

ASSESSMENT REPORT for BA Degree in THEATRE
Department of Theatre
Submitted: June 2016

Degree Program: B.A. in Theatre

The B.A. degree in theatre serves as the backbone of the department's mission, providing students a general overview of theatrical and performance practice and scholarship while also allowing students to pursue specific interests in a multitude of specific areas. The B.A. most strongly reflects the department's mission statement: *Theatre has the potential to foster dialogue, alter perceptions and inspire social change. The Auburn University Department of Theatre is dedicated to the education and professional training of theatre artists, scholars and audiences within a liberal arts environment. The Department champions the interaction between theory and practice and produces citizen artists who advocate for the arts through their own work in local, national and international communities. Auburn University theatre students think critically, creatively and collaboratively and carry their knowledge from rehearsal spaces and classrooms to stages, campuses and communities worldwide.* Students from the other B.F.A. tracks offered through the department complete a significant amount of B.A. courses within their respective curriculum including two introductory courses, three theatre histories, and a senior capstone course.

The B.A. degree, as well as all the departmental degree tracks, adheres to NAST (National Association of Schools of Theatre) accreditation standards. All told our department usually houses nearly 100 majors across the degree tracks with a slight majority of those pursuing the B.A. degree.

Student Learning Outcomes

1. Specificity of Outcomes

I. Students will demonstrate an understanding of how to construct and express a cohesive, effective argument both in written form and orally. These expectations include growing competency in clearly expressing ideas with words, supporting assertions with sufficient evidence, and demonstrating knowledge of appropriate source material. Additionally, students will develop presentation skills that allow them to effectively convey their argument confidently, concisely, and coherently in an oral presentation.

II. Students will demonstrate the ability to analyze a play text – identifying its component parts and how they work together to create a coherent piece. These expectations include growing competency in close reading skills, identifying themes and structures, and reading texts for performance or theatrical possibilities.

III. Students will demonstrate the ability to collaborate and an understanding of the collaborative nature of theatre and performance. These expectations include growing competency of the various collaborators included in a theatrical production process (actor, director, designer, dramaturg etc.), increased knowledge of how those collaborators interact with one another and how to participate themselves in such processes.

IV. Students will demonstrate and understanding of the myriad possible global perspectives that theatre and performance provide. These expectations include growing competency in awareness of global performance forms and traditions, in knowledge of the global nature of contemporary performance, and in the interconnectivity of traditionally Western theatrical traditions to global contexts and traditions.

V. Students will express satisfaction with their chosen academic program and feel prepared to enter the world post-graduation prepared for a variety of potential career and/or further educational options.

2. Comprehensive Outcomes

The current list of student learning outcomes listed above does represent a comprehensive representation of the entire scope of the program. These outcomes represent skills we want students to develop over the course of their time in the B.A. program. These skills are introduced in the Introductory sequence, refined and developed in the History sequence, and further honed and sharpened in the Senior Capstone course. These student learning outcomes represent the basic skills needed to partake in a career in theatre and performance and any number of other related fields. They are specific enough skill sets for students who wish to pursue a career specifically in theatre or performance but also broad enough to allow students to acquire a variety of truly transferable abilities. These outcomes are in alignment with disciplinary standards set by our accreditation agency (National Association of Schools of Theatre) and our chief academic organization ATHE (The Association of Theatre in Higher Education).

3. Communicating Outcomes

These student outcomes find their way into individual syllabi for courses within the B.A. and serve as guiding principles for the creation of courses and assignments. Copies of these student learning outcomes are circulated to those teaching in the B.A. area. Professors communicate these desired outcomes to B.A. students in courses and communicate the importance of these skills in class room exercises, discussions, and assignments. The B.A. faculty frequently revisit these outcomes in meetings and discuss their continued relevancy and how we might improve their incorporation into major courses and other elements of department life and culture.

Curriculum Map

4. The Curriculum Map below for the B.A. Degree in Theatre represents the current map for the degree track. A newly updated map that reflects some pending curricular change will be forthcoming with the 2016/2017 report.

