

**THEATRE AND DANCE MAJOR**  
**Submitted May 29, 2015**

**ANNUAL ASSESSMENT REPORT**

**I. EXECUTIVE SUMMARY May, 2015**

The performing arts program at Wells College continues to be staffed by two full-time faculty (one in theatre, one in dance), one combined staff-faculty position in design/technical theatre, and three adjunct faculty in music. Theatre and Dance faculty are quite concerned about the limited number of offerings in music, specifically the disappearance of the Musical Theatre course and the Global Music course. Although not officially deleted from the curriculum, these courses are not being taught in a regular rotation. This is a concern for theatre and dance students, since these “missing” courses fulfill elective requirements in the Theatre and Dance major.

We are currently satisfied with catalogue statement for the theatre and dance major, which we believe reflects a practical contemporary attitude toward performing arts education as a career path. Courses in theatrical design are incorporated into the structure of the major, and the dance-theatre-design courses are clustered in such a way that students must study at least two of the disciplines in every category of the curriculum. The intention is to encourage broad and diverse capabilities that translate into employment possibilities for our graduates.

Theatre and dance faculty restructured our Capstone Experience again for the Spring 2015 semester. When the college as a whole removed the requirement of the Comprehensive Exam, we took that option and the change has been positive, allowing more class time for hands-on learning, guest speakers, and in-depth discussion. The one-credit senior seminar continues to provide a strong focus on individual career planning -- including resume writing, cover letters and self-marketing techniques – while also encouraging a more sophisticated view of the artist in society in the 21<sup>st</sup> century. This year we saw a healthy diversity in the range of Senior Thesis projects: Two acting theses (substantial leading roles), one directing thesis (two one-act plays), one arts management thesis (community theatre and outreach) and one unique, self-designed thesis - Assistant Managing Director of the Theatre and Dance Program - that included elements of grant-writing, artist contracts, facility scheduling and safety, front-of-house organization, and the drafting of a complete *Stage Management Handbook for the Wells Theatre and Dance Program*.

To further strengthen career preparation, the major continues to revise and apply a rubric for the broad assessment of student skills across all areas of the disciplines, administered to students during both the junior and the senior year and accompanied by a personal interview with theatre and dance faculty. This year we completely overhauled the rubric for "post-mortem" evaluation of the dance concert production process. The older model tended to narrowly evaluate individual choreographic works or production elements. The new rubric emphasizes the evaluation of broadly applicable skills (such as collaboration and teamwork) and understandings (such as community building and inclusiveness) and shifts the burden of responsibility to the student for assessing what she or he has learned during the process. Theatre and dance faculty continue to evaluate and re-design rubrics for class projects in all courses annually in theatre and dance.

## **Executive Summary May 2014**

The Theatre and Dance major continued to be strengthened this year, not only in numbers of students and in positive responses to our Dance Concert and the Theatre Production, but in the success of our students in their ability to work in the field after graduation largely due to our emphasis on career preparation in our courses.

Assessment work that was completed this year includes a revised set of Capstone Guidelines to include criteria for written/research thesis projects. In addition, we revised the Capstone Guidelines for performance projects taking in consideration student achievability and balance of research and presentation. We also successfully revised and reinstated the rubric for the broad assessment of student skills in Theatre and Dance. This spring we held individual meetings with juniors and seniors to evaluate their skills and help them with an action plan for a successful transition post-graduation and a successful senior year.

We also designed a rubric for evaluating the Senior Capstone projects. This has helped both us and the students evaluate their work in a way that is equitable and comprehensive.

We continue to evaluate the courses required for the major, as well as the Theatre Minor and the Dance Minor. Changes were made to the Theatre Minor this year to reduce the number of required courses and provide a full liberal arts experience. With the reality of the Theatre and Dance major having very few faculty members, we need to continue to look at the number of courses we offer, student balance, and faculty workload.

## II. SUMMARY OF ANNUAL MEETING – Spring 2015

Though no official assessment meeting was held during the Fall 2014 semester, theatre and dance faculty met weekly to discuss student progress, in individual courses and in their academic careers, as well as short- and long-term goals for the curriculum and the department. Theatre and dance faculty did not meet with music faculty specifically about the assessment process, since the schedules for these adjunct faculty made full-department meetings impossible.

