

Date: May 1, 2006

To: Dean Gary Sandefur

From: Mike Vanden Heuvel, Chair

Re: "Report on Assessment of Student Learning" (Department of Theatre and Drama)

Attached please find a revised Assessment Plan that will guide the Department of Theatre and Drama's next formal student assessment beginning Spring 2007. The Department last reported the results of its assessment in February, 2003, but in the intervening time changes in staffing, curriculum and strategic planning have motivated a new assessment next year using the benchmarks contained in this document and new technologies and formats for obtaining data.

Theatre and Drama, as the accompanying document makes clear, remains a popular liberal arts major (and increasingly one that is completed in conjunction with another major) that combines traditional liberal learning (in such areas as historical awareness, critical thinking, communication skills, creative artistry, and so on) with practical training in the various elements of theatrical production. We continue both to attract a stable number of undergraduate majors (between 100-125) and graduate students among our several MFA areas as well as in the MA and Ph.D. Our graduation rates remain stable at the undergraduate level (approximately 30 per year, most of whom graduate in 4 years), and have actually improved quite dramatically in the graduate programs in the last decade (around 10 MFA actors every three years; 3-5 design majors per year, the same number of MAs, and between 2-7 PhDs per year)..

Our learning objectives, because they vary considerably from one area to another, are described separately under the different curricular entities (Acting/Directing; Technology and Design; Theatre Research). However, we have also provided the general objectives by which all our teaching, productions, and student progress are assessed.

As we have expanded our faculty and staff FTEs in recent years through a combination of partner hires and new positions, we have been waiting for the pieces to fall into a pattern stable enough to launch new programmatic initiatives and to assess the function and success of existing programs. For instance, we have used a Baldwin Grant (with Professor Manon van de Water as P.I.) to develop a yearly touring production of our Theatre for Youth offerings, as well as curricular support for it within the Department. That grant will expire after next year, and we will certainly look closely at the assessment data collected during the three years of the grant to evaluate the future of the project. Similarly, with the addition of Professor Patrick Sims and his Theatre for Social and Cultural Awareness program, we have allowed the program to evolve through two cycles of the course offerings and several manifestations of his workshops in the relatively "safe" (and more easily assessable) environment of the campus, touring his work to the Medical School, Law School, PEOPLE Program, and other units. TCSA, too, will be assessed

next year, and the challenge will be how best to incorporate it into our existing program of more traditional theatre production. In both cases (TYA and TCSA), there is widespread support within the Department to feature these new learning modes and forms of theatrical practice in the future.

In the meantime, we have been gathering data using our 1996 Assessment Plan and from various reviews and accreditation documents, although we have fallen away from regular collation and evaluation of the data. We have always archived our student portfolios and written projects (theses, dissertations), as well as keeping a video library of University Theatre productions, to use in evaluating our success in reaching the teaching and training benchmarks set in earlier Assessment Plans. We normally conduct final graduate exams and defenses as an informal exit interview, for instance, asking MFA students to write theses that focus on their process and evaluate their personal degree of success through these programs. At the undergraduate level, we always make available a hard-copy assessment form, but as we have not formally required compliance in filling it out, the returns have been sporadic, though useful.

Next Spring, therefore, we will turn in earnest to gathering and collating data from existing archives, as well as deploying Web surveys of graduating students and alumni to derive a more coherent sense of the Department's success at meeting standards over the past four years. These data will first be evaluated and synopsisized by our Curriculum Committee before being presented to the Executive and finally, with general recommendations, to the faculty and staff as whole. At that point, areas will take time to discuss the data and recommendations, and we will meet for a Fall, 2007 retreat at which to implement specific strategies, benchmarks and goals.

I hope that gives a fair indication of the current state of our assessment activities. Please don't hesitate to contact me if you have any questions.