	I - Argument	II – Analyze Play Text	III – Collaboration	IV – Global Perspectives	V – Future Preparedness
THEA 1010 – Intro to Theatre I	1	1	1	1	1
THEA 1110 – Intro to Theatre II	1	1	1	1	2
THEA 3700 – Theatre History I	2	2		2	
THEA 3710 – Theatre History II	2	3	2	2	
THEA 3720 – Theatre History III	2	3	2	2	
THEA 4980 – Senior Capstone	3		3	3	3

Measurement

5. Outcome-Measure Alignment

Measure A: Script Analysis Paper (Outcome I, II): The Script Analysis paper is written and completed by every BA student in THEA 3700 (20-30 students) and is designed to evaluate student competencies in analyzing a script and constructing an argument for an interpretation of a performance text. A random sampling of student papers (roughly 7 out of 20/30) are selected and evaluated by at least two BA faculty based upon the assessment rubric (attached as Addendum A).

Measure B: Oral Presentations (Outcome I): All BA students must create and present oral presentations in two different classes on each end of their coursework. As first year students, BA majors must take Introduction to Theatre for Majors I & II (THEA 1110) and as seniors they must take the Senior Capstone (THEA 4980). Each course has at least one required oral presentation. A random sampling (7 out of 30 for Intro I, 5 out of 20 for Capstone) are selected and evaluated by at least three BA faculty using the designated assessment rubric (attached as Addendum B).

Measure C: Group Performance Projects (Outcome I, II, III): All BA students take the Introduction to Theatre I & II (THEA 1010, THEA 1110) as well as Senior Capstone (THEA 4980) and complete a group performance project as the final outcome of the course. While the project may take on a wide variety of forms, a single assessment rubric

is used to assess the performance for its demonstration of collaborative techniques. All faculty members in attendance at the final performance fill out an assessment rubric (Attachment C) and the scores are compiled.

Measure D: Exit Surveys/Global Competency Evaluation (Outcomes I, II, III, IV & V): Students in the Senior Capstone course (THEA 4980) complete a Survey/Evaluation (Attachment D) at the end of the semester that both outlines their accomplishments and achievements in the BA during their time as degree candidates, but also evaluates their knowledge of some critical global issues in theatre. Through a short series of questions/identifications that evolves based on contemporary issues, students demonstrate their knowledge of theatre as a global practice.

6. Direct Measures

The script analysis paper, the oral presentations, and the group performance projects (measures A, B, and C) are all direct measures of student learning and the rubrics for evaluation are attached to this report. The exit surveys/evaluation is also a form of direct measure although not tied directly to student grades in the course they are facilitated. Thus while a direct measure, the survey/evaluation is not a graded assignment and thus provides a slightly different context for assessment.

7. Data Collection

The measures indicated above correspond to actual assignments that correspond to courses within the B.A. As a result, the collection of data occurs in the respective courses. Generally speaking, the Introduction to Theatre for Majors courses (THEA 1010 and 1110) each have between 20 and 30 students, Theatre Histories (THEA 3700, 3710, 3720) between 10 and 30, and Senior Capstone (THEA 4980) between 10 and 20. From each of these courses, the instructor of record collects a random sample of the given assignment of between 30 and 50% depending upon the size of the course. The individual student identity is removed and those de-identified student assignments are then put with the respective rubric (copies of those attached) and distributed to the other two B.A. faculty who do not teach that course for evaluation. The random sampling allows for more accurate data and the use of two other B.A. faculty (not the instructor of record for the course) attempts to avoid instructor bias. The rubrics result in a numeric result that corresponds to the vocabulary of advanced, intermediate, basic, or little/none and allows us to clearly see where we need to put our focus and improve.

Results

8. Reporting Results

We will break down our results by student learning outcome/method.

I. Argument – We assessed the argument student outcome (I) through a rubric designed

to evaluate oral presentations in Intro II (THEA 1110) and Senior Capstone (THEA 4980) (attached). We opted to select these two courses for data collection to have a starting baseline at the introductory level and then a more advanced marker toward the end of the B.A. track. For the Intro II course there were 20 students and a random sampling of 8 was included. For the Capstone Course there were 15 with a random sampling of 7. For both these oral presentations, schedules resulted in the instructor of record filling out the rubric for these presentations opening up the possibility of instructor bias. Both courses are taught by the same instructor so one positive was that the same standards were applied to both data sets and there was cohesion in the instructor's knowledge of the desired trajectory for this outcome over the degree track. Future years, we may need to investigate videotaping these presentations or figuring out a more conducive schedule that allows other B.A. faculty to attend. For the Introduction to Theatre course, the random sampling of student presentations were basic in terms of the "clarity of ideas" (#1), "recognizing appropriate opportunities for communication" (#2), and "communicating candidly (open and direct)" (#3), while maintaining an intermediate level in terms of "actively listening" (#4). For the Capstone course, the random sampling of 7 student presentations were on the whole advanced in "clarity of ideas" (#1), "recognizing appropriate opportunities for communication" (#2), and "actively listening" (#4) while maintaining only an intermediate level in "communicating candidly (open and directly)" (#3).

