

ASSESSMENT CYCLE 2025-2026

Program: (BS) Theatre (245), (BFA) Production & Design (246) and (BFA) Musical Theatre (247)

Department of Theatre and Dance

School of Creative and Performing Arts

College of Arts and Sciences

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Northwestern Mission. Northwestern State University is a responsive, student-oriented institution committed to acquiring, creating, and disseminating knowledge through innovative teaching, research, and service. With its certificate, undergraduate, and graduate programs, Northwestern State University prepares its increasingly diverse student population to contribute to an inclusive global community with a steadfast dedication to improving our region, state, and nation.

College of Arts and Sciences' Mission. The College of Arts & Sciences, the largest college at Northwestern State University, is a diverse community of scholars, teachers, and students, working collaboratively to acquire, create, and disseminate knowledge through transformational, high-impact experiential learning practices, research, and service. The College strives to produce graduates who are productive members of society, equipped with the capability to promote economic and social development and improve the overall quality of life in the region. The College provides an unequaled undergraduate education in the social and behavioral sciences, English, communication, journalism, media arts, biological and physical sciences, and the creative and performing arts, and at the graduate level in the creative and performing arts, English, TESOL, and Homeland Security. Uniquely, the College houses the Louisiana Scholars' College (the State's designated Honors College), the Louisiana Folklife Center, and the Creole Center, demonstrating its commitment to community service, research, and preservation of Louisiana's precious resources.

School of Creative and Performing Arts Mission. The Dear School of Creative and Performing Arts serves students in the arts and media communities through education, performance, communication, and collaboration while providing a nurturing yet demanding environment of artistic study. Faculty and students produce art and media through hands-on experiences with live performances, multimedia productions, gallery events, public art venues, and professional and student media outlets. With a university tradition of education, the School of Creative and Performing Arts provides a solid foundation of arts education and professional skills for emerging artists, educators, and performers. Departments within the Dear School of Creative and Performing Arts include:

- Fine and Graphic Arts

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- Music
- New Media, Journalism, and Communication
- Theatre and Dance

NSU Theatre and Dance Mission. The NSU Theatre and Dance Program of the Dear School of Creative and Performing Arts seeks to assist students with the acquisition of skills and knowledge in theatrical and dance arts necessary to meet their professional, social, and personal needs. Through interaction of the arts, Northwestern State's Theatre and Dance Department desires to broaden the possibilities of self-development for all students and to extend its influence in the region served by the University, thus culturally enriching the area.

Methodology: The assessment process includes:

- (1) Data from assessment tools (direct and indirect, quantitative and qualitative) are collected and returned to the Department Head.
- (2) The Department Head will analyze the data to determine whether the applicable outcomes are met.
- (3) Results from the assessment will be discussed with the faculty.
- (4) The Department Head, in consultation with the Advisory Committee, will determine proposed changes to measurable outcomes, assessment tools for the next assessment period, and, where needed, curricula and program changes.

Theatre and Dance

Student Learning Outcomes:

SLO 1. Students will communicate all areas of performing arts through creative application in performance, direction, stage design and technology, and musical theatre.

Course Map: Tied to the course syllabus objectives.

MUS 1710 – Voice Major Study

THEA 2030 – Applied Theatre

THEA 2140 – Concepts of Design

THEA 2310 – Stagecraft

THEA 3220 – Directing I

THEA 3240 – Scenic Painting

THEA 3120 – Stage Management

THEA 4250 – Auditions

THEA 4590 – Wig Design

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Measure 1.1. (Direct Knowledge)

Theatre/Dance coursework maintains criteria focused on developing students' ability to communicate theatre subject matter. The target is to have 85% of students attain a final grade of $\geq 75\%$ in all skills-based classes.

Finding. Target was met.

Analysis. In AC 2024-2025, the target was met with 91.43% of the students achieving a final grade of $> 75\%$ in all skills-based classes. The changes made had a direct impact on the students' ability to communicate theatre/dance subject matter. In Scenic Design, the faculty included a production assignment aspect to this course so that the students got resume credit experience as a scenic artist or an assistant charge artist. In Musical Theatre, the faculty utilized Moodle and kept grades updated throughout the semester. In Costume Construction, the faculty offered a cheaper option to the students but also informed them how grades improved with this option. In Stagecraft, the faculty motivated students to spend time in the shop and get their hours completed. In Directing I, the faculty allowed the class to work in a "found" space or an environmental area for a presentation. Applied Theatre assigned students to their selection to help improve their skills. In Concepts of Design, the faculty took attendance on workdays.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026. In Scenic Painting the faculty focused on hands-on, process-based learning where students developed technical painting skills through structured in-class demonstrations and practice emphasizing control, consistency, observation, and repeatable techniques, with regular, in-progress feedback and demonstrations. In Voice Major Study, faculty assigned repertoire at the beginning of the semester and included benchmark dates on the syllabus indicating when material was expected to be prepared and memorized. In Auditions, faculty created opportunities for the students to record themselves auditioning via video recording as well as in person. In Stagecraft, faculty reminded students about getting hours in the shop and providing handouts for any in class projects to assist with students' success. In Wig Design, faculty flipped the teaching order of two setting techniques - teaching rollers before pin curls. While historically pin curls precede rollers, students responded better to learning the more familiar roller technique first. Having mastered one method, students were more confident attempting the more difficult historical method. This was especially true for students with less wig experience. In Stage Management, faculty covered the whole process of stage management with a theoretical show but mimicked rehearsals and the process in class to be very hands-on. In Concepts of Design, faculty encouraged communication through verbal discussion and written projects in class as well as presenting orally to the class.

As a result of these changes in AC 2025-2026, the target was met with 96.37% of the students achieving a final grade of $\geq 75\%$ in all skill-based classes. These changes had a direct impact on the students' ability to communicate theatre/dance subject matter.