DEPARTMENT OF THEATRE AND DRAMA
College of Letters and Science
University of Wisconsin-Madison
REVISED ASSESSMENT PLAN
May 1, 2006

INTRODUCTION

In response to Dean Gary Sandefur's charge, the Department of Theatre and Drama has updated its 1996 undergraduate assessment plan and formalized an assessment plan for graduate programs. We understand that the process of developing an assessment plan involves the following four steps:

- I.** We need to articulate learning goals and issues for our programs.
- II.** We need to identify and describe instruments or strategies for assessing student achievement at important stages in the programs. These methods should measure the extent to which we achieve the goals specified in step 1.
- III.** We need to assign responsibility for initiating and conducting assessment activities in our programs, for interpreting the results, and for implementing change as indicated.
- IV.** We need to establish a realistic timetable for achieving the previous three steps and for maintaining ongoing assessment practices.

Each of the four sections below addresses one of these issues.

I. LEARNING GOALS AND OBJECTIVES

The most recent revision of the 2002 "Vision Statement" describes the Department of Theatre and Drama as a collaborative community of artists and scholars—faculty, staff, and students—aiming to achieve the highest level of excellence in their teaching and learning, research and creative endeavors, and outreach to the community and the state, nation, and the world.

Our strong faculty and staff across the Department's three areas of Acting/Directing, Design/Technology, and Theatre Research make the Department of Theatre and Drama uniquely positioned among its Big Ten peers to teach and study theatre and drama as a liberal art at an undergraduate level and to offer advanced pre-professional training at the MA, MFA, and PhD levels.

We aim to prepare our undergraduate students for a lifetime of successful engagement with the theatre. We provide an intellectual, practical, and experiential knowledge of the performing arts, a working knowledge of the craft, discipline, and thinking (both historical and critical) it requires, and a deep appreciation for the collaborative art of the theatre.

We aim to prepare our graduate students for successful 21st-century careers in the theatre and academia as actors, directors, designers, technicians, scholars, and teachers.

Through production and scholarship we aim to excite, entertain, pose questions, challenge assumptions, critically examine values and beliefs, and expand global perspectives. Our production programs and

theatre spaces serve as instructional laboratories for our classrooms and studios as well as provide an interface with the communities that make up our audiences.

Through outreach to the campus and regional community we aim to amplify the Wisconsin Idea, particularly by using theatrical performance to address societal issues through multidisciplinary and multicultural approaches, and to increase lifelong learning opportunities for Wisconsin citizens of all ages.

Through our curriculum and production season, research, and creative activity, as well as through international programs for students and artists, we actively seek a diverse and global perspective in our classrooms, studios, and theatres.

A. Undergraduate Assessment

Our assessment of the undergraduate curriculum must take into account the goals of the students who pursue it. Our majors fall into three categories: those who plan to go on to graduate school in Theatre and Drama; those who plan to stop at the bachelor's level and seek employment in theatres and other situations where they can use their knowledge; and those who plan to seek employment or advanced study outside of the field of Theatre and Drama.

The Department subdivided the objectives of the undergraduate major into two types: basic skills and knowledge goals (because theatre combines both theory and practice, these are indivisible) and critical thinking goals.

The basic skills and knowledge goals we expect of all of our students are:

- An understanding of theatre and drama as complex and interrelated forms of art, which involves knowledge of performance, production, design, literary, historical, and theoretical practices globally
- The ability to understand and appreciate world canons of dramatic literature, and a basic familiarity with those canons
- The ability to understand and view theatre in its global historical development;
- The ability to acquire a basic level of skill in, understanding of, and knowledge about theatre practice, including acting, directing, design, and technology
- The ability to write competently about theatre and performance
- The ability to perform basic research tasks in theatre and dramatic literature
- Knowledge of, through participation in, theatrical production practices

In addition to acquiring specific skills and knowledge, we expect undergraduates majoring in Theatre and Drama to develop certain important higher skills which allow them to synthesize what they have learned in a variety of courses and creative work. The goal here is to assist in creating an active participant in the field and even possibly a creator of new knowledge. The critical thinking goals are:

- The ability to read critically and independently about theatre and drama
- The ability to assess live performance critically
- The ability to communicate ideas about theatre clearly, through written documents, oral presentations, and creative work
- The ability to formulate hypotheses for research, based on reading, observing, and thinking
- The ability to work creatively and collaboratively, as part of a production "team," based on training in theatre practice, whether in acting, directing, design, or technology

The specific knowledge we believe is essential for an undergraduate degree in Theatre and Drama is obtained primarily through courses and seminars offered in our Department and the related departments of literature, communication arts, dance, art, and art history, among others. However, the skills we expect undergraduates to acquire are often learned in a much broader context, through general education courses in communication and quantitative reasoning and through writing intensive courses offered throughout the College. Teaching the ability to think critically is part of the task of every course in the Department.