II. Analyze a Play Text - We assessed the play analysis student outcome (II) through a rubric designed to evaluate a random sampling of script analysis papers turned in to the Theatre History I: Script Analysis Course (THEA 3700) (attached). Out of a class of just over 20, 8 random papers were evaluated. While students on the whole were proficient or advanced in the areas of supporting assertions with sufficient evidence, using appropriate source materials, and identifying component parts that come together to create a cohesive play, students were only marginal in identifying within the text concrete performance or theatrical possibilities, a major component of translating a play from the page to the stage.

III. Collaboration – We assessed the collaboration outcome (III) through a rubric designed to evaluate the final performance outcomes of two different B.A. courses on opposite ends of the B.A. curriculum – Introduction to Theatre for Majors II (THEA 1110) and Senior Capstone Course (THEA 4980). There are four different performances in the Intro course and one group project in the Capstone. B.A. faculty attend these final performances and fill out the rubric (attached). For the Intro course the performances were deemed on the whole proficient in showing evidence of source material (ii) and presenting a clear division of labor (v) but on the whole marginal in terms of clearly expressing ideas with words (i), understanding theatrical structure and scripting (iii), and understanding of various participants in the collaborative process (iv). The capstone

performance rated as advanced in clearly expressing ideas with words (i), evidence of source material (ii), understanding participants in the collaborative process (iv), and presenting a clear division of labor (v) while remaining proficient in understanding theatrical structure and scripting (iii).

IV. Global Perspectives – we assessed this particular outcome using an exit survey/evaluation form distributed in the Senior Capstone course. The evaluation was completed by all 15 members of the course and all evaluations were included in the assessment process. The instructor of record evaluated this data, following a rubric (attached). On average, students received a rating of advanced or intermediate on 3 or 4 (of 5) of the terms while receiving intermediate or basic on 1 or 2 (of 5) of the terms. Thus on average, the overall ranking mostly landed in the intermediate range.

V. Preparedness – we assessed this particular outcome using the exit survey/evaluation form distributed in the Senior Capstone course. The evaluation (form attached) was completed by all 15 members of the course and all evaluations were included in the assessment process. Information was collected about the student's experience in the degree track and about their future plans. They also answered three targeted questions related to the first three student learning outcomes – a form of self assessment of their overall experience. On the whole students related they felt they had advanced ability in constructing and expressing arguments (I) and collaboration (III) while possessing an intermediate ability in analyzing a play for its component parts (II).

9. Interpreting Results

We will share our interpretation of results by student learning outcome

I. Argument – Comparing the two different sets of data collected from the two different courses, we determined that on the whole we were satisfied with the growth that students appeared to demonstrate in going from a majority of basic to a majority of advanced. The student group in the Capstone course had experienced the same trajectory of courses that the first year students will across their time in the program. We concluded that the developing and honing of the skills of structuring and verbally expressing an argument is well served by our current curriculum and by the variety of assignments offered across our curriculum map. We do however plan to address the “communicating candidly” category and focus more intently on the polish and confidence of the presentation. While the content and structure of the argument showed vast improvement, the delivery mechanism did not advance at the same rate. Perhaps this has to do with theatre students taking for granted that they are performers. We plan to focus more directly on techniques across the curriculum (Intro II specifically) to address this concern.

II. Analyze a Play Text – There was some concern that students rated so low (marginal) in identifying within the text concrete performance or theatrical possibilities. This skill is

vital for anyone involved in theatrical or performance production. One consideration of a possible explanation might be that this particular outcome only has the one set of data analysis to draw these conclusions...so perhaps in the future we need to cast a slightly wider net to see change over the course of the entire curriculum. Most immediately, the faculty discussed substantial changes to the THEA 3700 script analysis course. We plan, based in great part on these results, to separate the script analysis course from the theatre history sequence as a way to strengthen the script analysis component. THEA 3700 would become THEA 2700 and become specifically focused on the skills of script analysis. We are already underway to move this through the proper curriculum channels.

