



# Theatre Performance Curriculum Design

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## Mission of the College of Fine Arts

The mission of the College of Fine Arts is to provide scholarly activity, creative experiences and research that inform and support instruction, performance, and exhibitions. In addition, the college provides the resources that will allow students to become effective performers, artists, educators, practitioners, scholars, researchers, and specialists in their chosen disciplines. These professionals will be sensitive and experienced in working with diverse populations in schools, arts organizations, communities, and families. Critical to this mission are the constant evolution of effective instruction for students; the exploration of meaningful and ever-changing aesthetic issues; educational and artistic partnerships throughout the region; and national and international outreach that enriches the lives of all. Further, the College of Fine Arts embraces a public purpose to elevate the human condition through the arts.

## Goals

- To graduate students who will be artist-practitioners in the various art forms.
- To educate teachers who will perpetuate the strong traditions of the arts.
- To educate therapists to use the arts in a healing capacity.
- To prepare scholars who will continue to disseminate historical and theoretical information.
- To foster an appreciation of the arts among general college students, who will constitute the growing body of people whose lives are enriched by the arts.
- To contribute to the cultural life of the college and the greater St. Petersburg community; and
- To expand our outreach nationally and internationally.

## Course Objectives

1. Demonstrate fundamental knowledge of theatre performance, design, history, craft, and literature analysis.
2. Demonstrate critical and creative thinking skills and the ability to communicate with written and spoken word and artistic vision.
3. Develop the ability to interpret and analyze dramatic texts with critical understanding of content and methodology.
4. Expand their awareness of the basic methods and principles for creating a dialogue between theory and practice.
5. Develop the ability to work effectively within a collaborative environment.

## Standards and Competencies in the Theatre Program

- Ability to analyze plays perceptively and to evaluate them critically.
- Demonstrated ability to project one's self believably in word and action into imaginary circumstances, evoked by improvisation or through text.
- Demonstrated ability to characterize convincingly from plays drawn from different genres and styles in an ensemble relationship with other actors.
- Clear and articulate speech with absence of regionalism together with demonstrated ability to use the International Phonetic Alphabet (IPA) to learn and perform foreign dialects; demonstrated ability to analyze and scan verse drama and to perform convincingly in verse plays.
- Flexible, strong, and controlled voice with trained breath support; appropriate vocal range and freedom from vocal and postural tension in rehearsal and performance; demonstrated ability to

use the voice effectively as an instrument for characterization together with the ability to project the voice effectively in theater spaces of varying size and in media productions.

- Flexible, relaxed, and controlled body trained in basic stage movement discipline including dance and mime; demonstrated ability to use the body effectively on stage as an instrument for characterization and to be responsive to changing time and rhythm demands as well as spatial relationships.
- Command of makeup materials and the ability to apply one's own makeup for a variety of characters; demonstrated ability to use hair, rubber, or latex as effective aids for stage characterization.
- Demonstrated comprehension of the basic business procedures of the actor's profession including audition procedures, resumes and agents.
- From solo and ensemble performance opportunities in a variety of formal and informal settings, performance experiences in major or secondary roles throughout the degree granting period.
- Demonstrated ability to engage effectively in improvisation both by one's self and in an ensemble.
- A developed technique for analyzing specific tasks required in performing varied characters from written plays.
- An understanding of the specific demands of acting in plays of each major period and genre of dramatic literature. In addition, it is hoped students augment specific course study with general academic study which might broaden their theatre vocabulary, especially music and art. Studies in social, political, cultural, and intellectual history which form the subject matter and artistic milieu, in which plays are conceptualized, realized and appreciated, are strongly recommended.

## Key Features of Theatre Curriculum

- This curriculum is defined in terms of outcomes.
- This curriculum is designed to nurture the development of all students.
- This curriculum provides a framework for making connections with other subject areas.
- This curriculum emphasizes the importance of students' active participation in all aspects of their learning.
- This curriculum emphasizes the personal, social, and cultural contexts of learning and the power that theatre has in these contexts.
- This curriculum provides a basis for assessing learning in and through the dramatic arts.
- This curriculum is non-linear in scope.
- This curriculum has multiple outcomes that can be met in a single learning activity.

## Theatre Program Overview

St. Petersburg College aims to offer students a comprehensive introduction to the performance aspects and technical demands of theatre within a liberal arts educational setting. Concentrating on active learning, the program is dedicated to producing four major productions every year. Directed and designed by professional artists of international standing and reputation, these productions offer student's actor's rigorous challenges with significant professional support. In addition, smaller productions and workshops offer further opportunities for public performance. A full range of classes supplement the demands of work in the theatre, building talent and technique, as well as catering to students whose talent lie behind the scenes in stage management and technical theatre, and even in related fields like Public Relations and Marketing.

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The college season is drawn largely from established dramatic canon, through new plays, devised, and contemporary works have also frequently been produced. In all the productions all participants pride themselves on exploring the multiplicity of ways a theatrical story can be told, on pushing theatrical boundaries, and on creating exciting work for a young and the adult contemporary audience. The program, established in 1980, has produced over 75 full productions. Adding to the diverse repertoire have been late-night festivals, Shakespeare in The Park, new student play festivals, and work by writers such as Jonson, Chekhov, Shakespeare, Gorki, Stoppard, Brecht, Beckett, Churchill, Buchner, Lorca, Miller, Moliere, Ibsen, Etherege, Pirandello, Williams, Treadwell, Shaw, Kaufman & Hart, Shepard, Ostrovsky, Behn, Kushner, Corneille, Lan, among many others. The College of Fine Arts is proud of the hundreds of students who have applied the lessons they've learned in the theatre to their careers outside of the performing arts and have become discerning appreciative and supportive audiences and patrons.