Present at weekly theatre and dance meetings throughout the year:

Acting/Directing Faculty: Siouxsie Easter

Dance/Choreography Faculty: Jeanne Goddard

A. Annual meeting date and time: Monday, May 18, 1:00-4:00PM

Present: Siouxsie Easter, Jeanne Goddard

B. Topics discussed:

1. Role and availability of music courses for theatre and dance students; continued difficulty of maintaining meaningful connections with part-time music faculty
2. Interface of theatre and dance program with the business center/programs
3. Interface of theatre and dance program with the Sustainable Community curriculum
4. THDA Alumni/ae relations, networking
5. New major structure in terms of balance and student achievability; success TBA; recent changes did increase enrollment in design/technology courses
6. Progress and success of individual student thesis projects
7. Possibility of a Junior Project; Increased Design/Tech requirement better prepares students than in the past, to embark on Senior Thesis production projects; junior project not feasible with current scheduling and staffing

C. Changes the group will be making:

1. Continue to strengthen connections with alumni/alumnae, to appear as guest artists, sponsor off-campus internships, etc.
2. Devise new methods to confer with adjunct music faculty
3. Identify opportunities to continue interface with SC curriculum and business programs
4. Develop new rubrics and checklists for new or self-designed thesis projects (probably non-performance)
5. Continue to implement the "rubric for the broad assessment of student skills" and schedule juniors and seniors for individual meetings
6. Develop more efficient procedures for collecting and summarizing data on a regular basis
7. Address faculty workload, current course offerings, and the hiring of adjuncts for required courses in the major.
8. Examine all course syllabi for ways to identify/develop life skills and career opportunities.
9. Continue to develop rubrics that assess students' self-awareness of their own performance in class projects, including such elements as leadership and collaboration.
10. Continue to value and require music courses as an important element in the theatre and dance major
11. Include part-time music faculty in the assessment process.

### **Summary of Annual Meeting 2014**

The full time Theatre and Dance faculty and staff members continued to meet bi-weekly to talk about departmental needs and plans. We did not have a formal assessment meeting with the three part-time Music faculty.

Present at the weekly meetings were:

Siouxie Easter- Theatre Faculty

Jeanne Goddard- Dance Faculty

Joe DeForest- Technical Theatre Teaching Staff/Production Manager

Topics Discussed:

-Capstone Project- including designing a rubric for evaluation of the project/paper

-Teaching overloads and course rotations

-Planning for the upcoming year including Theatre/Dance productions and Senior Capstone dates

-Interface of the Theatre/Dance program with Holistic Health Studies

-Possible interface of Theatre/Dance program with Business

Action Plan for the Major:

-Address Senior Capstone in the Junior year more effectively including mandatory meetings and assignments

-Devise new methods to confer with the music faculty

-Identify opportunities to connect with the SC curriculum and business program

-Address faculty workload and the current course offerings

### **III. GROUP PLAN OF ACTION**

A. WHAT – Devise effective methods of communication with adjunct music faculty

Schedule full department meeting

Determine most effective means of communication (email, etc.)

Establish production calendar that includes music, theatre, dance, Arts & Lecture events

WHEN – Fall 2015

WHO – Theatre, dance, music faculty

PRIORITY – Improves long-range cross-disciplinary communication and planning

B. WHAT – Continue to implement the “rubric for broad assessment of student skills” and to schedule junior and senior majors for individual interviews with faculty

WHEN- ideally end of junior year and end of senior year; if necessary, beginning and end of senior year

WHO – THDA faculty

PRIORITY – Prepare juniors for successful senior year and thesis; prepare seniors for workplace success

