Theatre Education & Applied Theatre Program
Annual Review Procedures

OVERVIEW

Students admitted to a program in theatre education or applied theatre will be assessed annually in five key areas critical to their success as emerging professionals: pedagogy/community engagement, artistry, scholarship/academics, leadership/service, and professionalism. Students are expected to work toward excellence in each area throughout their career at USU.

Prior to admission to a major or minor in theatre education or applied theatre, candidates prepare self-assessment letters and interview with program faculty in order to demonstrate their qualifications to enter the program. Once admitted, students prepare portfolios comprised of artifacts that demonstrate their evolving skill, compose letters of self-assessment, and interview with program faculty at least annually, though students (particularly those on probation) may be required to complete this process more regularly. Students' portfolios are reviewed by both USU faculty and external experts to assess students' progress.

After meeting with each student, reviewing her/his portfolio, receiving feedback from external peer reviewers, and gathering other relevant information (such as feedback from other faculty, cooperating teachers and community partners, and theatre / education professionals the students have worked with), the faculty assess each student's progress holistically in each of the five key areas above, identifying students' progress in each as exemplary, strong, acceptable, marginal, or poor.

Based on this review, the faculty will then determine if students should:
(A) Continue in the program. To continue, students must have met the appropriate benchmarks described below, and must not be on academic, departmental, or any other form of probation.
(B) Be placed on programmatic probation. If a student fails to meet all benchmarks, but in the opinion of the faculty has the potential to recover and meet the benchmarks within one semester's time, the student may be placed on programmatic probation.
(C) Be discontinued from the program. If a student currently on probation fails to meet benchmarks within the time specified when s/he was placed on probation, or if his or her conduct is such that the faculty do not have confidence that s/he will be able to meet the benchmarks even during a probationary period, the student may be discontinued from the program. Students discontinued from the program may apply for re-admission only with permission of the faculty after demonstrating significant improvement from the time of their dismissal.

In most cases, students will be informed of the outcome of their review approximately three weeks after final grades are submitted for the semester in which the review takes place.

REVIEW SCHEDULE & BENCHMARKS

Students' progress is reviewed every spring semester. At the faculty's discretion, students' progress may be formally assessed more frequently. Students on departmental, programmatic, or academic probation will participate in the review process every semester.

Once accepted, students must meet progressively higher benchmarks per the schedule below.
FIRST YEAR REVIEW: Acceptable or above in each of the 5 areas.
SECOND YEAR REVIEW: Acceptable or above in all areas; Strong or above in at least 3 areas.
THIRD YEAR REVIEW (AND BEYOND): Strong or above in all areas; Exemplary in at least 1 area.

NOTE: The above schedule applies to students who enter the program as first-year university students (e.g. directly from high school) or during the first year of college-level study. Transfer students and others who enter the program after their first year of study may be required to meet benchmarks on a revised timetable depending on their overall academic standing, and should be sure to discuss required benchmarks with the faculty when they enter the program.

PORTFOLIO GUIDELINES

Students' portfolios play an important role in the holistic assessment of students' progress, as they present students with the opportunity to showcase their accomplishments by bringing together an assortment of artifacts documenting their progress in the areas of teaching, artistry, academics, service/leadership, and professionalism. A high-quality portfolio is essential to a student's continuance in the program. *Students should collect and retain evidence of their accomplishments in each key area continually throughout their enrollment in order to ensure they have a variety of artifacts potentially include.*

All portfolios must be submitted electronically to the director of the theatre education & applied theatre programs. E-portfolios allow students to easily compile traditional print and multimedia artifacts in a single document. The university provides free access to a number of resources that allow students to create and maintain high-quality e-portfolios, including PDF portfolios and web-based portfolios. Students should consult with the faculty well in advance of the submission deadline regarding any questions.