## Program Rationale

The purpose of a theatre curriculum is to facilitate the student's comprehension and appreciation of the nature of theatre and to create an understanding as well as by examining it. It is essential for a student to understand not only with their mind and body but with their senses and emotions. It is central to a student's development to value diversity of cultural platforms other than just their own. To be cognizant of society and the world they live in helps the student to better understand themselves. The learners (actor's) work is to create personal and imaginary worlds, which serve as media for learning. Creating personal worlds is a learning process that moves in a direction opposite to many kinds of learning, in that it begins with an idea, an analytic or abstract form of knowledge, and shapes it into contextualized knowledge. Learners must understand the deeply personal perspective of the characters they play, the perspectives of other characters and the total perspective being created by the drama. Actors must consider their own perspectives, those of the director, those of the playwright and those of the audience. Learners must demonstrate concentration and believability in theatre activities.

## Students with Special Needs

An inclusive classroom values the social and ethno-cultural backgrounds of all students. Diverse family customs, history, traditions, values, beliefs, and different ways of seeing and making sense of the world are important contexts for enriched learning through theatre. All students need to see their lives and experiences reflected in theatre. All students need opportunities to share in their own and others' cultures by viewing and creating meaning through theatre. In any class of students, there exists a wide variety of strengths and needs. Students vary in their individual abilities to express their thoughts and ideas, to engage in risk taking, to listen to others and to engage actively. It is important to remember that every learner is capable of self-expression in the dramatic context and that all contributions should be valued.

The Theatre Department makes every effort to offer equal educational opportunities for all students. To ensure a total college experience for students with disabilities, the instructor seeks to provide reasonable accommodations and services to students who are physically and/or learning disabled. The underlying philosophy of the program is to provide support, where possible, that will maximize each student's opportunities for academic success. The following list is not designed to be all inclusive; variations may be required in order to meet individual needs.

- Adjust the method of presentation or content.
- Tape-record directions for the material.
- Provide alternatives for responding to questions
- Outline the material for the student before reading a selection.
- Break tasks into smaller subtasks.
- Provide additional practice to ensure mastery.

## List of Theatre Courses

WINTER 2012			
Course	Name	Professor	Credits
ENG 123	Playwriting: Fall	TBA	3
ENG 172	Intro Stage Lighting and Sound	TBA	3
ENG 174	Acting Techniques/Acting Lab	TBA	3
ENG 180	Directing/Directing Lab	TBA	3
ENG 272	Voice Master Class for the Actor	TBA	3
ENG 290	Multicultural Theatre	TBA	3
ENG 292	Plays in Production: <i>An Absolute Turkey</i>	TBA	3
ENG 294	Plays in Production: <i>The Colonel Bird</i>	TBA	3
ENG 296	Stage Management Fall	TBA	3
ENG 298	Performance Lab: <i>An Absolute Turkey</i>	TBA	3
ENG 299	Performance Lab: <i>The Colonel Bird</i>	TBA	3

## Descriptions of Theatre Courses

**Playwriting:** Our goal is to have all students leave this class with a complete short play or the beginning of a full-length play, 10-40 pages or more. The following areas will be emphasized.

*Theme:* does the work ask engaging questions about life? Could people in the future and in other parts of the world learn about how we live here and now from reading or watching it?

*Structure:* does the work contain interesting characters in compelling dramatic situations that lead to inevitable conflict? Do the elements make this question it asks about life concrete and specific? If the principal organizing principle of the play is not dramatic conflict, then what is it?

*Language:* what is the vernacular in which the story is told? How does your character speak and how does language help create the world you want to see on stage?

*Time and Space:* how does your play progress through time and space? How will it live in three dimensions? How might design elements (lights, sound, sets, props and costumes) come into the play?

*Resonance:* what do you want an audience to take away from your play? Is this a work that will successfully move or otherwise engage them?

**Directing:** The directing class will focus on introduction directing techniques for aspiring directors. The course will try to explore the nature of the theatrical events and investigate the nature of conceptualization, visualization, text analysis, action, and design as they pertain to the director's craft.

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*Is this a work that will successfully move or otherwise engage them?*

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**Acting Techniques:** This class is designed to introduce the acting student to some of the basic skills used in the creation of character and the choices that lead characters to action; through the use of acting exercises, and scene study. Students will leave the class with an understanding of objectives, obstacles, inner monologues, given circumstances, character biographies, beats, blocking, stakes, and transitions.

**Stage Management:** The class aims to give the students interested in working backstage in the management field the tools and knowledge to become effective stage managers. The class is tailored to the demands and the specific functioning of the theatre. The class consists of a once weekly lecture and additional work one or both productions being produced in the theatre.

**Intro to Stage Lighting and Sound:** Introduction to the various types of equipment for lighting and sound in the theatre. There is a practical introduction to the safe operation and handling of lights and sound equipment, safety, tools and the science and history of these wonderful technologies.

**Multicultural Theatre:** Each student in the theatre program will be asked to create and share a personal cultural biography document which introduces us to their own racial, ethnic, gender, class, educational, religious, and political backgrounds and experiences in an honest and non-threatening manner. This document should be 1-2 pages and will be shared with the group as a means of better getting to know each other. Students will be asked to consider their own personal experiences when they either felt like "the others" or recognized differences among "the others". More details will be given out on the project during the first day of class. Students will also be asked to reconsider and possibly rewrite their personal biographies as a part of the final examination in the course.

## Faculty Expectations

The relationship between faculty and students is a crucial one that fosters the sense of respect and trust that allows for students to gain the most from their training. The faculty strongly supports the following responsibilities:

- **Creating a safe classroom environment.** Especially in a genre such as theatre that inherently involves some very intense and personal emotions, it is crucial that faculty fosters safe learning where students can comfortably take risks. Part of creating a safe classroom is the dedication to getting to know students as individuals and recognizing that they each have contributions to make to the class.