- C. WHAT – Develop more efficient procedures for collecting and summarizing assessment data on a regular basis  
WHEN – Ongoing  
WHO – Each instructor for her/his classes  
PRIORITY – Improve assessment process
- D. WHAT- Address faculty workload, and the hiring of adjuncts, in relationship to current course needs/major requirements  
Meet with Arts and Humanities Division Chair to prepare for meeting with Provost regarding faculty workload in Arts and Humanities Division  
WHEN – By end of Fall 2015 semester  
WHO – THDA faculty, Arts and Humanities Division Chair, Provost  
PRIORITY - Need to provide students with regular rotation of major requirements without severe overload of full-time faculty
- E. WHAT - Identify opportunities to continue interface with SC curriculum and business programs, as well as other disciplines and programs  
WHEN – ongoing  
WHO - THDA faculty with business and sustainability staff as appropriate  
PRIORITY - Strengthen interdisciplinary connections in THDA curriculum, and identify career opportunities for students

### **2015 Update**

- Theatre faculty met with the Director of the Business Center to review THDA 201 Arts Management for compatibility with the new proposed B.S. in Business. The course content and objectives are in alignment, and the course is included in the major.
- The Assistant Managing Director met with the Director of Sustainability to brainstorm about ideas to make the basement/green room/dressing rooms of Phipps a more sustainable space. The student wrote a grant that contained many sustainable updates.
- The theatre and dance faculty collaborated with the Director of Sustainability and professors from Sociology, Anthropology, and Spanish in the creation of the performance installation, *Enough*.
- THDA faculty were guest speakers in the Introduction to Museum Studies course this past spring. We continue to find interdisciplinary collaborative opportunities.

- F. WHAT - Continue to strengthen connections with alumni/alumnae, to appear as guest artists, sponsor off-campus internships, etc.  
WHEN - Ongoing, based on curriculum – class activities at the time  
WHO - THDA faculty, current students, alums  
PRIORITY - Identify career opportunities for students, prepare students for workplace, maintain Wells College “network”
- G. WHAT- Develop new rubrics and checklists for new or self designed thesis projects (non-performance)  
WHEN - As needed: can only be developed when we know what the design of the thesis project will be  
WHO - THDA faculty, current students, alums  
PRIORITY - Need to assess innovative student work not previously “rubricked”

### **2013 Update: Department Visibility and Recruitment**

Theatre and dance faculty created, and offered to admissions staff, a prototype print piece highlighting the mission and accomplishments of the department. Faculty also met with PR staff to discuss the improvement and expansion of web presence for the department. Due to time and staffing constraints, this area and these goals have been the most challenging to address, with the least successful results.

### **2015 Update: Department Visibility and Recruitment**

Established Theatre and Dance Facebook page with publicity photos and event announcements

Theatre and Dance faculty were present at every Admissions Open House this past year. We have developed attractive materials to share with prospective students and expect to continue to work on our display pieces.

### **2015 Update: Department Efficiency and Communication**

Established private Dance Concert Facebook page for sharing of information such as deadlines, rehearsal updates, rehearsal videos that allowed students to practice on their own

Established Assistant Managing Director position (student thesis)

### **2013 Update: Structure of the THDA Major**

There is now a theatre and dance *major* rather than a *concentration*. Technical theatre/design courses are now integrated into each section of the theatre and dance major. Faculty continue to evaluate the balance among performance skills courses, technical theatre/design courses, and historical/theoretical courses. The goal continues to be a performing arts education that is grounded in the liberal arts and also provides students with the tools for a range of careers in the entertainment business.

### **2015 Update: Structure of the THDA Major**

In response to reductions in course offerings in Art History and Music, and with the intention to make the Theatre and Dance major more flexible, theatre and dance faculty reduced the number of major requirements by one course and rearranged the “electives” category of the major requirements. We hope these changes will alleviate scheduling frustrations and make it easier for students to complete the major in four years.

### **2015 Update: Capstone Experience**

Rewrote Capstone guidelines to specify requirements and evaluation of written thesis.

As new types of thesis projects are proposed, the department will need to develop guidelines and evaluation procedures for each project.

Senior Book adopted: *The Creative Habit* by Twyla Tharp. Junior book has not been adopted.

#### **IV. UPDATED ASSESSMENT PLAN, May 2015:**

##### **A. UPDATED MISSION STATEMENT**

The mission of the Theatre and Dance Major is to support and provide resources for students as they engage with the entertainment industry—as performers, visionary creator-producers (directors and choreographers), designers and technicians, historians and critics, educators, and audience members. The focus of the theatre and dance curriculum is on the fullest possible individual growth within a collaborative artistic community. Theatre and dance students must be able to develop concepts, goals, and action plans for live performance events, understand the origins and significance of the works they see onstage or in which they perform, maintain high aesthetic standards and a strong work ethic, self-motivate, mentor others, and function effectively in teams.