E-portfolios should be comprised of the following documents, in this order:

1. Reflective self-assessment letter.
2. Annual review letters from all previous years.
3. Current professional resume or curriculum vitae.
4. Supporting documentation, divided into the sections below. Examples of artifacts that might be included are provided for each area. Students should include a wide variety of artifacts throughout the portfolio, and should be especially careful not to rely exclusively on peer assessment. Students are welcome to include additional documentation not listed as appropriate.

    a. Pedagogy (K-12 Teacher Certification Students)
        i. Evaluations of teaching. These can range from formal documents such as the Clinical Experience Cooperating Teacher Evaluation or Student Evaluations of Teaching to letters from supervisors that comment on teaching quality or written feedback on in-class demo session facilitation.
        ii. Complete session designs which demonstrate the ability to articulate clear, relevant learning objectives; appropriate, effective assessment methods; and comprehensive, engaging learning plans. Session designs with faculty feedback are particularly appropriate.
        iii. Video, photo, or other multimedia documentation that clearly demonstrates the quality of session facilitation and other teaching activities.
        iv. Letters of support from students taught, parents of students, and/or peers as appropriate.

    b. Community Engagement (Applied Theatre Students)
        i. Evaluations of applied theatre sessions. These can range from formal documents such fieldwork supervisor evaluations to letters from community partners or session participants that comment on session quality or written feedback on in-class demo session facilitation.
        ii. Complete session designs which demonstrate the ability to articulate clear objectives; appropriate, effective assessment methods; and comprehensive, engaging facilitation plans. Session designs with faculty feedback are particularly appropriate.
        iii. Video, photo, or other multimedia documentation that clearly demonstrates the quality of session facilitation and other community engagement activities.
        iv. Letters of support from session participants or their families, community members participating in applied theatre sessions, and/or peers as appropriate.

    c. Artistry
        i. Reviews of productions or other artistic projects by faculty, media and/or peers, as appropriate.
        ii. Video, photo, or other multimedia documentation that clearly demonstrates the quality of a particular aspect of a creative project.
        iii. Other documentation appropriate to the specific artist performed (e.g. a prompt book for stage managers, program notes for a dramaturge, script analysis for actors/directors).

    d. Academics / Scholarship
        i. A current academic transcript (required; unofficial transcripts are acceptable).
        ii. Completed GPA calculator spreadsheet for students using 2-semester GPA.
        iii. Documentation of extenuating circumstances that may have resulted in poor performance in a particular course, if applicable.
        iv. Research products including journal articles, conferences paper / poster sessions, and public talks.

   v. Evidence of research-in-process, including project proposals, letters of approval from USU's IRB and/or external stakeholders, samples of data collected and analysis in process.

   vi. Scholarly writing samples or academic coursework.

   vii. Other written or multimedia documentation of research activity.

 e. Leadership & Service

   i. While documentation of leadership and service may be included in the preceding sections, students may opt to include an additional section to document accomplishments not addressed elsewhere.

 f. Professionalism

  Because professionalism is expected in all contexts, it should be documented in each of the previous areas, as opposed to a separate section.

Students who opt to create their portfolios online on publically accessible websites must submit items #1, 2, 4-d-i, and 4-d-ii via a PDF document that includes a link to the website where Items 3 & 4 (except 4c-i) are provided. *Do NOT post self-assessment letters, previous year review letters, or transcripts online in order to protect your confidentiality.*

SELF-ASSESSMENT

The purpose of the reflective self-assessment letter is to engage each student in critical reflection on her/his developing practice as a theatre arts educator or applied theatre practitioner. The letter also serves as an introduction and guide to the rest of the portfolio.

In crafting the letter, students include a minimum of one full paragraph dedicated to each of the five areas included in the Theatre Education / Applied Theatre Assessment Rubric: Pedagogy/Community Engagement, Artistry, Academics, Leadership/Service, and Professionalism. Students should assess their performance in area using the criteria described in the rubric, and assign themselves a score in each area based in the five-point scale from the rubric (ranging from exemplary to poor). Students must make *specific reference to the criteria in the rubric* to justify each score, and may not deviate from the criteria. (For example, a student with a GPA within the major under 2.75 may not assess their performance in this area as "acceptable," even if   they personally feel that their performance is "acceptable" based on their personal criteria.) The ability to assess oneself and others using established criteria is essential for educators, and the self-assessment letter offers an opportunity to demonstrate this skill.