We expect that undergraduates will acquire the specific knowledge necessary for a major in Theatre and Drama through taking the required courses. These courses constitute a basic "core" of courses that pertain to both options in the major: the Individual Emphasis Option and the Acting Specialist Option.

ALL STUDENTS TAKE ONE ACTING COURSE

PRODUCTION CORE

- 161, Backstage Lab I
- 162, Production Lab
- An advanced production course

THEATRE RESEARCH CORE

- 120, Introduction to Theatre and Dramatic Literature
- 224, History of Theatrical Production
- 324, Traditions in Dramatic Literature
- 424, Contemporary World Theatre and Dramatic Literature

Students complete the major by taking courses prescribed for one of the two options in the major as described in our requirements for the major. (We attach copies of these requirements as appendices to this report).

B. Graduate Assessment

Our assessment of our graduate programs varies according to the goals of each graduate degree program.

MFA programs in Design and Technology

Learning Goals and Objectives

- The ability to work collaboratively and in a professional manner with fellow production staff and artisans
- Acquisition of specific skills and techniques of communication, conceptualization, visualization, and technical planning and application as required by the role of designer or technologist in productions
- Development of processes of research, creative synthesis, and management of resources in a viable way
- Familiarity with the canons and genres of the theatre, both national and international in a diverse range
- The ability to think critically and analytically about theatre in its various aspects
- The ability to articulate ideas in a written format, along with the appropriate techniques of research

- The development of professional portfolios in the context of presentation and career promotion in the theatre

We expect that graduates, in consultation with their lead advisors, will take courses that cover the above objectives for skills, experience, and artistry. We also offer the opportunity for graduates to approach University Theatre as a laboratory in which to test skills, practical applications, and creative vision in a collaborative context.

All MFA's in Design and Technology take Theatre 670/970, Collaborative Design/Tech Studio every fall semester. They also take intermediate and advanced courses in their respective career disciplines. In addition, during the fall semester of their second year, they take Theatre 700 as an introduction to advanced writing and research; the class is intended to provide training in design research, critical thinking, and the collaborative process, as well as to prepare students for the MFA thesis paper required for graduation from the program. In the course of their three-year program they also take classes in humanities, literature and theatre history. They are further given the opportunity to take related courses both in and outside the Department to round out their familiarity with stage skills and research.

MA and PhD programs in Theatre Research

Learning Goals and Objectives

- Thorough familiarity with the theory, history, and practice of drama and theatre as collaborative cultural forms
- Historical understanding of the diverse global locations of theatre and the intercultural contact between theatre traditions, especially in the modern and contemporary periods
- Understanding of the connection of drama and theatre to other forms of literature, art, and performance
- Intensive training in the methods and materials of theatre research and writing, leading to original scholarly projects that range in complexity from term papers to theses and dissertations
- Understanding of theatre-as-practice through participation in the production process
- Broad-based preparation for future careers as theatre scholars, teachers, and practitioners
- Professionalization in the discipline of theatre through participation in conferences and submission of work to scholarly journals

The MA and PhD programs in Theatre Research provide advanced training in the theory, history, and practice of drama and theatre as literary and performance genres. In their first semester of study, students in both tracks take 700, Introduction to Research in Theatre, to familiarize themselves with the methods and materials of theatre research and writing. The course also brings them together with MFA students in Acting/Directing and Design/Technology, thus providing a concrete forum for the study of theatre as a collaborative art that involves both text and performance. Thereafter, MA students in Theatre Research construct an individualized program of study culminating in a thesis. PhD students take a range of lecture/discussion and seminar-style courses in dramatic literature, history, and theory within the Department of Theatre and Drama; construct a Minor on the basis of courses taken in other related disciplines; and fulfill foreign-language requirements. They are admitted to doctoral candidacy after an oral exam based on a portfolio of research papers (Prelim A), followed by a dissertation proposal defense (Prelim B), and the final dissertation defense. MA and PhD students also participate in the production process by serving as actors, dramaturgs, and/or design/technology assistants for University Theatre, the production wing of the Department.