##### **B. PROGRAM GOALS OF THE THEATRE AND DANCE MAJOR**

###### **Personal Development Goals:**

###### **Students will develop**

Discipline and self-motivation  
Independent thinking and confidence  
Adaptability and innovation  
Comprehension of symbols and abstraction  
World-view and multicultural awareness  
Sensitivity to gender, race, and class  
Well-being and the healthy channeling of stress and emotion

###### **Program Specific Goals:**

###### **Students will**

Become familiar with traditional and avant-garde practices in the performing arts  
Understand the impact of culture and era on aesthetic choices  
Learn to analyze movement, text, and design elements of a range of productions  
Gain knowledge through experiential learning  
Balance physical and intellectual training through a range of class experiences and projects  
Understand the interdisciplinary connections among music, theatre, and dance  
Prepare themselves for graduate school or entry-level career positions in the entertainment industry  
in the liberal arts and also provides students with the tools for a range of careers in the entertainment business.

**Relationship of Program Goals to the Wells College Mission Statement**

|   |   |
|---|---|
| “To think critically, reason wisely”      | Critical judgment, decision-making and problem solving<br>Comprehension of symbols and abstraction<br>Independent thinking      |
| “ To act humanely”                        | Larger worldview and multicultural awareness<br>Communication<br>Confidence and leadership ability                              |
| “To cultivate meaningful lives”           | Discipline and self-motivation<br>Confidence and leadership ability<br>Well-being and the healthy release of stress and emotion |
| “To appreciate complexity and difference” | Larger worldview and multicultural awareness  |
| “To embrace new ways of knowing”          | Experiential learning<br>Interdisciplinary connections<br>Comprehension of symbols and abstraction<br>Independent thinking      |
| “To be creative”                          | Fully develop his or her talents and abilities in the arts<br>Critical judgment, decision-making and problem solving            |
| “Sharing the privileges of education”     | Collaborative work  |

**C. LEARNING OBJECTIVES OF THE THEATRE AND DANCE MAJOR**

**Personal Development Skills:**

**Students will develop skills in**

- Communication
- Collaborative teamwork
- Critical judgment
- Leadership, decision-making, and problem solving

**Program Specific Skills:**

**Students will develop skills in**

- Performance techniques (acting and dance performance)
- Creative process and craftsmanship (directing and choreography)
- Research and oral presentation (history courses and thesis)
- Theory and criticism in the performing arts
- Management and marketing
- Technology and design
- Hands-on backstage work
- Post-graduation planning and professional development (senior seminar)

**Relationship of Learning Objectives to Wells College Academic Program Goals**

|   |  |
|---|--|
| "Examine enduring and contemporary questions"         | Become familiar with traditional and avant-garde practices in the performing arts<br>Understand the impact of culture and era on aesthetic choices |
| "Locate/evaluate information"                         | Technology and design<br>Research and oral presentation<br>Theory and criticism in the performing arts   |
| "Communicate reasoned points of view"                 | Critical judgment<br>Research and oral presentation<br>Theory and criticism in the performing arts   |
| "Incorporate understanding of diversity"              | Understand the impact of culture and era on aesthetic choices<br>Learn to analyze movement, text, and design elements of a range of productions    |
| "Appreciate languages and cultures in global context" | Understand the impact of culture and era on aesthetic choices<br>Learn to analyze movement, text, and design elements of a range of productions    |
| "Scholarship and research about women"                | Specific courses based on gender studies   |
| "Collaborative practices in classroom and community"  | Communication<br>Collaborative teamwork<br>Creative process and craftsmanship  |
| "Principles, methods, and issues in a field"          | Understand the impact of culture and era on aesthetic choices<br>Learn to analyze movement, text, and design elements of a range of productions    |