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Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Scenic Painting, faculty will refine project structures and incorporate more peer critique to strengthen student communication about their work. In Voice Major Study, Faculty will provide regular reminders to help facilitate appropriate pacing and timely completion of course requirements. Faculty will also incorporate targeted feedback and individualized guidance to address student weaknesses and strengthen overall performance. In Auditions, faculty will provide students with an opportunity to send their audition videos to people currently working in the industry. In Stagecraft, faculty will move forward with reminding students about completing shops hours. Faculty will add check-ins at 5-week grades and 10 weeks. In Wig Design, faculty will maintain this teaching order and separate the water wave technique from the pin curl technique leaving pin curl technique as its own, stand-alone class. In Stage Management, faculty will add a component of line notes, possibly costume fittings scheduling, and contact lists in email since we talk about them, but they do not do any of that unless they are a stage manager for a production. In Concepts of Design, faculty will facilitate the conversation and help guide students towards topics instead of just expecting them to come up with appropriate topics.

Measure 1.2. (Knowledge/Skill/Ability)

Theatre productions maintain criteria focused on developing students' ability to communicate theatre subject matter. The target is to have 85% of students attain a grade of $\geq 80\%$ on all written assignments.

Finding. Target was met.

Analysis. In AC 2024-2025, the target was not met with 83% of the students achieving a final grade of $> 80\%$ on all written assignments. The changes implemented had a direct impact on enrolled students' ability to communicate learned skills in their performance and creative experiences through the collaborative process as well as translating those skills learned in the classroom to performance. The Scenic Design faculty kept the writing assignment as a part of the course; it fostered individualized and creative approaches in set design while fostering collaborative engagement with other student's perspectives. In Musical Theatre, faculty posted on Moodle and actively encourage students to plan when preparing for written assignments. In Stagecraft, Faculty implemented more scaffolding resources to better prepare themselves for assessment. In Acting I, faculty reminded students and sent out notifications of missing work. In Stage Management, faculty had more formal check-ins or staggered some of the due dates. All students had good quality assignments for those that they turned in; however, the achievement of the goal was directly affected by 50% of the students missing several assignments throughout the course.

Based on the analysis of the AC 2024- 2025 results, the faculty implemented the following changes in AC 2025-2026. In Scenic Painting, faculty used guided questioning and one-on-one check-ins to have students articulate their process and decision-

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making. Students developed their own paint steps for each project and were required to clearly communicate their approach before and during execution. In Directing I, opportunities were given for the students to respond in a written manner to the mainstage performances in our season. In Stagecraft, faculty reminded students about completing hours in the shop and provided handouts for any in-class projects to assist in students' success. In Stage Management, faculty mimicked rehearsals and the process of Stage Management in class to be very hands-on so the written work was more practical in nature. In Concepts of Design, faculty reviewed examples of the project and talked about how to write the assignments well.

As a result of these changes in AC 2025-2026, the target was met with 94.32% of the students achieving a final grade of $\geq 80\%$ on all written assignments. These changes had a direct impact on enrolled students' ability to communicate learned skills in their performance and creative experiences through the collaborative process, as well as to translate those skills learned in the classroom to performance.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Scenic Painting, faculty will use process-based questioning and add more structured opportunities for students to share and compare their approach with peers. In Directing I, faculty will include the Second Season and current CAPA performances for them to respond to in a similar written manner. In Stagecraft, faculty will move forward with reminding students about completing shops hours and will add check-ins at 5-week grades and 10 weeks. In Stage Management, faculty will add 1 more day into the schedule for blocking practice; we are often limited to 3 days on stage by our schedule but would prefer one more day so we can go at a slower pace on the first day so their blocking notation in the script are more accurate. In Concepts of Design, faculty will consider allowing rewrites on papers about shows.

SLO 2. Students will exhibit a working knowledge of history in the performing arts, dramatic literature, theatre, and the collaborative processes.

Course Map: Tied to the course syllabus objectives.

THEA 1001 – Theory and Sight Singing for Musical Theatre
THEA 2030 – Applied Theatre
THEA 2360 – Theatre History & Literature I
THEA 3220 – Directing I
THEA 3260 – Props Crafts
THEA 3380 – Theatre History & Literature II
THEA 4050 – Costume History for the Stage

Measure 2.1 (Direct Knowledge)

Theatre/Dance coursework maintains criteria focused on developing students' ability to exhibit a working knowledge of history in the performing arts, dramatic literature,

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theatre, and collaborative processes. The target is to have 80% of students attain a final grade of $\geq 80\%$ in all courses related to the history of Theatre and Dance.

Finding. Target was met.

Analysis. In AC 2024-2025, the target was met with 87.08% of the students achieving a final grade of $> 80\%$ in all courses related to the history of Theatre and Dance. The changes implemented had a direct impact on students' ability to exhibit a working knowledge of history in the performing arts. The Scenic Design faculty kept this written assignment in the course because it was a highly valuable learning opportunity for the students. In Costume Construction II, while the simpler corset was useful, faculty returned to the Nineteenth Century corset but included godet practice before the project to assist in skill development. In Theatre History, faculty reworked assignments to capitalize on departmental productions in the season.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. In Props Crafts, faculty focused on giving students a broad understanding of the prop designer role and the structure of the field. Covered different types of props artisans, how they work and collaborate, and what the prop design and build process looks like from concept to execution. In Theory & Sight Singing, faculty clearly outlined expectations in the syllabus and on online platforms. Faculty also regularly reminded students to review their grades and upcoming deadlines while upholding firm standards for the punctual submission of coursework. Faculty additionally reached out to students who were struggling to offer support, clarification, and strategies for improvement. In Directing I, faculty assigned a presentation on the History of a Director and how they became a professional within the industry. In Costume History, faculty increased the number of time periods covered to include the 1980's and 1990's. This required lowering the number of design projects, increasing the number of quizzes, and reducing/combining some earlier time periods. While overall course grades remained high, this was not a successful plan. Midway through the semester, faculty realized students needed more time with the older, least familiar time periods. Quiz grades were faltering, so faculty cut these last two time periods, and reverted to the previous lecture schedule. In Theatre History II, faculty tried new review exercises before each exam.

