

**Theater Major Program Assessment Rubric**  
**NAST Competencies**  
**Tools for Assessment**

**The Theater Department is accredited by NAST (National Association of Schools of Theater). The Theater Studies competencies are met in the program's required courses. The following program SLOs are assessed to meet the NAST competency requirements.**

NAST Competencies:

1. The ability to think conceptually and critically about text, performance, and production.
  - a. Program SLO 2, 4, 5, 6
  - b. ARTS IF 14 SLO 3, 4
2. An understanding of playwriting and production processes, aesthetic properties of style, and the way these shape and are shaped by artistic and cultural forces.
  - a. Program SLO 1, 2, 3, 4, 7
  - b. ARTS IF 14 SLO 1, 2
3. An acquaintance with a wide selection of theatre repertory including the principal eras, genres, and cultural sources.
  - a. Program SLO 2, 4, 5, 7
  - b. ARTS IF 14 SLO 2, 3
4. The ability to develop and defend informed judgments about theatre.
  - a. Program SLO 2, 4, 6, 7
  - b. ARTS IF 14 SLO 2, 4

**Tools for Assessment: The following are used when assessing the program**

1. Student pre and post self-assessment surveys
2. Post-Production assessment discussions: Instructors, Directors, Production Staff- using the following rubric as a guideline.
3. Instructors' evaluations and/or feedback for each course as samples of work that Exceeds, Meets, Approaches and Does Not Meet using the following rubric as a guideline. (Structured Reflections, Tests, Design Projects, Scripts, etc.)

**SLO 1. Be involved in the creation and presentation of public performances in the theater.**

THA 230, THA 231, THA 330, THA 331

<b>Exceeds:</b>	<b>Meets:</b>	<b>Approaches:</b>	<b>Does Not Meet:</b>
Executes advanced leadership role(s) in the production process. Able to provide effective instruction and assistance to peers on the production team. Collaborates at a high level with Faculty/Staff as part of production and creative teams.	Executes production assignment completely. Able to work independently and collaboratively. Can identify production needs and is able to be pro-active in the process.	Understands role within the production. Is able to contribute to the production. Is not able to work independently or pro-actively.	Does not exhibit and understanding of production assignment or process. Does not present a willingness to engage in the production process. Has not advanced production skills.

**SLO 2. Develop visual and aural perceptions related to theater performances, as well as a structured approach (through linguistics) to the use of language in playwriting and the resultant script.**

THA 200, THA 218, THA 226, THA 316, THA 350

<b>Exceeds:</b>	<b>Meets:</b>	<b>Approaches:</b>	<b>Does Not Meet:</b>
Demonstrates critical analysis of play structures (exposition, conflict, inciting incident, rising action, climax and denouement), genres, themes, and character analysis Demonstrates ability to analyze and evaluate the language and script elements of a live theater performance	Identifies and defines elements of play structures (exposition, conflict, inciting incident, rising action, climax and denouement), genres, themes, and character analysis Demonstrates ability to identify and describe the language and script elements of a live theater performance	Identifies and defines some elements of play structure, genres, themes and character analysis	Is unable to identify or define elements of play structure or character analysis

**SLO 3. Understanding basic production processes such as acting; directing; stage, costume, lighting and sound design; and basic technical operations related to productions**

THA 230, THA 231, THA 234, THA 330, THA 331, and performance roles (currently non-credit bearing)

<b>Exceeds:</b>	<b>Meets:</b>	<b>Approaches:</b>	<b>Does Not Meet:</b>
Can explain and identify all basic processes and operations related to productions Can synthesize and utilize information to reveal advanced understanding of processes and operations	Can explain and identify all basic processes and operations related to productions	Can explain and identify 70% or more (but not all) of basic processes and operations related to production	Can explain and identify less than 70% of basic process and operations related to production

**SLO 4. Become familiar with the historical and cultural dimensions of theater including the works of leading playwrights, actors, directors and designers past and present**