The graduate program in Theatre Research meets these goals primarily through coursework requirements, diversity of course content, multifaceted training in research and teaching, and careful advising and mentorship.

MFA programs in Acting and Directing

The MFA program in acting aims to produce skilled and competent actors who are ready to pursue professional careers on the stage and also, if they so choose, to practice their craft in a studio or classroom environment. By obtaining a strong base in classical text-based and Stanislavski acting techniques, balanced with emerging theories of acting, Asian stage disciplines, the study of other non-Western theatres, and studies in theatre for cultural and social awareness, graduates of the program should be articulate and capable theatre professionals who are able to connect theatre practice with larger issues of cultural and international representation.

The MFA program in directing aims to produce skilled and competent directors who are ready to follow a professional career path or to direct in a teaching situation. Students are required to demonstrate extensive knowledge in the following areas:

- Directing Techniques--Students are required to demonstrate the ability to analyze scripts, develop conceptualization, and integrate their interpretation into the overall production, while providing an artistically inclusive environment for production collaborators. Therefore, students are expected to demonstrate an understanding and knowledge of vocabulary in the areas of acting and design.
- Play Analysis--Students are expected to possess an advanced knowledge of text analysis based on a comprehensive knowledge of dramatic literature, its structure and aesthetics, thus creating a basis for artistic interpretation helpful in directing new works, adaptations and both conventional and non-conventional presentations.
- Dramatic Literature, Theatre History, and Theory--Students should have a comprehensive knowledge of dramatic literature, representative works of various periods, an overall view of theatre history and its significance to world events, and prominent theories of theatre.

II. CONCERNING THE NATURE AND METHODS OF ASSESSMENT

Our description of methods of assessment is based on the following assumptions and observations:

- A. The Department of Theatre and Drama has many ongoing assessment activities. These include records of grade-point averages in our courses and student evaluation data of the faculty. While there are tight feedback loops for assessing individual students and faculty, the usefulness of this data in assessing our programs has not been explored.
- B. The data that are produced by the assessment measures are intended to provide the Department with information about strengths and weaknesses and about needs for change. They are not intended to evaluate individual students or faculty.
- C. It is easy to misinterpret an individual numerical datum, and so our assessment instruments will include both quantitative and qualitative measures. The data must be viewed as a whole, and individual parts must not be viewed out of context.

- D. The assessment program must not inhibit innovation or risk-taking in teaching techniques and learning. Rather, the assessment process should be used to encourage trying new pedagogical techniques.
- E. The assessment process should build on and not replace ongoing curricular review. The Curriculum Committee of the Department has recently revised the undergraduate curriculum to more fully realize the goals set forth in the University's Strategic Plan. We will continue to consider graduate and undergraduate curricula in relation to the strategic priorities of the Department and the university.
- F. The whole assessment process should itself be subject to periodic assessment to insure that time and efforts spent are worth the results, perhaps in connection with the ten-year review of the Department.

Instruments and Methods for Assessment

The Department of Theatre and Drama uses several instruments to measure student achievement. These include:

A. Portfolio Evaluations

From **undergraduate students** majoring in Theatre and Drama and wishing to graduate with distinction in the major, the Department solicits portfolios of representative work in the Department. These portfolios include research papers, script analyses, technical drawings, design renderings, photographs, audio and video tapes, DVDs, CD-ROMs, or web pages representing the breadth of each student's work and significant accomplishments. The portfolios are reviewed by the Scholarship Committee and maintained as a permanent record representing excellent undergraduate work in all areas of the Department.

In addition, certain classes (for example Theatre 120, Comm B) maintain a portfolio of representative student work to evaluate the degree to which goals are being met. These are evaluated by the instructors of each course.