- **Respecting diversity.** The faculty is committed to recognizing and addressing diversity in the classroom, knowing that a diverse classroom provides opportunities for increased learning. Students are also expected to respect diversity in their fellow classmates.
- **Encouraging students to take responsibility for their own learning and education.** The faculty sees its teaching role to be a facilitator, guide, a conduit, encouraging students to grab the reins and continue their learning outside of the classroom. There are high expectations regarding student work and participation, with a firm belief that students get out of a situation what they put into it, and the faculty therefore demands that the students be active learners.

## Learner Expectations

### Confident Knowledgeable Communicator

- Students will develop the ability to listen, read, write, speak, and calculate with clarity and precision.
- Students will develop an ever-increasing core of general knowledge.

### Creative Problem Solver

- Students will develop the ability to think analytically, logically, and abstractly to effectively solve problems.
- Students will take academic responsibility.

### Global Community Member

- Students will develop a sense of responsibility to become contributing and productive members of the local and global community.

### Proficient User of Technology

- Students will develop the technological skills to effectively and confidently access, analyze, process, and synthesize information.

### Participant in Visual and Performing Arts

- Students participate in a visual and performing arts program where they create in and respond to the four arts disciplines (dance, music, theatre, and visual art.)
- Students will demonstrate an understanding of cultural, historical, and aesthetic relationships in these VAPA disciplines (Gronlund & Waugh, 2009).

## Multicultural Statement for Theatre

**What is Multicultural Theatre?** Theatre is a critical mirror that reflects and comments on a given culture or society. Theatre can also attempt to change a culture or its actions and values. Culture is the complex collection of values, standards, and patterns of behavior of a particular group of people, which is expressed in the group's customs, language, rituals, history, religion, social and political institutions, and in their arts and entertainment ([www.usf.edu](http://www.usf.edu)). By reaching out to organizations on campus and



throughout the community that support diversity, the theatre program exposes its students and community to a broader view of cultural artistry across the globe. In theatre there are many “voices”. However, educators are not speaking about the voice of a character in a play, but the “other voices” that “originate from people of different social identities, cultural backgrounds, gender, and disabilities” (Branche, 2007, p.14). These are the other voices that may offer alternate perspectives in society. The Theatre Program is designed to provide an opportunity for students to work on theatre pieces that reference the experience of the multicultural community of America and the world. The theatre program strives to incorporate in its season plays written by African, Asian, Latino, and Native American playwrights to provide a well-rounded cultural and artistic experience to its students. Along with dedicated productions within the College’s show season, the theatre program also encourages the study of all aspects of multicultural theatre in the classroom. The curriculum includes the study and history of different cultures to create within students a worldly and sophisticated appreciation for the diversity of the theatre.

## Instructional Methodology

The diverse learning activities in theatre curricula that are aligned with the syllabus provide unique opportunities to involve all students in meaningful active learning. Student-centered theatre necessitates “doing” classes, involving students, mentally, emotionally, socially, and physically. Classes alternate between teacher instruction and direction, student instruction and leadership, and independent study. The curriculum allows students to grow and develop at their own individual rates. For some, progress is rapid; for others, progress is more deliberate. In an atmosphere that encourages experimentation and discovery; individual student needs may be met. The theatre also sets the stage for a learning environment that enhances learners’ intrinsic motivation. Theatre instructor creates a positive learning climate by:

- Establishing an atmosphere that encourages students and supports their academic risk-taking, critical thinking, creative experimentation, and problem-solving,
- Organizing units of study based on purposeful learning objectives and student interests,
- Structuring learning experiences to facilitate collaboration and caring among students,
- Providing opportunities for students to make choices within a meaningful structure,
- Providing an environment that supports multiple learning styles,
- Additionally, theatre instructors provide resources and enrichment by using a variety of media to reinforce theatre learning,
- Incorporating current technology, including computer software, interactive media, Internet-based instruction, and satellite conferences,
- Introducing and reinforcing theatre knowledge and skills during study trips; making students aware of community arts events, and
- Bringing in outside resources to stimulate thought, expression, and response

## Differentiated Instruction and Multiple Intelligences

The 21st century skills are the synthesis of the essential ability's students must apply in our rapidly changing world. Today's students need a repertoire of knowledge and skills that are more diverse, complex, and integrated than any previous generation. The principles and characteristics of "andragogy" were used to design this Theatre Curriculum. Andragogy, a term rejuvenated by Malcolm Knowles (1975), is "the art and science of helping adults learn," and is the most persistent practice-based instructional method in adult education. Current trends in adult education have moved towards a more learner-centered style of teaching. "We in adult and higher education have increasingly moved toward more active, collaborative, and experience-based forms of teaching and learning" (Dirkx, 2003). Proponents of self-directed learning purpose that adults can be taught better when permitted to map out their own learning, with the aid of a facilitator more willingly than a teacher. Furthermore, adults tend to have a propensity to learn differently than the conventional students because their experience and history is vital to the classroom. It is essential that facilitators be mindful of these psychological and generational dissimilarities when choosing teaching strategies.

Theatre's instructional strategies that are inherently demonstrated in the curriculum, syllabus, course goals, objectives, and assessment, are as follows:

### Self-Direction

An adult student cannot become a self-directed learner without becoming engaged in a curriculum that allows it to happen. Here are some teaching strategies that help foster self-directed learners and learning:

- The curriculum has opportunities for student choice in the way mastery of content and subject matter is demonstrated and investigated.
- Teachers raise awareness of student's role in their own learning.
- Educators encourage study skills, inquiry, questioning, and an atmosphere where errors are acceptable during the process of arriving at correct answers. Teachers need to be able to comfortably inhabit "a world of ambiguity."

Teachers provide opportunities for students to self-monitor, revise work, and reflect on their own thinking and learning processes. Journals, study groups, and critical friends' groups are just a few of the ways to achieve this in classrooms.