As a result of these changes in AC 2025-2026, the target was met with 90.2% of the students achieving a final grade of $\geq 80\%$ in all courses related to the history of Theatre and Dance. These changes had a direct impact on students' ability to exhibit a working knowledge of history in the performing arts.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Props Crafts, faculty will reinforce this foundation and incorporate more examples from professional practice to further connect coursework to real-world workflows. In Theory and Sight Singing, faculty will work to improve student scores by communicating clear expectations, providing consistent feedback, and

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reinforcing accountability for assignment completion and attendance. Additional review opportunities, guided practice sessions, and early intervention for struggling students may also help strengthen student understanding and overall performance. In Directing I, faculty will give the students an opportunity to study a specific director currently working on Broadway and look at their trajectory in achieving their level of professional success. In Costume History, faculty will revert to the previous lecture schedule. In Theatre History II, faculty will expand new review activities to other Theatre History courses.

Measure 2.2 (Knowledge/Skill/Ability)

Theatre/Dance productions allow students to exhibit skills learned in their coursework. The target is to have 80% of students attain a grade of $\geq 80\%$ on course assignments.

Finding. Target was met.

Analysis: In AC 2024-2025, the target was met with 85.75% of the students achieving a final grade of $> 80\%$ on course assignments. These changes had a direct impact on students' ability to exhibit skills learned in their coursework. In Musical Theatre, faculty posted on Moodle and actively encouraged students to plan when preparing for course assignments. In Costume Design, faculty had an early research requirement. Students were required to present research to the entire class which helped to broaden the research scope. In Theatre History, faculty increased student facilitations. In Concepts of Design, faculty structured criticism in class as well. These changes had a direct impact on students' ability to exhibit skills learned in their coursework.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. In Props Crafts, faculty assigned research-based prop design projects where students were given a theme, setting, or historical period to develop mood boards for props and set dressing. Students researched sources, selected materials, considered budget, and presented their design concepts to the class. The assignments in Theory & Sight Singing were rigorous and required a strong understanding of both conceptual knowledge and applied skills, which challenged many students throughout the course. Faculty supported student success through structured instruction, consistent feedback, and targeted interventions, helping the class achieve an overall 80% success rate. In Directing I, faculty had students work with each other in class giving feedback and criticism of each other's work, based on the era in which the play was set. In Costume History, the first half of the semester quiz grades averaged 72%. After reverting to the previous lecture schedule, quiz grades averaged 93%. In Applied Theatre, faculty assigned people to shows that they indicated interest in, so they were most invested in the collaborative process. Faculty reflected in postmortems as a group on each show that had numerous student designers to help everyone reflect and learn even if they were not involved in the show. In Theatre History I, faculty reworked the facilitation assignment to make it more creative.

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As a result of these changes in AC 2025-2026, the target was met with 88% of the students achieving a final grade of $\geq 80\%$ in course assignments. These changes had a direct impact on students' ability to exhibit skills learned in their coursework and how to receive feedback from others.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Props Crafts, faculty will maintain the projects and add more structured checkpoints to support research development and strengthen connections between concept, materials, and budget. In Theory and Sight Singing, faculty will improve the course by providing more scaffolded practice opportunities and breaking complex assignments into smaller, more manageable steps to support student mastery. Faculty will also increase early intervention efforts, offering additional feedback and support to struggling students before major assessments. In Directing I, faculty will have a director participate in a Zoom meeting so that they can explain their process and how they achieve their level of "realism" on stage. In Costume History, the faculty will maintain the previous lecture schedule. In Applied Theatre, most students had a good year and were the best collaborators that they could be at their various points in their education, so faculty will maintain these methods. In Theatre History I, faculty will rework facilitations in other classes.

SLO 3. Students will demonstrate the ability to analyze, interpret, create, and develop a unique point of view on theatrical topics.

Course Map: Tied to the course syllabus objectives.

THEA 2030 – Applied Theatre
THEA 2300 – Introduction to Theatre
THEA 3220 – Directing I
THEA 3330 – Lighting for the Stage
THEA 4230 – Musical Theatre Performance I
THEA 4250 – Auditions
THEA 4290 – Musical Theatre Performance II
THEA 4330 – Theatre History & Literature III
THEA 4350 – American Musical Theatre History & Literature
THEA 4450 – Scenic Rendering
THEA 4570 – Computer Aided Drafting
THEA 4610 – Costume Rendering

Measure 3.1. (Direct Knowledge)

Theatre/Dance coursework maintains criteria focused on developing students' ability to achieve analytical skills. The target is to have 75% of students attain a grade of $\geq 80\%$ on written assignments, presentations, or projects of an analytical nature.

Finding. Target was met.

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Analysis. In AC 2024-2025, the target was met with 85.43% of the students achieving a final grade of > 80% on written assignments, presentations, or projects of an analytical nature. These changes had a direct impact on students' ability to develop analytical skills. In Scenic Design, faculty included more designers from all over the world rather than only from US. In Costume Crafts, faculty used voting in class but begin the submission/voting process earlier in the semester. Script Analysis expanded our in-class session on studying season announcements and mission statements. In Computer Aided Drafting – Autocad, the faculty checked in with the students more often to make sure they are working on their projects and not falling behind. In Directing, faculty created online opportunities for them to watch and discuss/reflect on the performances they had viewed. In Introduction to Theatre, faculty reinforced deadlines and due dates and intervened earlier with students to help them improve or to assist with their exploration of different majors. In Sound Design, faculty required check-ins regularly on projects throughout the semester.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. In Scenic Rendering, faculty taught foundational rendering skills including line, value, texture, shape, perspective, color, and paint handling through structured demonstrations and in-class exercises. Each lesson focused on building comfort with a specific medium or concept and applying it to a theatre-based scenario. In Musical Theatre Performance I, faculty supported students through structured instruction, guided analysis, and frequent feedback that reinforced critical thinking and interpretive skills in theatrical and dance topics. Through consistent reinforcement of expectations and individualized support, most of the class successfully met the goal of demonstrating the ability to analyze, interpret, create, and develop a unique point of view. In Auditions, students gave written feedback on each other's performances in class. In Applied Theatre, faculty limited the amount of leeway the students were given to force students to attend as assigned more often. In Costume Rendering, faculty devoted an entire class meeting to the mathematical process used to proportionally scale an image. In Introduction to Theatre, faculty adjusted the number of written reflections and streamlined the assignments to be more focused papers and two fewer than before so that students were more focused on the quality rather than quantity of assignments. In Lighting for the Stage, faculty worked individually with each student to help them develop a voice. In Musical Theatre History, faculty streamlined the Midterm Exam.

