructed.

i. Students will have an understanding of fashion as it relates to theatrical performance.

j. Students will be able to do the necessary research for the preparation and execution of a concept for a scenic or costume design. They will be able to effectively communicate—both orally and in writing— the results of that research and the development of said concept.

- Review of a student’s work in the “Hands-on Theatre” (practicum) courses, THA 2001/2003 (HOT Costuming I/II), THA 2002/2004 (HOT Scenic/Lighting I/II), THA 3001 (HOT Advanced Costuming), and THA 3002 (HOT Advanced Scenic/Lighting). Work in these courses involves serving in a production crew position on a show and/or working a defined number of shop hours. The work is typically assessed orally as per the rubrics determined by the design area professors. Students may take these courses at any point during their curriculum; at minimum (in our new curriculum effective FA 2008), a THA major, regardless of concentration, must take one HOT course in Scenic/Lighting and one in Costume. Rubric scores will be archived by the design area professors (David Wolski, Karen Eisenhour, and Nick Shaw), and the plan is for the Assessment Committee to analyze score trends yearly.
2. In the area of **performance**, direct assessment measures include:
   - **Evaluation of auditions.** All performance concentrators are required to audition for the production season, and all other concentrators are strongly encouraged to audition. Auditions are held at the beginning of the fall and spring semesters. Students are evaluated according to an audition rubric collectively developed by the entire THA faculty and the evaluation translates into a numerical score. Faculty who are not directing or designing in that semester evaluate the auditionees, and discuss each auditionee’s performance with her/him following the auditions, including the rationale for their score. Rubric scores are collected by the Office Manager, Damita Lewis, who creates a trend/growth analysis per student for comparison over time by the Assessment committee. Student auditions are also developed in the Auditioning class (THA 3348), which is taught on a rotating basis (it was taught by a guest artist in AY09-10); the aforementioned rubric used for the unified show auditions is used as a guidepost for the class. (The course can be taken following the completion of the Movement, Basic Acting, and Script Analysis classes.) However, this is only a preparatory step; the trend analysis is done through the unified show auditions.

   - **Review of the Students’ Acting Résumés.** The résumé is a benchmark credential for students with a professional quality résumé. It is that the student will have a professional quality résumé by their senior year. This is the expectation noted on it evidences a progress toward roles of greater challenge and substance. (However, it needs be noted that casting is as per the role demands of the show involved, as is the nature of the craft.)

2. In the area of **performance**, the expectations of the direct assessment measures as outlined in column two are:
   - **Auditions.** Freshman auditionees are expected to be evaluated in each audition category (focus, blocking, etc.) at the “1” (lowest) level. They are expected to progress to the “3” or “4” (“4” is the highest) level by their senior year. This improvement of audition technique often translates into casting in more demanding and substantial roles in the productions.

   - **Résumés.** The expectation is that the student will develop a professional-quality résumé by their senior year (as reflected by the rubric score), and that the experience noted on it evidences a progress toward roles of greater challenge and substance. (However, it needs be noted that casting is as per the role demands of the show involved, as is the nature of the craft.)

   - **HOT (practicum) evaluations: all THA majors are expected to meet or surpass the rubric expectations for performance work.**

2. In the area of **performance**, the results of the direct assessment measures as outlined in column two are:
   - **Auditions.** While exact percentages are not yet available, it is estimated that 90% of all THA majors achieve “3” or “4” level by their senior year. The more demanding and substantial roles in the productions consistently go to the juniors and seniors in the program, although it is not rare to have a freshman or sophomore cast as such.

   - **Résumés.** While exact percentages are not yet available, the development of the résumés at the various points ensures that the vast majority (over 95%) of performance concentrators graduate with a résumé that is of professional quality. It is estimated that a significant majority (over 80%) are cast in roles of greater challenge and substance as they progress toward senior year. (However, as noted in column three, the role demands of the season affect this greatly.)