Both graduate and advanced undergraduate students in Design/Technology have the opportunity to submit work to the annual Portfolio Review, which displays the students' work for the public as well as for assessment by the Design/Technology faculty and staff. MFA students in Design/Technology participate in an annual mandatory review, part of which is their showing in the annual Portfolio Exhibition. The review evaluates their academic progress, the performance of their TA duties, and their University Theatre assignments. Above all, it is an annual assessment of the student's progress towards a professional degree.

B. Performance and Production Evaluations

Both undergraduate and graduate students in acting are evaluated at each audition for University Theatre productions by the directors of the productions. Undergraduate students audition for the Acting/Directing faculty each semester for placement in performance classes, and graduating seniors seeking advanced training may audition for Departmental sponsorship to the annual University and Regional Theatre Auditions (URTAs).

The work and progress of **graduate student actors** in studios and on stage is evaluated each semester in a review conducted by the entire Acting/Directing faculty.

The work and progress of **graduate student directors** is evaluated in a series of studio projects and stage productions each semester throughout 3 years of training.

University Theatre participates in the American College Theatre Festival program, and regularly sends productions to regional competitions. As a part of this process, each University Theatre production is evaluated by an external evaluator. The director of the production and the Director of Theatre respond to these evaluations. The evaluator's report, together with a video tape of the production, becomes part of University Theatre's archival record.

University Theatre conducts "Lessons Learned" meetings after the close of each UT production. Artistic staff, production staff, and cast members (including faculty, academic staff, and students) discuss the successes and problems in the production, rehearsals, and performances of each show. As mentioned in the most recent NAST self-study, we intend to explore more formalized post-performance evaluations—practical and theoretical—for students and faculty in all areas of the department.

C. Other Measures

MA and PhD graduate students in Theatre Research are assessed informally by Theatre Research faculty at the end of every semester, and must choose an advisor by the end of their third semester. MA and PhD students whose progress in the program appears to be unsatisfactory receive a written assessment at the end of the year in question. All PhD students also receive a review letter at the end of their second year of study. Graduate students receive careful and detailed evaluations of their writing during the period of coursework, and throughout the process of writing theses or dissertations. At the time of the Prelim A exam, PhD students must satisfy rigorous criteria for research in the areas of dramatic theory, history, and literature for advancement to doctoral candidacy. Students are also encouraged to participate in professional meetings of various kinds at the regional and national level, and to submit their work to scholarly journals for publication. The regional conference organized by the Theatre Graduate Student Organization during the spring semester every year is one important sign of such professional training.

The Theatre for Youth program engages annually in outreach work with schools statewide, and employs classroom follow-up visits and written assessments to measure the effectiveness of the program. The Director of Theatre for Youth and the Director of Theatre receive and respond to these assessments.

A new program, Theatre for Cultural and Social Awareness, works in community schools and businesses using theatre as a way of encouraging discussion of sensitive issues within the school or workplace. Follow-up evaluations are a part of the process, and they are evaluated by the Director of the Program and the students (both graduate and undergraduate) involved.

In our field, the recognized accreditation body is the National Association of Schools of Theatre (NAST). We have been assessed in the past by NAST, and we have benefited from those assessments. The most recent NAST review occurred in 1998-99, and we used that review to shape curricular and staffing changes, particularly in the areas of Acting/Directing and University Theatre. The PhD program will be assessed by the National Research Council in 2006-07.

At present, the course evaluation forms administered at the end of each semester are the main instruments of student assessment of all courses in all programs.

The work of our students and graduates is recognized by campus-wide awards, national awards by professional organizations, and professional awards. We keep track of these informally (usually within

each area of the Department) and via our alumni newsletter *SubText*, but we have not developed a centralized method of tabulating these awards as a means of assessment. We intend to develop this in the next year.

The Department has conducted student surveys and exit interviews, but the student response has been low. We intend to improve survey distribution methods and to utilize online survey methods to improve this aspect of assessment.

We try to track the placement of our graduates in several ways. Through word of mouth, through the UT alumni page on the UT production web site (utproduction.com), and through our annual alumni newsletter *SubText*. As in the case of the student surveys and exit interviews, alumni response is low and not necessarily representative. We intend to enhance our efforts to track our graduates with online surveys and an expanded and updated Department website.