As a result of these changes in AC 2025-2026, the target was met with 92.93% of the students achieving a final grade of $\geq 80\%$ on written assignments, presentations, or projects of an analytical nature. These changes had a direct impact on students' ability to develop analytical and research skills and to challenge themselves to look at art from a different perspective.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Scenic Rendering, faculty will refine lesson sequencing

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and incorporate more opportunities for students to apply multiple skills together in a single exercise. In Musical Theatre Performance I, faculty will improve outcomes by incorporating more frequent formative assessments and in-class checkpoints to ensure students are developing analytical and interpretive skills progressively rather than only at major assignments. Faculty will also expand opportunities for collaborative discussion and peer feedback to deepen students' critical thinking and strengthen their ability to articulate a unique point of view. In Auditions, faculty will discuss these results verbally in class to learn from each other's point of views. In Applied Theatre, faculty will reinforce good habits about attendance in the shops and working on shows. In Costume Rendering, faculty will restrict original image proportions to sizes that lend themselves to "easy math" lengths that divide easily into halves and quarters in the metric system. In Introduction to Theatre, faculty will add a choose your own event that would be the 4th response and would have more open-ended questions about one other event in theatre and dance to encourage them to explore more and get points for supporting theatre and dance in our community. In Lighting for the Stage, faculty will develop a way to track students' work hours outside of class. In Musical Theatre History, faculty will incorporate changes into Final Exam as well.

Measure 3.2 (Knowledge/Skill/Ability)

Theatre/Dance productions help develop a unique point of view on theatrical topics. The target is to have 85% of students attain a grade of $\geq 80\%$ in written assignments, presentations, or projects of a unique point of view.

Finding. Target was met.

Analysis. In AC 2024-2025, the target was met with 90.41% of the students achieving a final grade of $> 80\%$ in written assignments, presentations, or projects from a unique point of view. The implemented changes had a direct impact on students' ability to develop a unique point of view on theatrical and dance topics. In Scenic Design, the faculty kept the format of the class the same since it benefited the students so well. In Musical Theatre Performance II, students were challenged more by using repertory with harder music and choreography. In Costume Design, faculty included a texture palette but adjusted it to include a historical fabric/textile palette for historical projects. Theatre History I tried peer editing in class. In Computer Aided Drafting - AUTOCAD, faculty changed the tone of the class, trying to ensure success of all students by structuring the class around the abilities of the students. In Business of Theatre, faculty encouraged more people to take this class so that the in-class discussion could be more varied. In Introduction to Theatre, faculty encouraged more students to complete all the assignments. In Sound Design, faculty made the students defend their research.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in 2025-2026 to drive the cycle of improvement. In Scenic Rendering, faculty encouraged experimentation and individual approaches through in-class exercises rather than large projects. Students explored different techniques and materials, making choices about how to represent texture, space, and atmosphere in

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ways that supported a design idea. In Musical Theatre Performance I, faculty successfully supported students in Musical Theatre Performance through clear instruction, structured rehearsal processes, and consistent feedback that strengthened both written and performance-based work. Faculty also emphasized individualized coaching and revision opportunities, allowing students to refine their artistic choices and more effectively communicate a unique point of view through their work. In Directing I, in class discussions were guided to give and receive criticism on presentations. In Costume Rendering, students began each individual presentation with the question: "What are you proud of?" In tandem, students filled out a self-assessment for each rendering assignments covering pros/cons/future goals. These two steps helped students focus on their own rendering progress instead of comparing themselves to others. This helped the less experienced students value their progress, while preventing the more talented students from spinning their wheels. In Introduction to Theatre, faculty have given many visual examples of what to do or not to do with the final project and made them choose a script in November for the final presentation. In Lighting for the Stage, faculty gave clear communications of what each project entailed. In Theatre History III, faculty reworked the Manifesto Writing Assignment to include a performance component.

As a result of these changes in AC 2025-2026, the target was met with 95.31% of the students achieving a final grade of $\geq 80\%$ in written assignments, presentations, or projects of a unique point of view. These changes had a direct impact on students' ability to develop a unique point of view on theatrical and dance topics. Students showed how they are better at handling and expressing a balance between research and unique personal ideas; however, putting them on paper was still an issue.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Scenic Rendering, faculty will add a few cumulative exercises that allow students to combine techniques and further develop their individual visual approach. In Musical Theatre Performance I, faculty will strengthen outcomes by adding more staged checkpoints during projects, so students receive earlier feedback before final submissions or performances. Faculty will incorporate more peer critique and reflective writing so students will learn to evaluate and refine their own artistic choices more independently, which will deepen both the creativity and clarity of their point of view. In Directing I, students will present performances for outside professionals to gain feedback from working professionals. In Costume Rendering, faculty will have all students present all of their completed semester project and analyze their semester long progress for pros/cons/future goals during the final exam. In Introduction to Theatre, faculty may want to push the overview of the final project assignment to be a week or 2 earlier so students have more time to complete the assignment. In Theatre History III, faculty will incorporate these changes to other assignments in other courses.

SLO 4. Students will demonstrate their competency by exhibiting productions/performances for evaluation, portfolio reviews, juries, and/or by

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successful placement in approved internships/employment and/or continued education.

Course Map: Tied to the course syllabus objectives.