III. Collaboration – On the whole we as a B.A. faculty were quite pleased with the results from the rubrics in this student learning outcome. Knowledge of collaboration comes through a combination of study and experiential learning and the result indicate that students are learning a great deal about all the elements of collaboration across their time in the program. The results display what we consider to be a rather traditional growth of collaborative skills over time and illustrate an amassing of knowledge over time.

IV. Global – While the faculty was not surprised to see students on the whole reflecting an intermediate understanding of global perspective, we wish students demonstrated a slightly higher retention of that information. This may be an instance where our method of evaluation sets us up for failure or at least slightly skewed results as its incredibly specific in its method/content. We perhaps need to consider a slightly more open ended method that allows students to express a broader understanding of what is meant by global perspective. We all feel like we are working hard to expand global perspectives across our courses and will continue to refine our methods of assessment to better reflect our intentions.

V. Preparedness – On the whole, we were pleased with the students' own evaluation of their knowledge of the student learning outcomes. Obviously we know that students are often overly generous in evaluating themselves so we realize we need to account for possible self-bias there. But the confidence that students exhibited in rating themselves advanced speaks positively.

10. Communicating Results

The results of this reposting is shared with the entirety of the B.A. faculty as well as the chair of the department. Those portions of the results that benefit the entire faculty, that speak to the experience of every theatre major, are shared during faculty meetings.

Use of Results

11. Purposeful Reflection and Action Plan

Following the collection of the assessment data, the B.A. faculty gather to discuss the broad implications of the assessment data across the five stated student learning outcomes. After a broad discussion of the overall results, we delve into the specifics of the results and target the specific areas for improvement or change. Out of that conversation, we create a plan for the next year that targets the most significant two or three of those concerns, ideally ones that cover that expanse of the outcomes, and a specific map for implementation. This plan may involve changes to course content or may involve a series of meetings for the B.A. faculty to discuss further changes to the assessment process itself. If this plan involves portions of the faculty or curriculum outside our area, or if changes might affect courses that are also included in other programs, we convene faculty meetings to discuss those changes.

Most immediately this year, we are actively pursuing reconceiving THEA 3700 as a script analysis class (THEA 2700) which we think will help address a number of concerns for our program and for the others within our department.

Attachment A: BA Assessment Rubric for Evaluation of Oral Presentations

Circle the Corresponding Ranking below Each Subcategory based upon the previous evaluation

#1 “Structure ideas clearly and expressively, using appropriate language free from bias and understand what it means to be an ethical and credible speaker.”

ADVANCED

Organizational pattern (including specific introduction and conclusion), is sequenced and consistently observable and makes the content of the presentation cohesive. Language choices are appropriately balanced and ethical.

INTERMEDIATE

Organizational pattern (including specific introduction and conclusion), is generally clear and consistent. Language choices are generally appropriate and ethical.

BASIC

Organizational pattern (including specific introduction and conclusion) is only intermittently observable. Language choices occasionally are inappropriately biased.

LITTLE/NONE

Organizational pattern (including specific introduction and conclusion) is not visible. Language choices reflect inappropriate bias.

#2 “Recognize appropriate opportunities for communication and identify the most suitable and effective mediums for message dissemination.”

ADVANCED

Genre and style of oral argument is consistently appropriate for its intended audience. Student is able to identify different oral communication strategies as appropriate for different groups of listeners.

INTERMEDIATE

Genre and style of oral argument is generally appropriate for its intended audience. Student is generally able to identify different oral communication strategies as appropriate for different groups of listeners.

BASIC

Genre and style of oral argument is only intermittently appropriate for its intended audience. Student shows frequent uncertainty about the appropriateness of different oral communication strategies for different groups of listeners.

LITTLE/NONE

Genre and style of oral argument is not appropriate for its intended audience. Student shows wide-scale uncertainty about the appropriateness of different oral communication strategies for different groups of listeners.

#3 “Communicate candidly (in an open and direct manner) and effectively as an individual, in pairs, or in small groups.”

ADVANCED

In a wide range of contexts, delivery techniques (posture, gesture, eye contact, and vocal expressiveness) make the presentation compelling, and speaker appears polished and confident.