Throughout the letter, students should refer directly to the various artifacts in the following sections of the portfolio. Students should support *all* claims with direct evidence from the artifacts. For example, assessments of the quality of an artistic project should be supported by documentation from peer, faculty, or media review. A personal belief in the quality of an artistic project is insufficient documentation for the purposes of this review. Assessing one's work appropriately is of equal import to one's actual performance and will be a significant factor in evaluation of the portfolio.

DEADLINES

While the deadline for submission of portfolios varies annually, students should generally plan to complete their portfolio and self-assessment letters by late April each year.

ASSESSMENT RUBRIC

The following rubric provides a general framework the faculty may consider when assessing students' progress in each of the five key areas (pedagogy/community engagement, artistry, academics, leadership/service, and professionalism). Students should consult this   rubric to better understand what types of achievements might align with each level of the 5-point scale (exemplary, strong,   acceptable, marginal, and poor). The rubric offers only a starting point, however. Students should consult with their   advisors regularly to discuss their performance and progress in the program.

Every student is unique and brings with them different extant skill sets, aptitudes, and experiences. Likewise, students may choose to explore and specialize in many different areas within broad fields of theatre education and applied theatre. Given students' diverse backgrounds and long-term professional goals, faculty members work with students on an individual basis to determine the most appropriate criteria for assessing each student's performance, and monitor their progress throughout their enrollment. While the following rubric provides general sense of goals students might strive for, it does not provide definitive or universal objectives; faculty will use their discretion when assessing student progress.

In particular, beginning in students' second years, faculty will review if and how students implemented specific suggestions and responded to feedback from previous annual reviews, coursework, and advising sessions. Students should carefully consider all feedback they receive in courses and advance their practice accordingly. Students are always welcome and encouraged to meet with program faculty regarding any questions or concerns they have about their progress.

