

**2004-2005 Annual Academic Assessment for THEATRE**

**Schreiner University**

**1. State the educational purpose of the assessment program:**

The theatre major endeavors to build on the broad goals set forth in the Schreiner University catalogue. Furthermore, the theatre program at Schreiner is designed to meet the requirements for a major or minor in theatre, and to provide an opportunity for students interested in theatre as an extra-curricular activity to experience theatre as literature and theatre as production on a variety of levels. The theatre major prepares students for careers in community theatre, educational theatre, in aspects of performance or technical theatre. The major also prepares students for further study, either at the graduate level or in professional schools.

In order to fulfill this mission and in order to comply with the requirements set forth by the Southern Association of Colleges and Schools, the theatre major has developed an Outcomes Assessment Plan.

**2. Educational goals, assessment for each goal, performance standards, and findings:**

Upon graduating with a major in Theatre a student will be able to:

**Goal 1: to master an understanding of the historical development of the theatre of the Western world, to understand that theatre is a mirror to life and that theatre is a distinct art form, and to understand the contrast between theatre and other art forms.**

There are 13 declared theatre majors and 3 declared theatre minors in the academic year 2004-2005. There are 2 seniors in the major, one to graduate in May of 2005 and one to graduate in December 2005. Two theatre majors have completed THRE 3301 and 3302 with a B average (84%) or better. Three theatre majors are enrolled in THRE 4398, Theatre Internship and all currently have grades of B (80%) or better.

(Annual stats supportive of the goal listed by academic year)

*Curriculum:* students should be able to identify various periods of theatrical activity from pre-history through Greek, Roman, Medieval, Middle Ages, Renaissance, Romantic, Realism, and including twentieth century in terms of acting style, theatre production style, plays of the period, directing styles, and physical theatre innovations.

Students will attain this goal mainly through coursework, but additional learning will take place in actual play production. Courses that relate directly to goal 1 are; Theatre History I and II, Art History I and II, IDST 3260 (aesthetics), and Acting I and II. During the Fall 2004 semester freshmen, sophomore, junior and senior theatre students performed scenes, monologues, and full performances from a variety of time periods and cultures. Students had the opportunity to discuss these differences and observe the differences in other performances. Artistic philosophies and theories pertaining to theatre, visual art, theatre design, dance, music, and/or film are discussed and debated in all theatre classes. Any effort to expand the goals of curriculum in theatre and the arts is suggested.

*Faculty Development:* Faculty are encouraged to integrate theatre and other art forms into discussion and class assignments. See above.

*Out-of-class Experience:* Students will enhance their learning by working and/or performing in productions at Schreiner and/or the Point Theatre and Playhouse 2000 (2 local community theatres) and the Callioux Performing Arts Center. During the Spring of 2004 and Fall of 2004 numerous theatre majors performed in productions at local community theatres and had the opportunity to discuss and experience cross-cultural theatre. (For example; rehearsal periods, technical theatre assignments, and discussion related to CABERET, THE DIVINERS, CHARLOTTE'S WEB, and/or ARSENIC AND OLD LACE.)

### **Goal 2: to master play analysis techniques**

Three theatre majors scored 85% or better in THRE 2301 and 5 theatre majors are enrolled in THRE 2301 in Fall 2004.

*Curriculum:* Students should master play scoring, that is, the breaking down into specific scenes, beats, and/or lines of a play for study by actors, directors, and/or designers. They should also master knowledge of aspects of playwrighting that include; building a scene, climax, crisis, planting, dropping a scene, and denouement.

*Faculty Development:* Faculty in theatre and English will promote basic learning in English classes, and other advanced literature classes in which the theatre major may enroll. Much of the content of goal 2 is emphasized across the major in a variety of courses.

*Out-of-Class-Experience:* Students will practice play scoring in any production in which they are cast or direct. Students are encouraged to act and/or direct plays at Schreiner and/or at local community theatres or other productions. Three theatre majors directed either full productions and/or First Monday presentations in the Spring 2004 and Fall 2004 and in each case student directors were given the opportunity to discuss with their casts and production staff the aspects of the play's text, scene by scene. These productions were THE INSANITY OF MARY GIRARD, PLAZA SUITE, NATURAL BLESSINGS (First Monday), THE BOYS NEXT DOOR, and THE RETURN OF THE GLASS SLIPPER. Two theatre majors enrolled in THRE 4398 Internship are to submit a complete theatre production book with the play's scenic breakdown.

**Goal 3: to master a basic theatre vocabulary, including stage blocking, play structure, acting techniques, acting theories, and technical theatre terms**

All students involved in Schreiner's theatre productions 'learn by doing' in terms of stage blocking, play structure, and acting techniques and technical theatre terminology. In Spring 2004 7 theatre majors and 2 minors were involved in production, either in performance or technical aspects. In Fall 2004 12 majors and 3 minors are involved in production, class in which blocking, vocabulary, and/or acting theories are practiced.