INTERMEDIATE

In a wide range of contexts, delivery techniques (posture, gesture, eye contact, and vocal expressiveness) make the presentation generally compelling, and speaker appears generally polished and confident.

BASIC

In a wide range of contexts, delivery techniques (posture, gesture, eye contact, and vocal expressiveness) are inconsistently used, weakening the presentation's impact. The speaker frequently seems to lack confidence and seem unpolished.

LITTLE/NONE

In a wide range of contexts, delivery techniques (posture, gesture, eye contact, and vocal expressiveness) are poorly used, making the presentation weak, and making the speaker seem to lack confidence.

#4 “Actively listen to oral arguments and recognize when a recipient does not understand a message, adapting it as necessary.”

ADVANCED

In a wide range of contexts, the student is able to listen consistently to and reflect upon the oral arguments of recipients, adapting presentation style and content as needed to ensure recipient understanding.

INTERMEDIATE

In a wide range of contexts, the student is generally able to listen consistently to and reflect upon the oral arguments of recipients, frequently adapting presentation style and content as needed to ensure recipient understanding.

BASIC

In a wide range of contexts, the student is not consistently able to understand and respond to the oral arguments of recipients, only occasionally adapting presentation style and content as needed to ensure recipient understanding.

LITTLE/NONE

The student is not able to understand and respond to the oral arguments of recipients, and is unable to adapt presentation style and content as needed to ensure recipient understanding

Attachment B: BA Assessment Rubric for Evaluation of Script Analysis Paper

BA Assessment Rubric for Evaluation of Select Script Analysis Papers

BA Student Outcomes Targeted:

1. Students will demonstrate an understanding of how to construct and express a cohesive, effective argument both in written form and orally. These expectations include growing competency in clearly expressing ideas with words, supporting assertions with sufficient evidence, and demonstrating knowledge of appropriate source material. Additionally, students will develop presentation skills that allow them to effectively convey their argument confidently, concisely, and coherently in an oral presentation.

2. Students will demonstrate the ability to analyze a play text – identifying its component parts and how they work together to create a coherent piece. These expectations include growing competency in close reading skills, identifying themes and structures, and reading texts for performance or theatrical possibilities.

Student: _____

Date: _____

Evaluator: _____

Rank the following from 1 to 4 with 4 being the highest score

Outcomes	4 Advanced	3 Proficient	2 Marginal	1 Inadequate
Supports assertions with sufficient evidence (1) Rank: ____	The student consistently supports their assertions with sufficient, strong evidence in their paper.	The student adequately supports their assertions with sufficient evidence in their paper.	The student inconsistently supports their assertions with sufficient evidence in their paper.	The student fails to support their assertions with sufficient evidence in their paper.
Uses appropriate source material (1) Rank: ____	The student consistently uses appropriate, strong source material for their subject in their paper.	The student adequately uses appropriate source material for their subject in their paper.	The student inconsistently uses appropriate source material for their subject in their paper.	The student fails to use appropriate source material for their subject in their paper.
Identifies the component parts that come together to create a cohesive play (2) Rank: ____	The student consistently demonstrates substantial knowledge of the component parts that come together to create a cohesive play in their paper.	The student adequately demonstrates knowledge of the component parts that come together to create a cohesive play in their paper.	The student inconsistently demonstrates knowledge of the component parts that come together to create a cohesive play in their paper.	The student fails to demonstrate knowledge of the component parts that come together to create a cohesive play in their paper.

Identifies within the text concrete performance or theatrical possibilities (2) Rank: ____	The student consistently identifies substantial concrete examples of theatrical and performative possibilities contained within the text within their paper.	The student adequately identifies concrete examples of theatrical and performative possibilities contained within the text within their paper.	The student inconsistently identifies concrete examples of theatrical and performative possibilities contained within the text within their paper.	The student fails to identify concrete examples of theatrical and performative possibilities contained within the text within their paper.
---	--	--	--	--

Comments: (Optional)

Attachment C: BA Assessment Rubric for Evaluation of Group Performance Project

Attachment C: BA Assessment Rubric for Evaluation of Group Performance Project

BA Student Outcomes Targeted:

1. Students will demonstrate an understanding of how to construct and express a cohesive, effective argument both in written form and orally. These expectations include growing competency in clearly expressing ideas with words, supporting assertions with sufficient evidence, and demonstrating knowledge of appropriate source material. Additionally, students will develop presentation skills that allow them to effectively convey their argument confidently, concisely, and coherently in an oral presentation.
2. Students will demonstrate the ability to analyze a play text – identifying its component parts and how they work together to create a coherent piece. These expectations include growing competency in close reading skills, identifying themes and structures, and reading texts for performance or theatrical possibilities.
3. Students will demonstrate the ability to collaborate and an understanding of the collaborative nature of theatre and performance. These expectations include growing competency of the various collaborators included in a theatrical production process (actor, director, designer, dramaturg etc.), increased knowledge of how those collaborators interact with one another and how to participate themselves in such processes.