THEA 2370 – Drafting for Theatre

THEA 4250 – Auditions

THEA 4290 – Musical Theatre Performance II

Measure 4.1. (Direct Knowledge/Skill/Ability)

Demonstration of knowledge and skills through practical application. The target is to have 90% of students attain a final grade of $\geq 90\%$ on their capstone experience courses.

Finding. Target was met.

Analysis. In AC 2024-2025, the target was met with 97.2% of the students achieving a final grade of $> 90\%$ on their capstone experience courses. The implemented changes had a direct impact on students' demonstration of knowledge and skills through practical application. In Scenic Design, faculty considered bringing more directors into the class to work with the students. In Musical Theatre Performance II, faculty looked to include challenging repertory for the students registered for the course tailoring the work to the needs of the students. In Summer Theatre Works, whenever employers called for a reference for one of our students, faculty inquired about any additional available positions. In Applied Theatre course, faculty moved to weekly check-ins to ensure students success. In Applied Theatre, technical students maintained the assigning process.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. In Drafting for Theatre, faculty focused on introducing foundational drafting skills as a base for further study, as well as covered basic terminology, types of drawings, drawing views, and tools. Each class centered on a specific concept (layout, line weight and hierarchy, legibility, visual cohesion) with in-class exercises to build greater understanding. Students then applied these skills through two drawing sets. The first focused on a simple platform with flats, introducing plan, elevation, side view, and section. After midterm, students developed a second, more complex drawing set featuring a wall with stairs, doors, and windows, incorporating dimensioning and more real-world application. In Musical Theatre Performance II, faculty designed assignments to progressively build the analytical, creative, and technical skills required for the capstone experience, ensuring students were well-prepared for advanced-level expectations. Through scaffolded projects, iterative feedback, and applied performance or research tasks, students developed the ability to synthesize prior learning into cohesive, high-level final work. In Auditions, presentations were open for the public to view at any point, and faculty asked a respondent to give feedback on the students' auditions.

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As a result of these changes in AC 2025-2026, the target was met with 96.67% of the students achieving a final grade of $\geq 90\%$ on their capstone experience courses. These changes had a direct impact on students' demonstration of knowledge and skills through practical application. The students were able to demonstrate their dedication to the program and work outside of the classroom setting successfully.

Decision. In AC 2025-2026, the target was met. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Drafting for Theatre, faculty will continue refining the progression from foundational exercises to applied drawing sets and incorporate more opportunities for students to evaluate clarity and usability of their drawings. In Musical Theatre Performance II, to improve outcomes further, faculty will add a formal capstone proposal or midpoint review where students present their concepts early for structured feedback before final development. This would help identify gaps sooner, refine project direction, and ensure stronger alignment with capstone expectations before the final submission. In Auditions, faculty will ask a working professional to give feedback through a videoed audition submitted to them for a job.

SLO 5. Students will develop an appreciation and accepting attitude towards social responsibility, respect for the art, artistic standards and judgment, professional discipline, and interaction with other communities and cultures.

Course Map: Tied to the course syllabus objectives.

MUS 1910 – Class Voice

THEA 2300 – Introduction to Theatre

THEA 2320 – Acting Technique I

THEA 3120 – Stage Management

THEA 4050 – Costume History

THEA 4280 – Special Problems in Performance & Directing

Measure 5.1. (Direct Knowledge)

Theatre/Dance coursework maintains criteria focused on developing students' growth and appreciation of their art and craft and their place as artists in society. The target is to have 75% of students attain a grade of $\geq 80\%$ in their disposition and professionalism as well as their understanding of how performances affect and impact the community.

Finding. Target was met.

Analysis. In AC 2024-2025, the target was met with 86.92% of the students achieving a grade of $> 80\%$ on their disposition and professionalism, as well as their understanding of how performances affect and impact the community. Class Voice faculty reminded the students that mistakes can happen in a performance class. It is appropriate not to be

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perfect. In Costume Crafts, faculty included time for students to teach the class or demonstrate their chosen craft to the rest of the class. In Acting Shakespeare, faculty changed due dates so that they are due more quickly following each performance. In Acting I, faculty allowed for more discussion and reflection on what was successful and what could be improved upon. Portfolio class maintained the structure of class as it is working well. In Sound Reinforcement, the faculty evaluated more professional designers.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. In Class Voice, faculty supported student success through consistent modeling of professional standards, clear expectations for rehearsal etiquette, and regular feedback focused on both technique and performance preparation. Through individualized vocal coaching, structured practice goals, and ongoing encouragement of disciplined study habits, a strong majority of students were able to meet or exceed course expectations and demonstrate success in the course. In Acting I, each student shared a presentation that was a physical presentation of where they were when they entered college. Each audience member provided written feedback on what they saw. In Costume History, faculty let students choose their own unique topic for our Nonwestern Culture's project. This allowed students to research something they were interested in yet ensured a broad scope of cultures during the presentations. In Introduction to Theatre, students viewed info on theatre from a variety of sources, watched our productions and reflected on them, and produced their own piece in New Faces. So much variation helped all learners succeed. Faculty announced the upcoming dates for class and the entire department to help the 1st year students at the start of every single class period. In Special Problems, faculty helped students build websites and resumes alongside the seniors preparing them for the professional world. In Special Problems (Acting Ibsen/Chekhov), faculty asked students to submit rehearsal logs and self-assessments.

As a result of these changes in AC 2025-2026, the target was met with 93.58% of the students achieving a grade of $\geq 80\%$ on their disposition and professionalism as well as their understanding of how performances affect and impact the community. These changes had a direct impact on students' growth and appreciation of their art and craft and their place as artists in society.