THA 218, THA 234, THA 318

<b>Exceeds:</b>	<b>Meets:</b>	<b>Approaches:</b>	<b>Does Not Meet:</b>
<p>Able to analyze the historical and cultural dimensions of theater including the works of a variety of playwrights, actors, directors and designers.</p> <p>Can articulate how and why trends and movements in theater developed.</p> <p>Offers insight into current practices and future possibilities as a result of historical trends and diverse cultural influences.</p>	<p>Can identify historical and cultural dimensions of theater including the works of playwrights, actors, directors and designers.</p> <p>Can present an organized understanding of the origins of theater that lead to a variety of current practices</p>	<p>Demonstrates an understanding of the historical and cultural dimensions of theater including the works of leading playwrights, actors, directors and designers but is unable to fully connect their meaning and relationship</p>	<p>Cannot demonstrate adequate understanding of the historical and cultural dimensions of theater including the works of leading playwrights, actors, directors and designers</p>

**SLO 5. Understand and evaluate contemporary thinking about theater and related arts**

THA 200, THA 218, THA 316, THA 416

<b>Exceeds:</b>	<b>Meets:</b>	<b>Approaches:</b>	<b>Does Not Meet:</b>
<p>Goes beyond understanding and evaluation of current influences on forms of dramatic literature, directing, design and performance styles to reveal insight and/or original arguments not previously presented</p> <p>Shows ability to relate theater to other art forms, analyzing similarities and differences to insightful conclusions</p>	<p>Demonstrates an understanding of and can evaluate current influences on forms of dramatic literature, directing, design and performance styles</p> <p>Shows ability to relate theater to other art forms, recognizing similarities and differences</p>	<p>Demonstrates an understanding of current influences on forms of dramatic literature, directing, design and performance styles but is limited in ability to evaluate</p> <p>Shows ability to relate theater to other art forms, recognizing similarities and differences</p>	<p>Cannot demonstrate adequate understanding of current influences on forms of dramatic literature, directing, design and performance styles</p> <p>Does not demonstrate ability to relate theater to other art forms</p>

**SLO 6. Make informed assessments of quality in works of theater**

THA 200, THA 226, THA 234, THA 318, THA 350, THA 416

<b>Exceeds:</b>	<b>Meets:</b>	<b>Approaches:</b>	<b>Does Not Meet:</b>
The evaluation goes beyond the “meets” standard to reveal a critical mind at work in organizing an argument in a seamless fashion that synthesis all elements of the production into a clear and pointed discussion about the effectiveness of the production	Provides insight into production with an evaluation that is focused and informative Generalizations are supported with appropriate details from the production Evaluation shows analysis of interrelationships between different aspects of the production Overall effectiveness of the production is revealed with accuracy and clarity	Discernable ideas but not specific enough to be clear and focused Evaluation seems more tied to satisfying an assignment rather than ideas which grow out of perceptions from the performance Introduces irrelevant or tangential ideas that do not support overall evaluation	Presentation of ideas is fragmented and general statements are not substantiated with examples Details given are inappropriate or irrelevant to the overall evaluation The relationship between evidence and student insight is lacking Inaccuracy in understanding the text or the approach

**7. Be familiar with and develop competence in at least one specific area of theater techniques**

THA 230, THA 231, THA 330, THA 331, THA 350, THA 416; Theater Electives including upper division courses; Internships, Special Projects and Independent Study.

**ACTING**

<b>Exceeds:</b>	<b>Meets:</b>	<b>Approaches:</b>	<b>Does Not Meet:</b>
Actor and role are indiscernible Focus, energy and emphasis are guided by meaning, emotion and physical content Subtext evident and appropriate for role Advanced integration of articulation, clarity, variety and range Motivation of gestures and body positioning integrate to create depth and understanding of character Variety in volume, pitch and rate synthesize to create dynamic storytelling appropriate for role Advanced ability to listen and respond effectively with increased awareness of interaction with other characters Ability to select audition pieces that are effective and appropriate for actor	Integrates voice and movement to effectively enhance a role Subtext evident and appropriate for role Integration of articulation, clarity, variety and range produce appropriate and believable performance Motivation of gestures and body positioning integrate to reveal an understanding of character Variety in volume, pitch and rate synthesize to create effective storytelling appropriate for role Ability to listen and respond effectively with awareness of interaction with other characters Ability to select audition pieces that are effective and appropriate for actor	Integrates voice and movement with sensitivity to character development Attempts to utilize effective subtext Integration of articulation, clarity, variety and range produce a believable performance Motivation of gestures and body positioning are tangential and do not reveal an understanding of character Attempts to vary volume, pitch and rate to create effective storytelling appropriate for role Ability to listen and respond effectively with awareness of interaction with other characters Ability to select audition pieces that are effective and appropriate for actor	Inappropriately monotone or inaudible Subtext is inappropriate or poorly utilized Mechanical or repetitious gestures or body positioning that interferes with role No evidence of character analysis