Student: _____

Date: _____

Evaluator: _____

Rank the Following from 1 to 4 with 4 being the highest score

Outcomes	4 Advanced	3 Proficient	2 Marginal	1 Inadequate
Clearly expresses ideas with words (1) Ranking: ____	The student consistently demonstrates the ability to express their ideas with words in a compelling, coherent performance.	The student demonstrates an adequate ability to express their ideas with words in the performance.	The student demonstrates an inconsistent ability to express their ideas with words in the performance.	The student fails to demonstrate an ability to express their ideas with words in the performance.

Evidence of source materials and research (1) Ranking: ____	The student consistently demonstrates the inclusion of research in a compelling, coherent performance.	The student demonstrates an adequate inclusion of research in the performance.	The student demonstrates an inconsistent inclusion of research in the performance.	The student fails to demonstrate the inclusion of research in the performance.
Understanding of theatrical structure and scripting (2) Ranking: ____	The student consistently demonstrates understanding of theatrical structure in a compelling, coherent performance.	The student demonstrates an adequate understanding of theatrical structure in the performance.	The student demonstrates an inconsistent understanding of theatrical structure in the performance.	The student fails to demonstrate an understanding of theatrical structure in the performance.
Understanding of various participants in the collaborative process (3) Ranking: ____	The student consistently demonstrates understanding of the collaborative participants in a compelling, coherent performance.	The student demonstrates an adequate understanding of the collaborative participants in the performance.	The student demonstrates an inconsistent understanding of the collaborative participants in the performance.	The student fails to demonstrate an understanding of the collaborative participants in the performance.
Clear division of labor to create an effective collaborative unit (3) Ranking: ____	The student consistently displays knowledge of their role in the collaborative performance and contributes to the overall collaboration effectively.	The student displays adequate knowledge of their role in the collaborative performance and contributes adequately to the overall collaboration.	The student displays inconsistent knowledge of their role in the collaborative performance and contributes unevenly to the overall collaboration.	The student fails to display knowledge of their role in the collaborative performance and fails to contribute to the overall collaboration.

Comments: (optional)

Attachment D: BA Assessment Rubric for Evaluation of Exit Survey/Global Competency Evaluation

BA Exit Survey/Global Competency Evaluation

EXIT SURVEY

NAME _____

Permanent (Parents) Address _____

Email Address _____

Cell Phone _____

Date B.A. Program Completed _____

Expected Date of Graduation _____

This Survey is designed to measure the level at which students in the BA degree track has successfully applied skill introduced and developed in their BA curriculum, to evaluate student opinion on the level at which they have attained competency in fundamental and advanced skills appropriate to the BA track, and to determine if the student has developed competency in awareness of global performance forms and traditions, in knowledge of the global nature of contemporary performance, and in the interconnectivity of traditionally Western theatrical traditions to global contexts and traditions.

List of Production Activities/Roles at Auburn University

List all theatre conferences you attended while a student at A.U. and any presentations made or workshops attended.

List all summer internships you participated in while a student at A.U.

List all off-campus performance related activities (community theatre, student films, outreach, etc) you engaged in while a student during the academic year at A.U.

If you have accepted admission to a graduate program or professional internship program to begin after you graduate, list the name and address of your new employer or school below.

At what level would you rate your ability to employ the following skills we have tried to cultivate over your time as a BA student: (check one)

1. Ability to demonstrate an understanding of how to construct and express a cohesive, effective argument in written form (clearly expressing ideas with words, supporting assertions with sufficient evidence, and demonstrating knowledge of appropriate source material).

Advanced ability _____ Intermediate ability _____ Basic Ability _____ Little or No Ability _____

2. Ability to demonstrate an understanding of how to construct and express a cohesive, effective argument in oral form (effectively convey an argument confidently, concisely, and coherently in an oral presentation).