THEATRE EDUCATION & APPLIED THEATRE STUDENT ASSESSMENT RUBRIC

	EXEMPLARY	STRONG	ACCEPTABLE	MARGINAL	POOR
PEDAGOGY *Certification Majors Only*	Consistently designs exceptionally strong[1] theatre / drama sessions designs. Regularly and skillfully facilitates sessions with K-12 students. Demonstrates strong commitment to reflexive praxis.	Consistently designs effective theatre / drama session designs. Skillfully facilitates sessions with K-12 students. Demonstrates commitment to reflexive praxis.	Exhibits strong intellectual curiosity, a sincere interest in a career in theatre education, an aptitude for facilitation, and the ability to work effectively with diverse groups of people.	Does not currently meet one or more of the requirements detailed in the "acceptable" column, but has prepared a written plan for meeting those criteria.	Does not currently demonstrate one or more of the requirements detailed in the "acceptable" column, and has not prepared a written plan for addressing these deficiencies.
COMMUNITY ENGAGEMENT *Applied Theatre Majors*	Consistently designs exceptionally strong[2] applied theatre sessions. Regularly and skillfully facilitates sessions with community members. Demonstrates strong commitment to reflective praxis.	Consistently designs effective applied theatre sessions. Skillfully facilitates sessions with community members. Demonstrates commitment to reflexive praxis.	Exhibits strong intellectual curiosity, passion for social change, an aptitude for facilitation, and the ability to work effectively with diverse groups of people.	Does not currently meet one or more of the requirements detailed in the "acceptable" column, but has prepared a written plan for meeting those criteria.	Does not currently demonstrate one or more of the requirements detailed in the "acceptable" column, and has not prepared a written plan for addressing these deficiencies.
ARTISTRY	Envisions, creates, or significantly contributes to the creation of truly exceptional[3] artistic projects at least 3 times a year.	Envisions, creates, or significantly contributes to the creation of high-quality artistic projects at least 2 times a year.	Makes meaningful contributions to the creation of high-quality artistic projects at least twice a year.	Does not currently meet "acceptable" criteria, but has prepared a written plan for meeting those criteria.	Does not currently meet "acceptable" criteria, and has not prepared a written plan for addressing these deficiencies.
ACADEMICS & SCHOLARSHIP	Cumulative GPA of 3.5 or above, grade of B or above in all required theatre / education courses, AND designs / conducts or makes significant contributions to original, high-quality research / scholarly projects external to coursework.	GPA of 3.5 or above for both of the prior two semesters and grade of B or above in all required theatre / education courses.	Cumulative GPA of 2.75 or above AND grade of B or above in all required theatre / education courses.	Does not currently meet the requirements detailed in the "acceptable" column, but has prepared a written plan for meeting those criteria.	Does not currently meet the requirements detailed in the "acceptable" column, and has not prepared a written plan for addressing these deficiencies.
LEADERSHIP & SERVICE	Frequently assumes & excels in formal leadership roles[4], leads in informal[5] settings, and performs service for the program, university, community, or field.	Sometimes assumes formal leadership roles. Often leads in informal settings and performs service for the program, university, community, or field.	Actively seeks formal leadership roles. Sometimes leads in informal settings and performs service for the program, university, community, or field.	Does not currently meet the requirements detailed in the "acceptable" column, but has prepared a written plan for meeting those criteria.	Does not currently meet the requirements detailed in the "acceptable" column, and has not prepared a written plan for addressing these deficiencies.
PROFESSIONALISM	Consistently exhibits extraordinary respect for others and context-appropriate attitudes, enthusiasm & engagement. Consistently offers helpful / competent feedback & receives criticism with grace. Consistently on time, fully prepared, and dressed appropriately.	Consistently exhibits respect for others and context-appropriate attitudes, enthusiasm, and engagement. Frequently offers helpful / competent feedback & receives criticism with grace. Consistently on time, fully prepared, and dressed appropriately for courses, meetings, rehearsals, etc.	Usually exhibits respect for others and context-appropriate attitudes, enthusiasm, and engagement. Generally offers helpful / competent feedback & receives criticism with grace. Usually on time, fully prepared, and dressed appropriately for courses, meetings, rehearsals, etc.	Does not currently demonstrate one or more of the requirements detailed in the "acceptable" column, but has prepared a written plan for meeting those criteria.	Does not currently demonstrate one or more of the requirements detailed in the "acceptable" column, and has not prepared a written plan for addressing these deficiencies.

[1]Teaching skills are assessed by considering the quality of student-devised session designs (which should include clear, relevant learning objectives; appropriate, effective assessment methods; and comprehensive, engaging learning plans); students' teaching & facilitation (as demonstrated through classroom exercises and field experiences); and students' ability to engage in self-reflective assessment leading to continuous improvement. Students' teaching is assessed by university faculty, in-service teachers, fellow students, and through self-assessment.

[2]Community engagement skills are assessed by considering the quality of student-devised applied theatre designs (which should include clear, relevant objectives; appropriate, effective assessment methods; and comprehensive, engaging facilitation plans); students' facilitation (as demonstrated through classroom exercises and field experiences); and students' ability to engage in self-reflective assessment leading to continuous improvement. Students' community engagement skills are assessed by university faculty, professional community partners, fellow students, and self-assessment.

[3]The quality of artistic projects is assessed in part by review from experts (faculty or other highly qualified theatre professionals), qualified media, and peers.

[4]Formal leadership roles include but are not limited to: elected offices with student, community, or regional/national organizations as well as USU Teaching or Research Fellowships. Directing productions; leading applied theatre and/or arts education projects in the university or community, or successfully devising and leading ArtsBridge, URCO, or similar projects may also be considered formal leadership.

[5]Leadership in informal settings might include organization of theatre education student activities, projects, or trips; coordinating communication among students; modeling leadership in classroom & laboratory situations, and similar activities.