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The guiding lights for students of theatre are in learning the concepts of initiative and responsibility. Because of its collaborative nature and that a task must be completed on time and out of one's own initiative, theatre production is an invaluable tool for developing the personality and sense of community responsibility. Everyone finds an important place to contribute to the whole of the project,

and each one learns to express himself or herself to their best sense of excellence for the good of the entire company. For personal growth, theatre equips the participant with the communication skills and the ego strength to make mature choices and evaluations. As theatre students' progress from learner to leader, they have the opportunity find their gifts and individual talents. Theatre students learn to rely on themselves and to trust the response of their community of artists and their audiences. To stand in the midst of fellow students, instructors, and administrators, or face an audience and deliver the fruits of their labor and study is the most internally strengthening human activity; students of theatre can rely on this strength for self-expression and self-direction, and those qualities stay with them for the rest of their lives.

## Collaboration

The spirit of collaboration lives in the very heart of theatre study. Collaborative learning usually involves students working in groups to seek solutions, find applications, design products, and gain understanding. The group cooperates to ensure mutual comprehension of all members. The atmosphere is non-competitive. In addition, the teacher assumes a different role. Although some elements of the traditional classroom remain in collaborative learning (lecture, etc.), the teacher acts more as facilitator (guide or mentor) than an instructor (Barkley, Cross, & Major, 2005). When students are engaged in learning, they accept responsibility and accountability for their learning. The concept is to create a life-long desire to think, solve problems, and use information as a tool to help them continue to learn. Engaged learning also fosters the ability to work successfully with others. Teaching of these skills is particularly important in theatre performance, as is delegation by the group of responsibilities for specific investigative, research and experimental tasks. Group work is an essential means of enabling students to learn from one another. Effective theatre instructors demonstrate and advise on activities and skills, contribute judiciously to group activities, and regularly assessed learners' contributions. There are many successful ways of teaching groups and individuals, and collaborative learning as a teaching philosophy attempts to address both.

## Differentiated Instruction and Multiple Intelligences

Differentiated instruction creates and offers a variety of learning paths so that students, who have diverse learning needs and interests, can learn, and use concepts and ideas. It includes both instructor driven learning experiences as well as cooperative learning and teaching. Multiple intelligences are a theory developed by Howard Gardner in 1983 that suggests that there are eight intelligences. These include linguistic, logical-mathematical, spatial, bodily-kinesthetic, musical, interpersonal, intrapersonal, and naturalist intelligences (Gardner, 1999). Individuals possess elements of all eight intelligences but have varying degrees of ability in them. Differentiated instruction and multiple intelligences are key features in the theatre classroom. Instruction in theatre should reflect and meet the needs of individual students' diverse learning styles and needs. The feedback that is gathered from regular ongoing assessments is critical in determining the instructional direction and emphasis. Information regarding student learning is used to inform subsequent learning activities and strategies. When we use differentiated instruction, teachers identify specific paths to learning for individual students. This supports the idea of multiple intelligences. Instructors can offer learning opportunities that convey

complex content in ways that reflect students' learning styles. These are key methodologies in a theatre curriculum that emphasizes personal growth and development.

## Teaching Strategies

The strategies used are varied to meet the needs and the ranges of learning styles encountered and include the following:

- Socratic Method of Discussions
- Collaborative Learning
- Group Projects
- Journal Writing
- Improvisation
- Role Play
- Student-Centered
- Theatre Exercises
- Multimedia Presentation

## Formative and Summative Assessment

Valid and reliable assessment is preplanned to monitor on a continuing basis the effectiveness of the curriculum in fostering student development and the actual achievement of defined institutional and curricular outcome goals. Critical to educators is the use of assessment to both inform and guide instruction. Using a wide variety of assessment tools allows an instructor to determine which instructional strategies are effective and which need to be modified. In this way, assessment can be used to improve classroom practice, plan curriculum, and research one's own teaching practice. Assessments are designed to assess students' skills at analyzing, or breaking down information, questions, or problems to understand them more fully and solve them more effectively (Angelo & Cross, 1993, p. 159). Assessment is the process of gathering information from a variety of sources that accurately reflects how well a student is achieving the curriculum expectations in a course. As part of assessment, instructors will provide students with descriptive feedback that guides their efforts towards improvement. Assessment strategies should allow students to demonstrate their understanding of the important concepts in the unit(s) and how these concepts are related to each other and to previous learning.

In a theatre curriculum, formative and summative assessments can enhance teaching and learning in the classroom. Formative assessments, assessments used to inform and guide instruction rather than evaluate results of instruction, assist instructors in creating baseline data on students that guide both instructor and learner through the instructional process (Tomlinson, 2007). "If the intent of teaching is to get students to think, the intent of formative assessment is to make students' thinking visible to the

teacher. Formative assessment should help determine what the students have mastered, what they still need, and what needs to happen next” (Tuttle, 2009). In this sense, formative assessment informs both instructor and students about student understanding at a point when timely adjustments can be made. These adjustments help to ensure students achieve targeted standards-based learning goals within a set time frame.

## Formative Assessment

### A. Homework, Quizzes, and Tests

1. The easiest form of information to collect or analyze about your student’s learning is their regular work in the form of homework, quizzes, tests, and assignments.
2. It is especially helpful to ask questions that require students to apply their thinking to a new situation that you have not discussed in class. This requires flexible thinking on their part and should reveal how they are thinking well than questions that allow them to say back what they have memorized.

### B. Problem Solving Observation

1. Give the class a complex problem to solve. Ask them to work in dyads or small groups.
2. Good problems will have more than one part and will require students to explain their thinking to each other. It may be helpful to use problems that require students to show their thinking in more than one way. Explaining how someone with a different perspective might answer the question and generating examples.

### C. One-Minute Papers (Classroom Assessment Technique)

1. Give students an open-ended question and one to three minutes to write their answers.
2. Good questions: What is the most important thing we discussed today? Or what was the most confusing idea presented today?

## Summative Assessment

Summative assessments are given periodically to determine at a particular point in time what students know and do not know. Summative assessment at a higher education level is an accountability measure that is generally used as part of the grading process.