III. THE FEEDBACK MECHANISM

All of the assessment measures discussed above will be reviewed annually by the appropriate Departmental committee (currently the Curriculum Committee). On the basis of this review, the committee will provide the Department and the College with an annual report. This report will include:

- An annual summary of the goals which the Department expects its students to achieve. We expect that this summary will be sharpened during the initial years of assessment and then will be relatively unchanged from year to year unless major developments in the field of Theatre and Drama indicate the need for curricular revision.
- A summary of the ways in which the Department of Theatre and Drama is successful in achieving the goals set out by the Department and the University, paying attention to the different objectives of our various programs.
- Suggestions for changes in curriculum or pedagogy if the assessment measures indicate that problems exist or changes are needed.
- Suggestions for changes in the measures or methods of assessment if the Department feels that current practice does not adequately capture the needed information.

The Curriculum Committee will present this report to the full Department each year. The Department will also submit these reports during the periodic ten-year reviews of the Department conducted by the College.

IV. TIMETABLE FOR IMPLEMENTATION

Having completed this revised assessment plan for undergraduate and graduate programs in Theatre and Drama in May, 2006, the Curriculum Committee will report annually to the Department about assessment beginning in the spring semester, 2007.

College of Letters and Science
Department of Theatre and Drama
Major: ACTING SPECIALIST OPTION
2.00 minimum GPA
Effective Fall 2005

I. <u>Required Core of Studies</u>	<u>33 credits minimum</u>
Theatre 161 , Backstage Laboratory I	2 credits
Theatre 162 , Production Laboratory	1 credit
Theatre 120 , Introduction to Theatre and Drama	3–4 credits
Theatre 224 , History of Theatrical Production	3 credits
Theatre 324 , Traditions in Dramatic Literature	3 credits
Theatre 424 , Contemporary World Theatre	3 credits
Theatre 140 , Voice Training	3 credits
Theatre 240 , Intermediate Voice Training	3 credits
Theatre 250 , Fundamentals of Acting	3 credits
Theatre 350 , Acting Realism	3 credits
Movement classes ONE OF	3 credits
Theatre 342 , Fundamentals of Movement for the Stage (3 credits) OR	
Theatre 351 , Fundamentals of Asian Stage Discipline (3 credits) OR	
Theatre 442 , Mask Characterization (3 credits)	
Styles classes ONE OF	3 credits
Theatre 440 , Musical Performance for the Actor (3 credits) OR	
Theatre 450 , Acting Styles (3 credits) OR	
Theatre 541 Acting Shakespeare (3 credits) OR	
Theatre 550 , Advanced Scene Study (3 credits) OR	
Theatre 551 , Advanced Asian Stage Discipline and Production (3 credits)	
II. <u>Breadth Requirements in the Areas</u>	<u>7 credits minimum</u>
A. Design and Technology ONE OF	3 credits
Theatre 163 , Fundamentals of Costume Technology (3-4 credits) OR	
Theatre 166 , Fundamentals of Stage Lighting Technology (3-4 credits) OR	
Theatre 170 , Fundamentals of Stagecraft (3-4 credits) OR	
Theatre 363 , Principles and Practice of Stage Costume (3 credits) OR	
Theatre 366 , Stage Lighting I (3 credits) OR	
Theatre 372 , Set Design I (3 credits) OR	
B. Directing and Education ONE OF	3 credits
Theatre 362 , Drama in Education (3 credits) OR	
Theatre 368 , Fundamentals of Directing (3 credits) OR	
Theatre 379 , Stage Management (3 credits)	
C. Production SELECT ONE OPTION	1 credits
Theatre 361 , Backstage Laboratory II (1-2 credits) OR	
Theatre 561 , Backstage Laboratory III (1-2 credits) OR	
Theatre 462 , Theatre for Young Audiences: Production (3-6 credits)	

III. Additional Requirements in Voice and Movement

Acting Specialists are required to **take 2 courses in vocal performance or movement** in addition to the 40-credit major. These may be courses offered by the Department of Theatre and Drama or by other departments. Course options outside the department are listed on the back of this sheet.