Advanced ability _____ Intermediate ability _____ Basic Ability _____ Little or No Ability _____

3. Analyze a play text – identifying its component parts and how they work together to create a coherent piece (competency in close reading skills, identifying themes and structures, and reading texts for performance or theatrical possibilities).

Advanced ability _____ Intermediate ability _____ Basic Ability _____ Little or No Ability _____

4. Collaborate and understand the collaborative nature of theatre and performance (understanding of the various collaborators included in a theatrical production process (actor, director, designer, dramaturg etc.), increased knowledge of how those collaborators interact with one another and how to participate themselves in such processes).

Advanced ability _____ Intermediate ability _____ Basic Ability _____ Little or No Ability _____

Global Competency Evaluation

In order to determine if you have developed competency in awareness of global performance forms and traditions, in knowledge of the global nature of contemporary performance, and in the interconnectivity of traditionally Western theatrical traditions to global contexts and traditions, please look at the list of terms relevant to a discussion of global performance.

First, indicate next to each term your perceived amount of information on that given term:

	Advanced	Intermediate	Basic	Little to None
Orientalism				
The Freedom Theatre				
<i>Ruined</i>				
Butoh				
Kabuki				
<i>Death and the King's Horseman</i>				
Theatre Research International				
"The Other"				
Theatre Complicite				
Naomi Iizuka				

Secondly, Select 5 of the above terms and write a short 4 to 5 sentence description detailing all the important, relevant information about the topic or term in relation to performance, demonstrating the breadth of your information.

Rubric: Global Competency Portion of the Exit Survey/Global Competency Evaluation

For each of the 5 terms selected by the randomly selected student, circle the ranking corresponding to the best evaluation of the level of competency illustrated by their answer:

Term #1 _____ (write in term)

ADVANCED

Answer demonstrates a thorough understanding of the term and includes substantive discussion of term within a larger global context.

INTERMEDIATE

Answer demonstrates a mostly thorough understanding of the term and includes some discussion of term within a larger global context.

BASIC

Answer demonstrates a general understanding of the term and gestures toward a discussion of term within a larger global context.

LITTLE/NONE

Answer demonstrates little to no understanding of the term and includes little to no discussion of term within a larger global context.

Term #2 _____ (write in term)

ADVANCED

Answer demonstrates a thorough understanding of the term and includes substantive discussion of term within a larger global context.

INTERMEDIATE

Answer demonstrates a mostly thorough understanding of the term and includes some discussion of term within a larger global context.

BASIC

Answer demonstrates a general understanding of the term and gestures toward a discussion of term within a larger global context.

LITTLE/NONE

Answer demonstrates little to no understanding of the term and includes little to no discussion of term within a larger global context.

Term #3 _____ (write in term)

ADVANCED

Answer demonstrates a thorough understanding of the term and includes substantive discussion of term within a larger global context.

INTERMEDIATE

Answer demonstrates a mostly thorough understanding of the term and includes some discussion of term within a larger global context.

BASIC

Answer demonstrates a general understanding of the term and gestures toward a discussion of term within a larger global context.

LITTLE/NONE

Answer demonstrates little to no understanding of the term and includes little to no discussion of term within a larger global context.

Term #4 _____ (write in term)

ADVANCED

Answer demonstrates a thorough understanding of the term and includes substantive discussion of term within a larger global context.

INTERMEDIATE

Answer demonstrates a mostly thorough understanding of the term and includes some discussion of term within a larger global context.

BASIC

Answer demonstrates a general understanding of the term and gestures toward a discussion of term within a larger global context.

LITTLE/NONE

Answer demonstrates little to no understanding of the term and includes little to no discussion of term within a larger global context.

Term #5 _____ (write in term)

ADVANCED

Answer demonstrates a thorough understanding of the term and includes substantive discussion of term within a larger global context.

INTERMEDIATE

Answer demonstrates a mostly thorough understanding of the term and includes some discussion of term within a larger global context.

BASIC

Answer demonstrates a general understanding of the term and gestures toward a discussion of term within a larger global context.

LITTLE/NONE

Answer demonstrates little to no understanding of the term and includes little to no discussion of term within a larger global context.

OVERALL RANKING: (average of 5 responses)