### A. Final Exam, Final Acting Project, and/or Research Report

1. A final exam, final project or a research report is typically used to evaluate the effectiveness of instructional programs and services at the end of the course. The goal of summative assessments is to make a judgment of student competency after an instructional phase is complete.

A “performance assessment” will be employed to measure authentic performance so the facilitator can observe and judge the performance skill of each group making the purpose of the assessment to determine how well each group can perform. The strength of this approach to testing is that it focuses directly on complex performances and the knowledge and skills required to accomplishing them. The performance assessment will be applied to evaluate a learner’s ability to expand and enhance a final monologue. The use of a rubric will provide the most effective assessment instrument. Rubrics are scoring guides that formalize the evaluation process and provide fair and clear results to students (Gronlund & Waugh, 2009, p. 144). As the instructor determines the important specific components or objectives of a lesson and provide performance tasks or assessments for students to demonstrate proficiency of these objectives, they must also develop a clear picture of what type of work is considered exemplary, proficient, passing, or needing more teaching.

Rubrics are used to communicate instructor expectations as well as student assessment results. In addition, the disciplined use of rubrics formalizes their reliability and validity as evaluation tools. An analytic rubric used as a scoring guide provides students with evaluative information as they are completing the task, while promoting both peer and self-evaluation practice. One of the key components of engaging students in the assessment of their own learning is providing them with descriptive feedback as they learn. In fact, research shows descriptive feedback to be the most significant instructional strategy to move students forward in their learning. Descriptive feedback provides students with an understanding of what they are doing well and gives specific input on how to reach the next step in the learning progression.

**Table 1: Scheme of Assessment:** The table below shows the weighting of the assessment objectives.

- Controlled Test 40%
- Coursework 60%

Objective	Controlled Test	Practical Coursework	Written Coursework
Knowledge and understanding of practical skills and techniques		10%	10%
Imaginative and relevant response to a given stimulus	10%	10%	
Demonstration of practical skills and techniques	30%	20%	
Students’ evaluation of their own work			10%
<b>Total</b>	<b>40%</b>	<b>40%</b>	<b>20%</b>

The assessment of Theatre Performance falls into two main categories:

- Student self-assessment
- Instructor assessment

## The Student's Role:

- **Theatre journal:** a weekly journal in which students record their theatre lessons and personal progress. This should also contain a skills checklist, theatrical definitions and rules of the performance or teaching area.
- **Oral evaluation:** after a performance: students brainstorm ideas about their performances and appropriate vocabulary for an evaluation.
- **Writing frames:** these can provide guidance for students' first self-analysis (particularly useful for students with learning difficulties or special educational needs).
- **Video self-assessment:** students should be given the opportunity to video or podcast at least one of their performances (group and/or individual performances) during one full course. Students would then produce a written evaluation after a group feedback session in which the instructor would provide a skills' checklist as guideline.

## The Instructor's Role:

- Make verbal comment at the end of each performance or activity (formal or informal).
- Give praise, encouragement, and constructive criticism.
- **Audience skills:** encourage each member of the group to be constructive about others' work - reward performers with your applause but offer them ideas for improvement too. For example, ask them
  - What was enjoyable about this?
  - What could make it even better?
- **Theatre journal:** check these regularly and give effort grades using a scale the students understand.
- **Performance evaluation:** give students a performance grade for practical work based on an attainment scale used in your school.
- **Termly assessment for each unit of work:** use effort and attainment data for individual pieces of performance and written evaluations plus some comments (where appropriate) about technical skills. Produce overall grades for that unit of work.
- **Checklist:** provide students with guidelines and vocabulary necessary to evaluate their own performances (and other students) in a helpful and constructive way.

This course is designed to provide instructors with schemes of work which allow flexibility for individuals whilst ensuring that all students follow a common curriculum and can develop a wide range of skills.

## Evaluation

Evaluation is a system of feedback, providing information to planners, teachers/facilitators, students, and decision-makers. Evaluation is a process involving ongoing activities aimed at gathering timely information about the quality of a program. Why do we need to evaluate courses?

- To identify successes and failures of the curriculum with a view to correcting deficiencies.
- To measure if stated objectives have been achieved.
- To assess if the curriculum is meeting the needs of learners.
- To measure the cost effectiveness of the curriculum (Gronlund & Waugh, 2009).

Some questions to ask when evaluating a course or program include:

- Whether the learning objectives are realistic and relevant,
- Whether the different parts of the course relate to each other meaningfully in terms of sequence and organization,
- Whether the subject matter and content is relevant, accurate and up to date,
- Whether the learners' entry requirements are well defined and at the right level,
- Whether the materials and delivery are pitched at the right level for the learners at different points in the course,
- Whether the balance of teaching and learning methods is appropriate and whether there is enough time to ensure learning,
- Whether teachers have the knowledge and skills required to deliver the curriculum.
- Whether the learning resources that have been identified are adequate, appropriate, and available.

## Grading

Final course grades will be determined based on a student's-controlled test, practical work (assignments), written coursework and final monologue performance. Students will apply all the skills they've learned in their course by performing a final 3-minute monologue. Final grades will rest on how many points students have achieved in completing the performance assessment. The criteria employed in evaluating students' performance on this assessment test will be the fullness of their acting skills, the competence of performance and the intellectual insight evidenced in responses. There are 10 criteria for the performance assessment. Each criterion is 10 points apiece for a total of 100- point system.

Gronlund & Waugh purpose, "Letter grades are typically assigned by comparing a student's performance to a pre-specified standard of performance or to the performance of the members of the group" (2009, p. 192). The final grades in this course are expressed as one of the following:



A	B	C	D	F
100 - 90	89 - 80	79 - 70	69 - 60	60 - Below

## Performance Assessment

Name: \_\_\_\_\_ Period: \_\_\_\_\_ Date: \_\_\_\_\_

Name of Play/Scene:

Name of Author:

## Monologue Rubric

**Performance Rubric for (Freshman College), 20 students**

Each 10 criteria of the performance assessment are equal to 10 points for a total of 100pts.