Notes

- Students are encouraged to consult with the Director of Undergraduate Studies in selecting their courses.
- To monitor degree progress, students should check their DARS Reports (Degree Audit Reporting System) once each semester. Reports are available through My UW at www.wisc.edu

Possible courses for the **Additional Requirements in Voice and Movement**. Students should check to see that these courses count for degree credit in the College of Letters and Science. They must have a “C” or a “T” in the “C” column in the timetable.

School of Music

054 Choirs
059 University Chorus
257 Opera Workshop
264 Ensemble: Wisconsin Singers
266 Black Music Ensemble
143 Introduction to Performance: Voice
144 Introduction to Performance: Voice
201 Elementary/Intermediate Piano
205 Elementary Intermediate Voice
405 Advanced Voice

Physical Education

111 Self Defense and Assault Prevention
129 Introduction to Yoga Practice
134 Relaxation Technique and Exercise
139 Movement Fundamentals for Vocal and Musical Performance
157 Topics in Fencing
211 Introduction to Martial Arts
257 Fencing II
277 Kendo: Integration of Martial Arts and Liberal Arts
318 Topics in Martial Art

Dance

001 Workshop in Dance Activity
011 Modern Dance I
012 Modern Dance II
013 Modern Dance III
021 Ballet I
022 Ballet II
023 Ballet III
024 Ballet IV
031 Modern Jazz Dance
032 Modern Jazz Dance II
041 Ballroom Dancing
042 Ballroom Dance II
051 Modern Dance–Improvisation
061 Folk Dancing
111 Modern Dance Technique I
112 Modern Dance Technique II
113 Dance Technique for General Majors
125 Ballet Technique I
144 Rhythmic Movement Laboratory I
151 Movement as Material through Improvisation
161 Theory and Fundamentals of Movement for Dancers

211 Modern Dance Technique III
212 Modern Dance Technique IV
225 Ballet Technique II
311 Modern Dance Technique V
312 Modern Dance Technique VI
325 Ballet Technique III
371 Creative Dance for Children
411 Modern Dance Technique VII
412 Modern Dance Technique VIII
425 Ballet Technique IV
451 Dance Repertory Theatre I
452 Dance Repertory Theatre II
551 Dance Repertory Theatre
552 Dance Repertory Theatre

College of Letters and Science
Department of Theatre and Drama
Major: INDIVIDUAL EMPHASIS OPTION
2.00 minimum GPA
Effective Fall 2005

- I. Required Core of Studies** **21 credits minimum**
- Theatre 120**, Introduction to Theatre and Drama **3-4 credits**
Theatre 150, Introduction to Acting **3 credits**
Theatre 161, Backstage Laboratory I **2 credits**
Theatre 162, Production Laboratory **1 credit**
Theatre 224, History of Theatrical Production **3 credits**
Theatre 324, Traditions in Dramatic Literature **3 credits**
Theatre 424, Contemporary World Theatre **3 credits**
One of the following two courses: **3-4 credits**
Theatre 170, Fundamentals of Stagecraft **OR**
Theatre 163, Fundamentals of Costume Technology **OR**
Theatre 166, Fundamentals of Stage Lighting Technology
- II. Breadth Requirements in the Areas** **5 credits minimum**
- A. Design, Directing, and Drama in Education** **3 credits**
Theatre 363, Principles and Practice of Stage Costume (3 credits) **OR**
Theatre 366, Stage Lighting I (3 credits) **OR**
Theatre 372, Set Design I (3 credits) **OR**
Theatre 368, Fundamentals of Directing (3 credits) **OR**
Theatre 525, Theatre in Education (3 credits)
- B. Production** **2 credits**
Theatre 361, Backstage Laboratory II (1-2 credits) **AND**
Theatre 561, Backstage Laboratory III (1-2 credits)
OR
Theatre 462, Theatre for Young Audiences: Production (3-6 credits)
- III. Electives** **14 credits minimum**
Electives from any of the courses offered within the Department of Theatre and Drama

Notes

- Students are encouraged to consult with the Director of Undergraduate Studies in selecting their courses of study.
- To monitor degree progress, students should check their DARS Reports (Degree Audit Reporting System) once each semester. Reports are available through My UW at www.wisc.edu