Decision. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. In Class Voice, to improve outcomes further, faculty will incorporate more frequent recorded practice submissions so students can self-assess progress over time and receive targeted feedback between lessons. Faculty will add structured peer listening and critique activities to help students develop stronger evaluative skills and reinforce technical and performance improvements more consistently. In Acting I, faculty will direct verbal feedback to gain insight into what worked and what did not work for the audience. In Costume History, faculty will make a list of tribal peoples throughout the world with rich textile traditions to help students know where to begin before committing to a region without knowing the available research from the region. In Introduction to

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Theatre, faculty will focus on those that struggle with New Faces since that is the earliest indicator that they may need extra support. In Special Problems, faculty will investigate making this class a bi-annual offering. Students took the content from this class and immediately applied it to professional life. In Acting Ibsen/Chekhov, faculty will incorporate these changes into Acting Shakespeare course as well.

Measure 5.2. (Knowledge/Skill/Ability)

Participation in theatre productions allows students to develop an appreciation of their social responsibilities as artists and crafts-people. The target is to have 85% of students attain a grade of $\geq 85\%$ in Applied Theatre.

Finding. Target was met.

Analysis. In AC 2024-2025, the target was met with 95% of the students achieving a grade of $> 85\%$ in Applied Theatre. These changes had a direct impact on students' ability to develop an appreciation of their social responsibilities as artists and craftspeople. In Costume Design, faculty included a mid-semester due date where students presented research on their final project. This prevented procrastination on a project that is meant to encompass the entire semester. Applied Theatre maintained practices since the students were successful. Sound Reinforcement faculty let students set the collaboration parameters of one project. These changes had a direct impact on students' ability to develop an appreciation of their social responsibilities as artists and craftspeople.

Based on the analysis of the AC 2024-2025 results, the faculty implemented the following changes in AC 2025-2026 to drive the cycle of improvement. Through ongoing vocal coaching, modeled artistic standards, and constructive feedback, students developed a stronger appreciation for their craft and demonstrated growth in professionalism and collaborative engagement within the classroom environment. Faculty broke down all assignments and had some progressive due dates. At the end of the semester, students spent several workdays to prepare one large binder that could be considered as a portfolio-ready stage management book.

As a result of these changes in AC 2025-2026, the target was met with 97.67% of the students achieving a grade of $\geq 85\%$ in Applied Theatre. These changes had a direct impact on students' ability to develop an appreciation of their social responsibilities and artists within the department.

Decision. Based on the analysis of the AC 2025-2026 results, the faculty will implement the following changes in AC 2026-2027 to drive the cycle of improvement. To improve results further in Class Voice, faculty will incorporate more structured reflection activities where students connect vocal technique to professional discipline, artistic standards, and personal accountability in their progress. All students turned in the assignments, but each had varying assignments where they did not understand the paperwork that was being turned in and lost a good deal of points. Faculty had examples of each but believe

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that an earlier due date for 3 assignments including 1 that most of the class lost points on would help to guide their workdays a bit more. Faculty got very few questions on the assignments from the students during the workdays, so faculty need to have them work on the parts that are harder for them earlier in the process.

Comprehensive Summary of Key evidence of seeking improvement based on the analysis of the results. The following reflects all the changes implemented to drive the continuous process of seeking improvement in AC 2025-2026. These changes are based on the knowledge gained through the AC 2024-2025 results analysis.

- In Measure 1.1, in Scenic Painting the faculty focused on hands-on, process-based learning where students developed technical painting skills through structured in class demos and practice. Emphasizing control, consistency, observation, and repeatable techniques, with regular feedback and demonstrations. In Voice Major Study, faculty assigned repertoire at the beginning of the semester and included benchmark dates on the syllabus indicating when material was expected to be prepared and memorized. In Auditions, faculty created opportunities for the students to record themselves auditioning via video recorded as well as in person. In Stagecraft, faculty reminded students about getting hours in the shop and providing handouts for any in class projects assisted in students' success. In Wig Design, faculty flipped the teaching order of two setting techniques, teaching rollers before pin curls. While historically pin curls preceded rollers, students responded better learning the more familiar roller technique first. Having mastered one method, students were more confident attempting the more difficult historical method. This was especially true for students with less wig experience. In Stage Management, faculty covered the whole process of stage management with a theoretical show but mimicked rehearsals and the process in class to be very hands on. In Concepts of Design, faculty encouraged communication through verbal discussion and written projects in class, as well as presenting orally to the class.
- In Measure 1.2, in Scenic Painting, faculty used guided questioning and one-on-one check-ins to have students articulate their process and decision-making. Students developed their own paint steps for each project and were required to clearly communicate their approach before and during execution. In Directing I, opportunities were given for the students to respond in a written manner to the mainstage performances in our season. In Stagecraft, faculty reminded students about getting hours in the shop and providing handouts for any in class projects assisted in students' success. In Stage Management, faculty mimicked rehearsals and the process of Stage Management in class to be very hands-on so the written work was more practical in nature. In Concepts of Design, faculty reviewed examples of the project and talked about how to write the assignments well.
- In Measure 2.1, in Props Crafts, faculty focused on giving students a broad understanding of the prop designer role and the structure of the field. The

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covered different types of props artisans, how they work and collaborate, and what the prop design and build process looks like from concept to execution. In Theory and Sight Singing, faculty clearly outlined expectations in the syllabus and on online platforms. Faculty also regularly reminded students to review their grades and upcoming deadlines while upholding firm standards for the punctual submission of coursework. Faculty additionally reached out to students who were struggling to offer support, clarification, and strategies for improvement. In Directing I, faculty assigned a presentation on the History of a Director and how they became professionals within the industry. In Costume History, faculty increased the number of time periods covered to include the 1980's and 1990's. This required lowering the number of design projects and increasing the number of quizzes and reducing/combining some earlier time periods. In Theatre History II, faculty tried new review exercises before each exam.