Criteria	Excellent Performance 10 points	Acceptable Performance 8 points	Needs Improvement 6 points	Total Score
<b>*10 points</b> 1. Character Development How well has the student, developed, and delivered their character?	*Character's motivation is well-defined. *Depth and range of emotion is expansive.	*Character's motivation is somewhat defined. *Depth and range of emotion is adequate.	*Character's motivation is lacking. *There is little depth or range of emotion.	
<b>*10 points</b> 2. Voice Does the student use her/his voice as an instrument to propel their performance? Does the student use vocal choices? Does the student articulate and pronounce clearly.	*Student consistently uses their voice expressively and articulately. *Student projects their voice clearly. *Student utilizes their voice to include variations of pitch, rate, volume, and tone consistent to their character.	*Student enunciates clearly. *Student varies voice pitch and tone and reflects some level of expressiveness.	*Student strives to enunciate and add variations, but overall effect is flimsy - due to too little expression.	
<b>*10 points</b> 3. Movement Is the body utilized to the student's utmost ability to aid in development of character's intent and delivery of lines?	*Student employs phenomenal use of physicality to enhance character with body movements and facial expressions. *Student uses a variety of blocking to add interest to the piece. *Student's movements always reflect purpose.	*Student employs appropriate use of physicality to enhance character with body movement and facial expression. *Student uses an appropriate amount of blocking to add interest to the piece. *Student's movements usually reflect purpose.	*Student strives to employ appropriate use of physicality, but overall effect is flimsy. *Student's movements rarely reflect purpose.	
<b>*10 points</b> 4. Preparation How much time did the student spend in preparation for their performance?	*Student's lines are delivered flawlessly. *Student fluidly delivers her/his lines while hitting their marks confidently. *Student obviously spent a significant amount of time on project and came to class ready and prepared.	*Student delivers lines and hits marks well and with few errors. *Student spent an appropriate amount of time preparing for project.	*Student has trouble delivering lines without calling for them. *Student lacks any fluidity in movement and delivery of lines, did not spend nearly enough time in preparation.	
<b>*10 points</b> 5. Focus Does the student retain focus (stay in character) throughout the entire performance?	*Student stays completely immersed in their character throughout the entire performance. *Student never breaks focus, even during missed lines/cues.	*Student weaves in and out of character slightly throughout performance. *Student subtly breaks focus when thinking of next line/cue or out of obvious nervousness.	*Student never truly immerses enough into their character to produce any kind of believability. *Student's focus is easily broken; attention wavers often.	
<b>*10 points</b> 6. Dramatic Structure Does the student understand statement of problem/weighting of options and resolution.	*Student well-defines character in statement of problem/weighting of options and resolution.	*Student somewhat defines character in statement of problem/weighting of options and resolution.	*Student lacking in character in statement of problem/weighting of options and resolution.	
<b>*10 points</b> 7. Context/Mood Setting Does student illustrate Context/Mood Setting in story?	*Student illustrates well context/mood /setting.	*Student somewhat illustrates context/mood /setting.	*Student is lacking context/mood /setting.	
<b>*10 points</b> 8. Sense of One's Audience Does the student have a sense/interpretation of the audience?	*Student correctly interpreted their audience.	*Student is on the right track with their audience.	*Student was incorrect in the interpretation of their audience.	
<b>*10 points</b> 9. Memorization Is the script delivered and memorized in an understandable manner?	*Student well prepared and delivers piece in an understandable manner.	*Student seems to be prepared.	*Student is reading lines of a piece of paper and does not appear confident about what they are doing.	
<b>*10 points</b> 10. Overall Story Does the student understand the overall story?	*Student fully comprehends the storyline.	*Student comprehends an appropriate amount of storyline.	*Student has trouble comprehending storyline.	

**Point Total for Completion: \_\_\_\_/100**

## Course Syllabus

### THEATRE PERFORMANCE

*Tuesdays and Thursdays 9:00am – 10:45am*

*THR 101*

*Winter 2012*

*Instructor: Joni Bivens, M.F.A*

*theatrespc@gmail.spc.edu*

*Office Hours: Tuesdays and Thursdays 11:00am – 1:00pm (or by appointment)*

*At the SPC Office: THR 232*

*SPC Office Phone: (xxx)xxx-xxx*

### Course Setting

The College of Fine Arts is to provide scholarly activity, creative experiences and research that inform and support instruction, performance, and exhibitions. In addition, the college provides the resources that will allow students to become effective performers, artists, educators, practitioners, scholars, researchers, and specialists in their chosen disciplines. These professionals will be sensitive and experienced in working with diverse populations in schools, arts organizations, communities, and families. Critical to this mission are the constant evolution of effective instruction for students; the exploration of meaningful and ever-changing aesthetic issues; educational and artistic partnerships throughout the region; and national and international outreach that enriches the lives of all. Further, the College of Fine Arts embraces a public purpose to elevate the human condition through the arts.

The course is *Theatre Performance*. The purpose of a theatre acting course is to facilitate the student's comprehension and appreciation of the nature of theatre and to create an understanding as well as by examining it. It is essential for a student to understand not only with their mind and body but with their senses and emotions. It is central to a student's development to value diversity of cultural platforms other than just their own. To be cognizant of society and the world they live in helps the student to better understand themselves. The learners (actor's) work is to create personal and imaginary worlds, which serve as media for learning. Creating personal worlds is a learning process that moves in a direction opposite to many kinds of learning, in that it begins with an idea, an analytic or abstract form of knowledge, and shapes it into contextualized knowledge. Learners must understand the deeply personal perspective of the characters they play, the perspectives of other characters and the total perspective being created by the drama. Actors must consider their own perspectives, those of the

director, those of the playwright and those of the audience. Learners must demonstrate concentration and believability in drama activities.