**D. MEASURABLE OUTCOMES**

The Wells College student graduating with a B.A. in Theatre and Dance should have a basic working knowledge of all areas of the field: Ze should understand the craft and expectations of the actor and the dancer, or, be able to perform in acting and/or dancing roles. Ze should understand the craft and creative process of choreography and directing, or, be able to choreograph dances and direct plays at a certain level of competence. Ze should be unafraid of the physical and team-based efforts of backstage work and should be aware of the creative process of the designer, or, be comfortable executing scenic and/or lighting designs personally. Ze should understand and have experience in front-of-house management, publicity, marketing, and basic company management. Finally, the graduate should be able to communicate hir ideas clearly and generously, and to teach these basic skills and concepts to others, in all the above areas. Students thus prepared will be prepares as well for graduate school, internships, and careers.

**D. MEASURABLE OUTCOMES, contd.**

| GOAL  | OBJECTIVE  | OUTCOME  | HOW MEASURED   | MEASUREMENT TOOL                                     | SUCCESS CRITERIA  | DATA LOCATION          |
|---|--|--|--|--|---|------------------------|
| Students will become familiar with traditional and avant-garde practices in the performing arts | Students will demonstrate knowledge of performance practices within the context of history and culture | Students will identify major theatrical or choreographic works and practitioners | Breadth of knowledge demonstrated in thesis production or paper (directing, performance, choreography, design) | Quality and completeness of thesis production binder | 100% of students pass the thesis; 20% pass with distinction | THDA Production Office |

| GOAL   | OBJECTIVE   | OUTCOME   | HOW MEASURED  | MEASUREMENT TOOL   | SUCCESS CRITERIA  | DATA LOCATION                         |
|--|---|---|---|--|---|---------------------------------------|
| Gain knowledge through experiential learning | Students will demonstrate understanding of workplace requirements in the theatre business OR the ability to live and study in an off-campus environment | Students will complete a professional-level internship or a rigorous study-abroad program | Skill and knowledge demonstrated in quality of student's work upon completion of internship or study abroad | Quality and completeness of internship poster, final paper, outside evaluator statement OR academic paper(s) from study abroad | 100% of students receive grade of "S" for internship ; 100% of students receive A or B level grade for study abroad | Office of THDA Internship Coordinator |

| GOAL  | OBJECTIVE  | OUTCOME  | HOW MEASURED   | MEASUREMENT TOOL   | SUCCESS CRITERIA   | DATA LOCATION          |
|---|--|--|--|--|--|------------------------|
| Prepare themselves for graduate school/entry-level career positions in the entertainment industry | Students will demonstrate knowledge of career preparation and job searching skills | Students will complete a portfolio consisting of a cover letter, headshot, resume, documentation of work | Each piece of the portfolio is collected and evaluated prior to final revision and portfolio | Quality and completeness of portfolio including content and presentation | 100% of students receive grade of A or B for THDA 402 Senior Seminar; 100% of students have a complete portfolio | THDA Production Office |

**Embedded below: THDA Student Overall Evaluation, completed by junior and senior majors and reviewed with faculty during individual interviews.**

## Wells College Theatre and Dance Program - Student Overall Evaluation - May 2015

Name \_\_\_\_\_ Year \_\_\_\_\_ Date \_\_\_\_\_

**Physical**

1-2-3-4-5

Strength.....OOOOO  
 Dexterity.....OOOOO  
 Stamina.....OOOOO  
 Health/Well-being

**Theatre & Dance Skills**

Scenic  
 Drafting.....OOOOO  
 Painting.....OOOOO  
 Carpentry.....OOOOO  
 Props.....OOOOO

Lighting.....OOOOO  
 Hang and focus, use all  
 accessories, run light board, basic  
 wiring & repair

Costume.....OOOOO  
 Use of standard sewing machine  
 Follow basic pattern  
 Alter garment to fit

Acting.....OOOOO  
 Researches and embodies a  
 character in both solo &  
 ensemble scenes

Audition.....OOOOO  
 Able to locate & memorize  
 several different pieces & able to  
 adapt at cold readings/dance  
 auditions

Directing.....OOOOO  
 Researches, organizes, & applies  
 aesthetic concept of a piece while  
 facilitating a group of peers

Dance.....OOOOO  
 Demonstrates discipline, mastery  
 of technical elements,  
 performance focus, & awareness  
 of choreographer's vision