- In Measure 2.2, in Props Crafts, faculty assigned research-based prop design projects where students were given a theme, setting, or historical period and developed mood boards for props and set dressing. Students researched sources, selected materials, considered budget, and presented their design concepts to the class. The assignments in Theory and Sight Singing were rigorous and required a strong understanding of both conceptual knowledge and applied skills, which challenged many students throughout the course. Faculty supported student success through structured instruction, consistent feedback, and targeted interventions, helping the class achieve an overall 80% success rate. In Directing I, faculty had students work with each other in class giving feedback and criticism on each other's work, based on the era in which the play was set. In Costume History, in the first half of the semester, quiz grades averaged 72%. After reverting to the previous lecture schedule, quiz grades averaged 93%. In Applied Theatre, faculty assigned people to shows that they indicated interest in, so they were most invested in the collaborative process. Faculty reflected in postmortems as a group on each show that had numerous student designers to help everyone reflect and learn even if they were not involved in the show. In Theatre History I, faculty reworked the facilitation assignment to make it more creative.
- In Measure 3.1, in Scenic Rendering, faculty taught foundational rendering skills including line, value, texture, shape, perspective, color, and paint handling through structured demonstrations and in-class exercises. Each lesson focused on building comfort with a specific medium or concept and applying it to a theatre-based scenario. In Musical Theatre Performance I, faculty supported students through structured instruction, guided analysis, and frequent feedback that reinforced critical thinking and interpretive skills in theatrical and dance topics. Through consistent reinforcement of expectations and individualized support, most of the class successfully met the goal of demonstrating the ability to analyze, interpret, create, and develop a unique point of view. In Auditions, students gave written feedback on each other's performances in class. In Applied Theatre, faculty limited the amount leeway the students were given, and this

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forced students to come in as assigned more often. In Costume Rendering, faculty devoted an entire class to mathematical process used to proportionally scale an image. In Introduction to Theatre, faculty adjusted the number of written reflections and streamlined it to be more focused papers and 2 fewer than in previous semester so that students are more focused on the quality of their assignments than the quantity. In Lighting for the Stage, faculty worked individually with each student to help them develop a voice. In Musical Theatre History, faculty streamlined the Midterm Exam.

- In Measure 3.2, in Scenic Rendering, faculty encouraged experimentation and individual approach through in-class exercises rather than large projects. Students explored different techniques and materials, making choices about how to represent texture, space, and atmosphere in ways that supported a design idea. In Musical Theatre Performance I, faculty successfully supported students in Musical Theatre Performance through clear instruction, structured rehearsal processes, and consistent feedback that strengthened both written and performance-based work. Faculty also emphasized individualized coaching and revision opportunities, allowing students to refine their artistic choices and more effectively communicate a unique point of view through their work. In Directing I, in class discussions were guided to give and receive criticism on presentations. In Costume Rendering, students began each individual presentation with the question: "What are you proud of?" In tandem, students filled out a self-assessment for each rendering assignment covering pros/cons/future goals. These two steps helped students focus on their own rendering progress instead of comparing themselves to others. This helped the less experienced students value their progress, while preventing the more talented students from spinning their wheels. In Introduction to Theatre, faculty had given many visual examples of what to do or not to do with the final project and made them choose a script in November for the final presentation. In Lighting for the Stage, faculty gave clear communications of what each project entailed. In Theatre History III, faculty reworked the Manifesto Writing Assignment to include a performance component.
- In Measure 4.1, in Drafting for Theatre, faculty focused on introducing foundational drafting skills as a base for further study. The covered basic terminology, types of drawings, drawing views, and tools. Each class centered on a specific concept (layout, line weight and hierarchy, legibility, visual cohesion) with in-class exercises to build understanding. Students then applied these skills through two drawing sets. The first focused on a simple platform with flats, introducing plan, elevation, side view, and section. After midterm, students developed a second, more complex drawing set featuring a wall with stairs, doors, and windows, incorporating dimensioning and more real-world application. In Musical Theatre Performance II, faculty designed assignments to progressively build the analytical, creative, and technical skills required for the capstone experience ensuring students were well-prepared for advanced-level expectations. Through scaffolded projects, iterative feedback, and applied performance or research tasks, students developed the ability to synthesize prior

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learning into cohesive, high-level final work. In Auditions, presentations were open to the public to view at any point, and faculty asked a respondent to come and provide feedback on their auditions.

- In Measure 5.1, in Class Voice, faculty supported student success through consistent modeling of professional standards, clear expectations for rehearsal etiquette, and regular feedback focused on both technique and performance preparation. Through individualized vocal coaching, structured practice goals, and ongoing encouragement of disciplined study habits, a strong majority of students were able to meet or exceed course expectations and demonstrate success in the course. In Acting I, each student shared a presentation that was a physical presentation of where they were when they entered college. Each audience member provided written feedback on what they saw. In Costume History, faculty let students choose their own unique topic for the Nonwestern Culture's project. This allows students to research something they were interested in yet ensured a broad scope of cultures during the presentations. In Introduction to Theatre, students reviewed information on theatre from a variety of sources, watched our productions and reflected on them, produced their own piece in New Faces and with so much variation it helped all learners succeed. Faculty announced the upcoming dates for class and the whole department to help the 1st year students at the start of every single class period. In Special Problems, faculty helped students build websites and resumes alongside the seniors preparing them for the professional world. In Special Problems (Acting Ibsen/Chekhov), faculty asked students to submit rehearsal logs and self-assessments.
- In Measure 5.2, through ongoing vocal coaching, modeled artistic standards, and constructive feedback, students developed a stronger appreciation for their craft and demonstrated growth in professionalism and collaborative engagement within the classroom environment. Faculty broke down all assignments and had some progressive due dates with several workdays to prepare so that by the end of the semester, the students had a portfolio-ready stage management book.

Plan of action moving forward.

- In Measure 1.1, in Scenic Painting, faculty will refine project structures and incorporate more peer critique to strengthen student communication about their work. In Voice Major Study, faculty will provide regular reminders to help facilitate appropriate pacing and timely completion of course requirements. Faculty will also incorporate targeted feedback and individualized guidance to address student weaknesses and strengthen overall performance. In Auditions, faculty will give an opportunity for students to send their audition videos to people working in the industry currently. In Stagecraft, faculty will move forward with reminding students about getting shops hours. Faculty will add in check-ins at 5-week grades and 10 weeks. In Wig Design, faculty will maintain this teaching order and separate the water wave technique from the pin curl technique leaving pin curl technique as its own stand-alone class. In Stage Management, faculty will add a

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component of line notes, possible costume fittings scheduling, and contact lists in email since we talk about them, but they do not do any of the tasks unless they are a stage manager for a production. In Concepts of Design, faculty will facilitate the conversation and help guide students towards good topics instead of just expecting them to come up with them.