In a theatrical environment roughly 20 students “on stage” collaboratively plan dramatizations, altering space and other environmental variables to define setting, character, action, and theme. They cooperate and interact with others in dramatic play, narrative pantomime, and story dramatization, which provide opportunities for demonstrating the safe use of movement and voice. Students learn the sequential course content using "hands-on" experiences. Students interpret meaning, interact with others, and produce original works by utilizing creative and critical thinking to solve artistic problems. Classes alternate between instructor instruction, group projects, and independent work. In an atmosphere that encourages experimentation and discovery, an instructor will use instructional strategies to address the whole group as well as to individualize lessons.

The types of learners that are the framework of a *Theatre Performance* class are students from different ages, gender, socio-economic and culturally diverse backgrounds. One of the diversities is age. Adult students are ranging from late teens to early sixties. The class is composed of 60% women and 40% men. The learning environment consists of 75% female and male Caucasians, 15% female African Americans, 5% male African Americans, 3% female and male Hispanic Americans and 2% female Asian Americans (www.spcollege.edu). Adult educators have become accustomed to viewing adult education programs as characteristically providing the middle-class, gainfully employed, and often the white adult learner (Merriam & Brockett, 2007). However, most learners are middle class Americans who are gainfully employed and pursuing higher education to improve themselves and advance their careers opportunities. Due to a diverse group of students all learners come into the classroom with different levels of learning experience.

## Course Description

Welcome to your college course, *Theatre Performance* for actors. The purpose of this course is to provide a balanced theatre arts program that guides students to achieve the standards in the performing arts. Theatre courses will emphasize artistic perception and creative expression. They will promote understanding of aesthetic valuing, historical and cultural awareness, and the interconnections of the arts and other disciplines. Students will be trained in the fundamental skills of the theatre arts, including improvisation techniques, body control, voice, diction, pantomime, learning of lines, and creation of character, projection of ideas and emotions and acting of scenes from plays. Acting projects will provide positive group experiences in collaborative assignments, developing self-discipline, evaluating the performances of others, and accepting constructive criticism. Instruction develops language skills and appreciation through reading dramatic literature; using written critiques; writing dramatic scenes, character analyses, play reports, and introductions; observing with sensitivity; listening critically; and speaking effectively.

## Course Goals

To successfully complete this course, you will be expected to:

1. Students will attain self-awareness and confidence.

2. They will develop gestural and observation skills necessary for acting.
3. Students will acquire knowledge of Stanislavski's system, Method, Meisner, and devising techniques.
4. They will discover their bodies and voices as performing instruments.
5. Students will read and perform monologues and play excerpts with wide historical and cultural contexts.
6. They will develop imagination and critical thinking from playing with texts and creating a skit.
7. They will collaborate in groups for class and group activities.
8. Students will have knowledge of play scripts, rehearsal, staging and performance.

## Course Outline

The *Theatre Performance* class is a course designed to give actors a specific focus on some of the fundamentals of acting. Over the four units you will work both individually and alongside other actors. Our aim is to help you develop an approach to four important areas of acting.

- Unit One: Introduction to Drama/Basic Skills
- Unit Two: Actor's Tools/Monologue
- Unit Three: Understanding Yourself/Duologue / Group Piece
- Unit Four: Improvisation/Audition Techniques

Each unit of study prepares students to appreciate and understand the relationship between the theatre and society, and endeavors to teach production skills that will enable expression within this artistic medium. Each unit of study offers a distinctive, integrated approach to the study of Acting. Students are expected to make the connections between theatre arts and other art forms, other curriculum areas, dramatic media, and the related use of technology including numbers and data.

## Course Requirements

**Attendance Policy:** As a result of this interactive discussion-based and performance nature of the course students are expected to attend all classes and be prepared to actively participate in the learning process. Attendance will be taken daily. All absences should be pre-arranged with the instructor, and all pre-approved late assignments will be due upon the student's return to class or at a due date pre-arranged with the instructor. *Any unexcused absences will result in a 5% reduction in the final course grade; unexcused tardiness will result in a 2% reduction in the final course grade.* Unapproved "late" or missed major assignments, and/or oral (monologue) presentations must be completed but can NOT earn a grade of higher than a "D" (60%). Daily quizzes or personal written responses can be not be submitted for a grade if the student has an unexcused tardy or absence.

**Participation/Discussion:** This course comes with two or three discussion questions each week. This is a reading and writing-intensive course balanced with performance (small group scene work and

monologues). Each student is expected to be an active participant in class discussions and performance exercises and activities. The class will engage in whole class and small group discussions, critically analyzing assigned readings and class concepts. You should be prepared to discuss the assigned readings for each class. Being familiar with the reading material will make class discussions and assignments more meaningful and worthwhile.

**Daily Assignments and Reading Quizzes:** Students will typically have reading assignments from either critical/cultural commentaries or selected plays due at each class meeting. Occasional written assignments may be given to help prepare students for the learning activities and goals for the day. Reading quizzes may be given on a sporadic basis to make sure that students are reading and comprehending the assigned material.

**Late Assignments:** You must turn in your assignments on the day assigned (assignments turned in one day late will result in one full letter grade reduction: two days late results in a reduction of two grades, and so forth). Late assignments will not be accepted more than one week past their due date, unless there are an emergency and prior arrangements are made with the instructor.

**Academic Dishonesty:** Under the university definition: "Plagiarism means using another's words, ideas, materials or work without properly acknowledging and documenting the source. Students are responsible for knowing the rules governing the use of another's work or materials and for acknowledging and documenting the source appropriately." You are responsible for understanding what this is, and you should review the policy at [http://www.spcollege.edu/AcademicHonesty/index\\_ah.asp](http://www.spcollege.edu/AcademicHonesty/index_ah.asp). Please use "safe-assignment" when submitting your material.