Choreography.....OOOOO  
 Effectively manipulates elements  
 of time, space, & energy to  
 realize and communicate an  
 original vision

Music.....OOOOO  
 Read music.....OOOOO  
 Play an instrument...OOOOO  
 Carry a tune on pitch.OOOOO

**Management**

Time Management....OOOOO  
 Appropriately prioritizes &  
 manages multiple tasks in the  
 running of a production

Leadership.....OOOOO  
 Appropriately delegates tasks;  
 communicates vision to working  
 group; motivates others

Communication.....OOOOO  
 Gives and receives information  
 effectively through many sources,  
 methods, & media

Collaboration.....OOOOO  
 Integrates personal ideas with  
 group ideas to create cohesive  
 process and final product

Problem Solving.....OOOOO  
 Identifies & implements viable  
 solutions to unforeseen problems

Professionalism.....OOOOO  
 Shows appropriate behavior in a  
 range of situations

Punctual/Prepared....OOOOO  
 Arrives at events & appointments  
 early, has needed materials, is  
 mentally and physically ready

**"To have and to share"**

Artistic Expression....OOOOO  
 Creative & aesthetic sensibility &  
 judgment

Critical Reasoning....OOOOO  
 Connects multiple areas of  
 knowledge to create logical  
 arguments

Presentation.....OOOOO  
 Organizes visual & verbal  
 information into coherent &  
 accessible form

Writing.....OOOOO  
 Correct, fluid, and articulate use  
 of written English  
 Ability to state and support a  
 central theme  
 Development of personal voice n  
 writing

Theatre & Dance  
 Vocabulary.....OOOOO  
 Able to use appropriate &  
 specific terminology to  
 communicate ideas & instructions

**Social & Personal  
Qualities**

Charisma.....OOOOO  
 Diplomacy.....OOOOO  
 Appearance.....OOOOO  
 Self-discipline.....OOOOO  
 Motivation.....OOOOO  
 Courage.....OOOOO  
 Community Spirit.....OOOOO

**Knowledge Areas**

Art History.....OOOOO  
 Theatre, Music, & Dance  
 History.....OOOOO  
 World History.....OOOOO  
 Western Canon.....OOOOO  
 Global Cultures.....OOOOO  
 Foreign Language.....OOOOO  
 Literature.....OOOOO  
 Mathematics.....OOOOO  
 Natural Science.....OOOOO  
 Philosophy.....OOOOO  
 PE/Sports.....OOOOO  
 Political Science.....OOOOO  
 Psychology.....OOOOO  
 Religion.....OOOOO  
 Sociology.....OOOOO

## Student Overall Evaluation p. 2

**Your Contact Information**

Non-Wells Email \_\_\_\_\_

Website \_\_\_\_\_

Mobile phone \_\_\_\_\_

Other phone \_\_\_\_\_

Mailing address \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**Reference #1**

Email \_\_\_\_\_

Mobile phone \_\_\_\_\_

Other phone \_\_\_\_\_

Mailing address \_\_\_\_\_

**Reference #2**

Email \_\_\_\_\_

Mobile phone \_\_\_\_\_

Other phone \_\_\_\_\_

Mailing address \_\_\_\_\_

**Reference #3**

Email \_\_\_\_\_

Mobile phone \_\_\_\_\_

Other phone \_\_\_\_\_

Mailing address \_\_\_\_\_

**Reference #4**

Email \_\_\_\_\_

Mobile phone \_\_\_\_\_

Other phone \_\_\_\_\_

Mailing address \_\_\_\_\_

**Reference #5**

Email \_\_\_\_\_

Mobile phone \_\_\_\_\_

Other phone \_\_\_\_\_

Mailing address \_\_\_\_\_

Résumé up to date \_\_\_\_\_

Business Cards \_\_\_\_\_

## **E. MEANS OF ASSESSMENT**

Means of assessment in theatre and dance courses currently include: written exams and quizzes; research papers; personal essays; original dance compositions; practical (movement) skill evaluations; oral and written evaluations of live performance; poster sessions and other displays; oral presentations, senior thesis projects.