*Curriculum:* Students must learn all aspects of 'stage vocabulary' in order to communicate effectively with other theatre professionals, or theatre practitioners. Simple terms such as; stage right and stage left' are at the beginning of the vocabulary, which will advance to technical terms used in stage lighting, stage construction, and acting theories. Students will begin developing a theatre vocabulary as soon as they become involved in theatre activities (both on and off campus). Some students, depending on their past experience, will already have established an extensive vocabulary.

*Faculty Development:* Faculty are encouraged to use all aspects of theatre vocabulary in class and especially in work sessions, either in rehearsal or in production or in building a set.

*Out-of-class-Experience:* Students will use the correct vocabulary in all aspects of theatre production and will be encouraged to use vocabulary in written critiques of productions they have seen and/or worked on. Since most theatre styles, practicum styles, and vocabulary are similar in commercial, educational, professional, and community theatre, Schreiner's theatre students may be exposed to words and techniques in our work on campus and in the community theatres in which they are active.

**Goal 4: to master an understanding of various theatre techniques, styles, conventions, and methods**

Students are required to attend live performance and to rehearse (with direction) and perform scenes from a variety of genre and periods. Written critiques are required of live performances.

*Curriculum:* Through involvement in any aspect of theatre students will gain an understanding of specific theatre styles, conventions, and methods. For example: Shakespearean plays require a certain manner of movement, speech, gesture, and costume. By involvement in such a production students should master an understanding of specific styles and methods. Likewise, a student with advanced learning of theatre history will have become familiar with certain directorial methods and styles. Students in THRE 3301 and 3302 (Theatre History) and theatre/English courses such as; Shakespeare, Dramatic Literature, and World Literature must complete research as well as critical evaluations of various theatrical and literary styles and genre.

*Faculty Development:* Faculty are encouraged to offer a variety of methods and/or conventions when choosing plays for production and/or for student work in class.

*Out-of-class-Experience:* much of the learning takes place while working on productions. Students are encouraged to be as involved as possible in all aspects of production.

### **Goal 5: to master basic theatre movement skills**

Coursework in THRE 1103, Theatre Movement, and THRE 2301 and 2302 gives students an opportunity to develop their movement expertise. In addition, all performance aspects require theatre movement skills and proficiency.

*Curriculum:* Specifically, students should learn relaxation techniques, period movement styles, character movement analysis, and the basics of stage combat. Students are exposed to basic movement skills in Thre 1103 and in acting classes Thre 2301 and 2302. Additional learning takes place in all productions both as actor and as student director.

*Faculty Development:* Faculty who serve as production directors should stress the importance of character movement and relaxation techniques for their actors. Warm ups and character analysis are required in each production.

*Out-of-class-Experience:* Similar to other goals much of the learning and study in completed by working on productions with professional directors and/or students at varying levels of experience. Students must discover through practice those techniques that work best for them. Specifically, in Spring 2004 the theatre department produced Shakespeare's THE TEMPEST in which students were exposed to 'period' movement and dance skills. Off campus in community theatre productions the students involed were able to experience 'animal' movements in the children's classic, CHARLOTTE'S WEB.

### **Goal 6: to master familiarity with acting techniques and styles and improvisational techniques**

Five of the majors are active in the Point Theatre's Pointless Players, an improvisational group that meets once a week and performs numerous times a month. All of the theatre majors have completed THRE 2301 and 2302 by 2004.

*Curriculum:* Students should master an understanding through practical experience acting in a variety of historical and genre styles, i.e., Greek, Roman, comic, tragic, Absurd, Realistic, Romantic, etc. This involves character study, movement and gesture, speech and dialect, and tempo and rhythm.

*Faculty Development:* Faculty should choose plays for production from a variety of styles and plays that require a variety of acting techniques. This should apply to the

acting classes as well. During the last five years care has been taken to acquire rights to plays from differing styles, genre, and periods of history. Spring 2004-THE TEMPEST, PLAZA SUITE, THE INSANITY OF MARY GIRARD, a childrens' theatre production. Fall 2004-a children's theatre musical, THE BOYS NEXT DOOR, LOVE LETTERS.

*Out-of-class-Experience:* Students should attend as many dramatic performances as possible to supplement their learning and exposure to a variety of dramatic styles. This may include live productions in the local area, professional productions, cinema performances, and televised productions. In most cases the performances should be discussed in an informal manner with theatre faculty.

All majors have attended off campus productions and many have performed in off campus productions. Three majors are also interested in the Schreiner Choir and have performed with that group. Because of the addition of a technical theatre instructor in 2003-2004 students have had the opportunity to build scenery, paint and learn about various styles of technical theatre production and technique.

Because the quality of our work is improving due to a number of factors including; increased budget, increased number of theatre majors and minors, the addition of a technical director, increased number of productions, increase in audience attendance, and increase in the quality of student in the major, it is suggested that the department continue to provide as many opportunities as possible for theatre majors to experience live theatre, either through production, or attendance to live shows in our region.