   - **HOT (practicum) evaluations: In order to successfully complete the curriculum, it is required to meet or surpass rubric expectations. (Therefore, all students that have graduated have done so.) If a student fails to meet...**
actors in the professional world, and it also serves as an
effective means to evaluate
the student’s progress as an
actor. Résumés are reviewed
primarily in the seminar
courses, THA 2220 (Seminar
I) and THA 3220 (Seminar
II), which are taken in the
student’s freshman and junior
years, respectively. The
résumé-in-progress is also
reviewed as part of the
Auditioning class, THA 3348,
which can be taken following
the completion of the
Movement, Basic Acting, and
Script Analysis classes. (To
enhance their employability,
students in the seminar
courses also produce
technical and general
résumés.) Evaluation in the
seminars is done by Prof.
John T. Oertling; evaluation
in the auditioning class is
done by the professor
instructing the class
(in
AY09-10 it was done by a
guest artist). The process of
archiving student résumés for
comparison over time will be
initiated next year, once our
new acting/directing hire is in
place and is able to be part of
the process. A
comprehensive rubric for
evaluating résumé
development will be created
as well, so as to enable more
systematic data collection.

- Review of a student’s work in
the "Hands-on Theatre"
(practicum) courses, THA
2000 (HOT Performance) and
THA 3000 (HOT Advanced
Performance). THA 2000 is
required of all majors,
regardless of concentration;
THA 3000 is typically taken
by performance concentrators. Students may
take these at any point in the
said expectations in a
given HOT course, s/he
must repeat that course.
curriculum. Work in these courses involves development and completion of a role or roles in the Departmental Production Program. It is estimated that a comprehensive rubric for evaluating this area will be created in the next AY, with the aid of the new acting/directing hire, so as to enable more systematic data collection. The process of archiving rubric scores for comparison over time will be initiated soon thereafter.
3. In the area of history and literature:
   a. Students will have an understanding of the major periods of drama and their relationship to the contemporary theatre.
   b. Students will have an understanding of the principal writers and critics of a given period and the contemporary view of their works.
   c. Students will be able to read, understand, and analyze play scripts.
   d. Students will have an awareness of the significant plays, criticism, and theories of the major periods in theatre history.
   e. Students will be able to do research in theatre history and literature appropriate to the undergraduate level and communicate the results effectively orally and in writing.

3. In the area of history and literature, direct assessment measures include:
   - Assessment of quality of research through collection of papers generated in the History Course Sequence. In the new curriculum (effective FA 08), all THA majors are required to complete THA 3751, 3752, and 3756, which collectively is a sweep of theatre history and literature from antiquity to the present day. In keeping with expectation “e” in column one, students generate research papers of varying lengths (approximately 1-2 papers per course). The papers are assessed via a rubric adapted from the Electronic Writing Portfolio’s rubric; the evaluation translates into a numerical grade on the 0-100 scale, which in turn can easily translate into a letter grade. The rubric scores (along with growth summaries per student over the course of their completion of the sequence and overall rubric trends per academic year) are stored electronically by Prof. Christopher J. Mitchell and are available for inspection by the Assessment/Curriculum committee upon request. More central archiving of these will be initiated in the next AYs.
   - (Related to above bullet point) The THA Annual Undergraduate Research Symposium. All students who write a paper in the disciplines of theatre history or literature are welcome to submit their papers for consideration for this annual exercise (the event is in

3. In the area of history and literature, the expectations of the direct assessment measures as outlined in column two are:
   - Research papers. Upon completion of each course of the sequence, each THA major is expected to achieve “minimally competent” level for each research paper exercise. (This translates to “C” grading level or a total score of 70 out of 100 on the rubric scoring.)
   - Symposium. Of all students writing papers for the THA History Sequence, it is expected that between 10 and 20% of students will write papers of Symposium quality. Of papers submitted for consideration, the acceptance rate is expected to be high at present (over 85%) due to the initial vetting through the curriculum.
   - Discussion Evaluation. Upon completion of each course of the sequence, it is expected that all students will achieve “minimally competent” level of discussion participation. (This translates to “C” level or a total score of 70 out of 100 on the rubric scoring.)