## DESIGN/TECH

Exceeds:	Meets:	Approaches:	Does Not Meet:
<p>Designs reveal insightful interpretation of the script addressing mood, theme, time, place and action</p> <p>Ability to identify, explain, analyze, and contrast motives and general trends for a variety of period styles</p> <p>Ability to create and explain basic mechanical drawings</p> <p>Comprehensive evaluation of technical and design processes including interrelationships and collaborative process</p> <p>Practical application of area concentration continues to develop through increasingly more compelling and effective production work</p>	<p>Designs reveal accurate interpretation of the script addressing mood, theme, time, place and action</p> <p>Ability to identify and explain motives and general trends for a variety of period styles</p> <p>Ability to create and explain basic mechanical drawings</p> <p>Comprehensive evaluation of technical and design processes including interrelationships and collaborative process</p> <p>Practical application of area concentration shows increased understanding and growth through effective production work</p>	<p>Designs reveal accurate interpretation of the script addressing mood, theme, time, place and action</p> <p>Ability to identify and explain motives and general trends for a limited number of period styles</p> <p>Ability to create and explain basic mechanical drawings</p> <p>Ability to explain technical and design processes</p> <p>Practical application of area concentration through effective production work but with limited growth</p>	<p>Designs reveal little connection to needs of the script</p> <p>Cannot identify motives and general trends of major period styles</p> <p>Mechanical drawings are not sufficient and do not reveal pertinent information</p> <p>Explanation of technical and design processes lack understanding of roles and responsibilities</p> <p>Practical application of area concentration through production work does not reveal growth</p>

## DIRECTING

Exceeds:	Meets:	Approaches:	Does Not Meet:
<p>Elements of staged production are used effectively and are integrated into an appropriate and sophisticated creative vision</p> <p>Ability to develop overall point of view for production and effectively communicate that to others</p> <p>Advanced understanding of actor process and ability to extract effective solutions from actors</p> <p>Advanced understanding of the director's role and responsibility in the collaborative process</p> <p>Ability to analyze a script and synthesize playwright's ideas with their own to develop dynamic and engaging approach</p>	<p>Elements of staged production are used effectively and are integrated into a creative vision</p> <p>Ability to develop overall point of view for production and communicate that to others</p> <p>Understanding of actor process reveals ability to effectively work with actors</p> <p>Understanding of the director's role and responsibility in the collaborative process</p> <p>Ability to analyze a script and evaluate playwright's ideas to develop personal approach</p>	<p>Elements of staged production are used effectively</p> <p>Ability to develop overall point of view for production but unable to effectively communicate that to others</p> <p>Understanding of actor process and with limited ability to effectively work with actors</p> <p>Understanding of the director's role and responsibility in the collaborative process</p> <p>Limited ability to analyze a script and evaluate playwright's ideas to develop personal approach</p>	<p>Elements of staged production are used effectively</p> <p>Unable to develop overall point of view for production</p> <p>Limited understanding of actor process and director's role</p> <p>Unable to analyze a script or identify playwright's ideas</p>

**NOTE: NAST requires the following competencies that are met through performance and Theater Electives. These may overlap in required courses but do not otherwise fall under the Program Assessment. Students are evaluated within these courses.**

1. Ability in areas of performance and production or playwriting appropriate to individual needs and interests, consistent with the goals and objectives of the specific liberal arts degree program being followed.
2. An understanding of procedures and approaches for realizing a variety of theatrical styles.
3. Intermediate to advanced competence in one of more theatre specializations in creation, performance, scholarship or teaching.