- In Measure 1.2., in Scenic Painting, faculty will use process-based questioning and add more structure opportunities for students to share and compare their approach with peers. In Directing I, faculty will include the Second Season and current CAPA performances for them to respond to in a similar written manner. In Stagecraft, faculty will move forward with reminding students about getting shops hours and will add in check-ins at 5-week grades and 10 weeks. In Stage Management, faculty will add 1 more day into the schedule for blocking practice; we are often limited to 3 days on stage by our schedule, but would prefer one more day for that so we can go at a slower pace on the first day so their blocking notation in the script is more accurate. In Concepts of Design, faculty will possibly consider allowing rewrites on papers about shows.
- In measure 2.1, in Props Crafts, faculty will reinforce this foundation and incorporate more examples from professional practice to further connect coursework to real-world workflows. In Theory and Sight Singing, faculty will improve student scores by communicate clear expectations, providing consistent feedback, and reinforcing accountability for assignment completion and attendance. Additional review opportunities, guided practice sessions, and early intervention for struggling students may also help strengthen student understanding and overall performance. In Directing I, faculty will give the students an opportunity to study a specific director currently working on Broadway and look at their trajectory in achieving their level of professional success. In Costume History, faculty will revert to the previous lecture schedule. In Theatre History II, faculty will expand new review activities to other Theatre History courses.
- In Measure 2.2, in Props Crafts, faculty will maintain these projects and add more structured checkpoints to support research development and strengthen connections between concept, materials, and budget. In Theory and Sight Singing, faculty will improve the course by providing more scaffolded practice opportunities and breaking complex assignments into smaller, more manageable steps to support student mastery. Faculty will also increase early intervention efforts, offering additional feedback and support to struggling students before major assessments. In Directing I, faculty will have a director participate in a Zoom meeting during which they will explain their process and what they have done to achieve their level of "realism" on the stage. In Costume History, the faculty will maintain the previous lecture schedule. In Applied Theatre, most students had a good year and were the best of collaborators that they could be at their various points in their education, faculty will maintain these methods. In Theatre History I, faculty will rework facilitations in other classes.
- In Measure 3.1, in Scenic Rendering, faculty will refine lesson sequencing and incorporate more opportunities for students to apply multiple skills together in a single exercise. In Musical Theatre Performance I, faculty will improve outcomes

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by incorporating more frequent formative assessments and in-class checkpoints to ensure students are developing analytical and interpretive skills progressively rather than only at major assignments. Faculty will also expand opportunities for collaborative discussion and peer feedback to deepen students' critical thinking and strengthen their ability to articulate a unique point of view. In Auditions, faculty will discuss these results verbally in class to learn from each other's point of views. In Applied Theatre, faculty will re-enforce good habits about coming into the shops and working on shows. In Costume Rendering, faculty will restrict original image proportions to sizes that lend themselves to "easy math" lengths that divide easily into halves and quarters in the metric system. In Introduction to Theatre, faculty will add in "a choose your own event" that would be the 4th response and would be more open-ended questions about one other event in theatre and dance to encourage them to explore more and get points for supporting theatre and dance in our community. In Lighting for the Stage, faculty will develop a way to track student's work hours outside of class. In Musical Theatre History, faculty will incorporate changes into Final Exam as well.

- In Measure 3.2, in Scenic Rendering, faculty will add a few cumulative exercises that allow students to combine techniques and further develop their individual visual approach. In Musical Theatre Performance I, faculty will strengthen outcomes by adding more staged checkpoints during projects, so students receive earlier feedback before final submissions or performances. Faculty will incorporate more peer critique and reflective writing so students learn to evaluate and refine their own artistic choices more independently, which would deepen both creativity and clarity of their point of view. In Directing I, students will present performances for outside professionals to gain feedback from working professionals. In Costume Rendering, faculty will have all students present all their projects for the semester and analyze their semester-long progress for pros/cons/future goals during the final exam. In Introduction to Theatre, faculty may want to push our overview of the final project assignment to be a week or 2 earlier so students have more time to complete the assignment if they choose to do so. In Theatre History III, faculty will incorporate these changes into other assignments in other courses.
- In Measure 4.1, in Drafting for Theatre, faculty will refine the progression from foundational exercises to applied drawing sets and incorporate more opportunities for students to evaluate clarity and usability of their drawings. In Musical Theatre Performance II, to improve outcomes further, faculty will add a formal capstone proposal or midpoint review where students present their concepts early for structured feedback before final development. This will help identify gaps sooner, refine project direction, and ensure stronger alignment with capstone expectations before the final submission. In Auditions, faculty will ask a working professional to provide feedback through a submitted videoed audition sent to them.
- In Measure 5.1, in Class Voice, to improve outcomes further, faculty will incorporate more frequent recorded practice submissions so students can self-assess progress over time and receive targeted feedback between lessons. Faculty will add structured peer listening and critique activities to help students

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develop stronger evaluative skills and reinforce technical and performance improvements more consistently. In Acting I, faculty will direct verbal feedback to gain insight into what worked and what did not work for the audience. In Costume History, faculty will make a list of tribal peoples throughout the world with rich textile traditions so that a student will know where to start before committing to a region without knowing the available research there. In Introduction to Theatre, faculty will focus on those that struggle with New Faces since that is the earliest indicator that they may need extra support. In Special Problems, faculty will investigate making this class a bi-annual offering. Students took the content from this class and immediately applied it to professional life. In Acting Ibsen/Chekhov faculty will incorporate these changes into Acting Shakespeare course as well.

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