3. In the area of history and literature, the results of the direct assessment measures as outlined in column two are:
   - Research papers. For AY 09-10, of the students that completed the assignment, 86.30% achieved “minimally competent” level. (This represented a slight increase over AY 08-09’s percentage: 84.38%.) Precise numerical breakdown is available upon request.
   - Symposium. The 10 to 20% figure cited in column three has held for the first five years of the Symposium’s existence; exact percentages are not yet available. The acceptance rate has likewise matched expectations (over 85%); exact percentages are not yet available.
   - Discussion Evaluation. For AY09-10, 100% of students in the sequence achieved “minimally competent” level. (This represented an increase over AY 07-08’s percentage: 97.22%.) Precise numerical breakdown is available upon request.

3. In the area of history and literature, there is a division according to assessment measure:
   - Research Papers and Discussion Assessment is done by Prof. Christopher J. Mitchell, the area faculty for history/literature. Summary results are communicated to the chair, Prof. John T. Oertling, as appropriate.
   - Symposium is organized by Prof. Mitchell and Prof. Christopher Wixson (English), and the faculty panel has typically been two THA and two ENG faculty, although exact composition depends on faculty interest and workload. Since the Symposium is a public event, a general audience hears the results.
   - Discussion Evaluation Assessment is done by Prof. Christopher J. Mitchell, the area faculty for history/literature. Summary results are communicated to the chair, Prof. John T. Oertling, as appropriate.
December), which allows students to present their papers in conference format and receive feedback from audience present and from a faculty panel of judges. (Students who achieve highest level of competency on the research papers in the courses are particularly invited to submit for consideration. Faculty both vet the papers to determine invitees to the Symposium and decide upon the “Best Paper” of the Symposium, both according to the rubric used in the THA History Sequence.) The papers, as well as the judges’ scoring and the scoring trends over the four years of the Symposium, are archived electronically by Prof. Christopher J. Mitchell and are available for inspection by the Assessment/Curriculum committee upon request. More central archiving of these will be initiated in the next AYs.

- Professor’s written evaluation of discussion-participation quality in the THA history sequence. Students in the sequence communicate their engagement with the course material in group discussion, indicating their level of commitment to and comprehension of the material (plays) assigned by the professor. The students are evaluated at the end of the semester according to a rubric developed by the professor, which assesses objectives “a” through “d” (see 1st column) on a 0-100 point scale, which translates directly into the “participation” portion of the grade. The rubric scores, (along with growth
summaries per student over the course of their completion of the sequence and overall rubric trends per academic year) are stored electronically by Prof. Christopher J. Mitchell and are available for inspection by the Assessment/Curriculum committee upon request. More central archiving of these will be initiated in the next AYs.

(Continue objectives as needed. Cells will expand to accommodate your text.)

PART TWO
Describe what your program’s assessment accomplishments since your last report was submitted. Discuss ways in which you have responded to the CASA Director’s comments on last year’s report or simply describe what assessment work was initiated, continued, or completed.

Non-systematic methods of assessment have been eliminated from the assessment plan as per CASA suggestions.

The Assessment Committee has begun discussion on methods of central archiving of rubric scores (other than audition rubric scores, which are already archived) and materials such as résumés. The process of digitizing technical portfolios has begun.

• However, it was collectively decided that the Committee wanted to get the new acting/directing hire on board before moving too far forward on this. To that end, it is important to note that AY09-10 progressed without a permanent person in the slot vacated at the end of AY08-09 by Prof. Jerry Eisenhour’s retirement. (In sum, in AY09-10 we were down TWO faculty positions; for we lost an ACF as well.) There will be a transition in chair for next AY as well, from Prof. John T. Oertling, who is retiring, to Prof. Jean K. Wolski, who has been appointed Interim Chair for a minimum of two years.

PART THREE
Summarize changes and improvements in curriculum, instruction, and learning that have resulted from the implementation of your assessment program. How have you used the data? What have you learned? In light of what you have learned through your assessment efforts this year and in past years, what are your plans for the future?

Assessment of curriculum is ongoing. The new curriculum is only four semesters out of the starting gate (it took effect F08), so its effectiveness is not yet measurable. However, we have had a few students who, in their senior year, chose to jump to the new curriculum for varying reasons and have graduated under it. Nevertheless, the data on this curriculum will be scant until, we estimate, following AY 2011-12, when the freshmen who matriculated under the F08 curriculum will graduate (assuming a four-year completion, of course).