**Previous rubrics can be found in 2012 Assessment Report.**

**Current rubrics have been sent separately due to the range of formats in these documents.**

## **F. HOW ASSESSMENT DATA WILL BE UTILIZED**

Theatre, dance, and music faculty and staff will meet regularly to review current and previous assessment plans. The structure of the entire major will be reviewed annually. In some cases, courses may be revised, eliminated, or added. In other cases course goals will be brought in line with the mission of the major, and class assignments in line with stated course goals. Faculty will discuss which goals and assessment methods are valid across disciplines, and where music/theatre/dance necessarily diverge in their approaches. Individual students will be evaluated annually on their achievement of "measurable learning outcomes", and adjustments to major will be made in response.

## **V. SUMMARY OF GROUP DATA**

The Theatre and Dance major currently collects the assessment data listed below. Data for Dance Technique, Choreography, and Movement Analysis is stored in the dance faculty office files. Data for Performance/Production is stored in both the dance faculty office and the theatre faculty office. Data for Acting/Directing, Theatre History/Theory, Management, Intro to Performing Arts and Capstone Experience is stored in theatre faculty office. Data for Music is stored in the music faculty offices.

### **Dance:**

#### Dance Technique (DANC 205, 206, 209, 305, 306, 320, 330)

- Rubrics assessing discipline, movement skills and performance quality- GOAL 1
- Written reflections on performance attendance- GOAL 4
- Written exams (dance terminology)- GOAL 4

#### Choreography (DANC 325)

- Rubrics assessing compositional craftsmanship- GOAL 1, 5
- Written reflections on creative process, personal voice, and aesthetic value- GOALS 2,3,4

#### Movement Analysis (DANC 106, 325)

- Rubrics assessing movement skill and accuracy in LMA theory, sight-reading dance notation- GOAL 1
- Written dance notation assignments- GOAL 2,6
- Written analysis of observed movement behavior- GOAL 2, 4
- Oral exam on elements of LMA theory- GOAL 2,6

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**Theatre:**

Acting/Directing Technique (THEA 128, 200, 330, 331, 332, 333, 338)Rubrics assessing vocal, movement, interpretation, ensemble and performance quality- GOAL 1, 5 Written reflections on plays read and seen- GOALS 2,3,4

- Oral and written feedback during rehearsal process- GOALS 1, 5
- Analysis of public performance- GOALS 1, 5, 6
- Audition preparation and oral feedback- GOAL 6

History/Theory (THEA 315, 320 & DANC 316, 325 & THDA 385 topics)

- Rubrics assessing research and presentation- GOAL 2
- Written exams on history/theory- GOALS 2, 3
- Written research papers- GOALS 2, 3, 4

Management (THDA201, 385 topics)

- Rubrics assessing personnel issues, advertising and public relations, economics, and ensemble work- GOAL 2
- Written work including final portfolio of created company (mission, goals, budget, season, public relations, fundraising, etc.)- GOALS 1, 2, 3, 4, 6
- Faculty assessment of participation in the management of the Theatre/Dance front of house- GOALS 5, 6

**Theatre and Dance Major:**Overall

- Self assessment in theatre and dance major in rubric form- GOALS 4, 6 Individualized student assessment sessions with theatre/dance faculty- GOALS 4, 6

Performance/Production Process (THEA 280, 350 & DANC 281, 350 & THDA 130, 220, 225/325)

- Transcribed post-performance feedback sessions (post-mortems) involving directors, designers, cast, and support staff- GOALS 4, 5
- Outside adjudication for theatre performances by professional adjudicators from the Theatre Association of New York State (TANYS)- GOALS 4, 5, 6
- Faculty evaluation of hands-on skills and projects in technical theatre/design courses

Capstone Experience (THDA 401 thesis, THDA 402 senior seminar, comprehensive exam)

- Oral thesis defense with theatre and dance faculty and staff- GOALS 4,5,6
- Faculty evaluation of written thesis support materials- GOALS 2, 4, 5, 6
- Rubrics assessing oral report and thesis reflection in senior seminar- GOAL 4
- Faculty evaluation of written comprehensive essays- GOALS 2, 3, 4
- Public presentation of thesis research- GOALS 1, 2, 3, 4, 6

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