## Course Materials:

### Required Reading

#### Books

Stanislavski, C. (1989). *An actor prepares*. New York, NY: Routledge. ISBN: 0-87830-983-7

Stanislavski, C. (1994). *Creating a role*. New York, NY: Routledge. ISBN: 0-87830-981-0

Artaud, A. (1958). *The theater and its double*. New York, NY: Grove Weidenfield. ISBN: 0-8021-5030-6

## Articles

Read the article by Tuckman, D., & Jensen, F. (2007). "Six sequential stages of group development", "from *Storming, Norming, Performing, Grieving and Adjourning*, volume 90, issue 45, pages 1–50.

Read the article by Lee Strasberg 1969 article, "Method Acting", from *Method Acting*, volume 25, issue 15, and pages 101–156.

## Web Sites

<http://www.actingbiz.com/acting-tips/how-to-become-an-actor.php>. Retrieved August 8, 2011, from <http://www.actingbiz.com>

<http://www.strasberg.com/lfsi> . Retrieved September 19, 2004, <http://www.strasberg.com>

### Optional Reading

#### Optional Books

Gielgud, J. (1991). *Acting Shakespeare*. New York, NY. McMillian. ISBN: 0-684-19511-9

Cassady, M. (1936). *The art of storytelling: Creative ideas for preparation and performance*. Colorado Springs, CO. Meriwether. ISBN: 1-56608-002-9

## Optional Articles

White, D. L. (2010). *How to audition. Auditioning tips, volume10 (issue3), 55–78.*

Stevens, C. (2010). *How to choose a monologue for an actor. Top 10 best monologues for actors, volume 22 (issue12), 33–60.*

## Optional Web Sites

Actors Equity. (2011). [www.actorsequity.org](http://www.actorsequity.org). Retrieved May 10, 1990, from <http://www.actorsequity.org/AboutEquity/aboutequityhome.asp>

The Actors Life. (2011). [www.theactorslife.com](http://www.theactorslife.com). Retrieved August 7, 2004, from <http://www.theactorslife.com/index.html>

## Course Introduction:

The *Theatre Performance* class is a course designed to give actors a specific focus on some of the fundamentals of acting. Over the four units you will work both individually and alongside other actors. Our aim is to help you develop an approach to four important areas of acting.

- Unit 1: Introduction to Drama/Basic Skills
- Unit 2: Actor's Tools/Monologue
- Unit3: Understanding Yourself/Duologue / Group Piece
- Unit 4: Improvisation/Audition Techniques

For the past, several years I have had the privilege of working with many of the extraordinary actors who have chosen to live and work in the Tampa Bay Area. In that time, I have come to see a need for and heard many actors express a desire to have ongoing training. Training that specifically addresses the

growth for actors who are beginners, and those who are on a professional career path by virtue of training and or experience.

Ideally, once we have finished initial training our growth and development usually comes from working — having the opportunity to do a range of different roles, working with other actors and directors of varied backgrounds, ages, and experience. For a fortunate few this happens. For most however, the course of a career is far more uncertain: there are the inevitable periods when there is no work; sometimes the work that does come along affords limited opportunity for growth or exploration; one's casting can wind-up being so narrow that it begins to limit even the actor's own ability to see beyond their "type." Sometimes the very success an actor has achieved in a particular role, or kind of role, compromises their ability or their desire to challenge themselves. Inevitably a kind of artistic atrophy sets in.

As a remedy, I became a Theater instructor, with the cooperation of the education department of the SPC Fine Arts Program. The aim is to have a safe, supportive, and challenging training environment for adult actors at a beginning level that will encourage and allow them to extend, expand and deepen their craft. The instruction is intended to be highly individual, focusing on each actor's needs and dealing with issues relevant to their creative process and working circumstances. The goal is to nurture and free the individual actor's creative spirit, so that he or she becomes a more creative, open, and courageous artist.

*To all beginning actors, for each unit of study there will be an online component of the course. Please read over your syllabus closely in order not to miss important research, reading material, PDFs, internet readings, and audio presentations.*

***I look forward to our time together to grow as actors!***

## Faculty Expectations:

The relationship between faculty and students is a crucial one that fosters the sense of respect and trust that allows for students to gain the most from their training. The faculty strongly supports the following responsibilities:

- **Creating a safe classroom environment.** Especially in a genre such as theater that inherently involves some very intense and personal emotions, it is crucial that faculty fosters safe learning where students can comfortably take risks. Part of creating a safe classroom is the dedication to getting to know students as individuals and recognizing that they each have contributions to make to the class.
- **Respecting diversity.** The faculty is committed to recognizing and addressing diversity in the classroom, knowing that a diverse classroom provides opportunities for increased learning. Students are also expected to respect diversity in their fellow classmates.
- **Encouraging students to take responsibility for their own learning and education.** The faculty sees its teaching role to be a guide, a conduit, encouraging students to grab the reins and continue their learning outside of the classroom. There are high expectations regarding student work and participation, with a firm belief that students get out of a situation what they put into it, and the faculty therefore demands that the students be active learners.



## Course Assessment:

- Controlled Test 40%
- Coursework 60%

The table below shows the weighting of the assessment objectives.

Objective	Controlled Test	Practical Coursework	Written Coursework
<b>Knowledge and understanding of practical skills and techniques</b>		10%	10%
<b>Imaginative and relevant response to a given stimulus</b>	10%	10%	
<b>Demonstration of practical skills and techniques</b>	30%	20%	
<b>Students' evaluation of their own work</b>			10%
<b>Total</b>	40%	40%	20%

Final course grades will be determined based on a student's-controlled test, practical work (assignments), written coursework and final monologue performance. Students will apply all of the skills they've learned in this course by performing a final 3-minute monologue. Final grades will rest on how many points students have achieved in completing the performance assessment. The criteria employed in evaluating students' performance on this assessment test will be the fullness of their acting skills, the competence of performance and the intellectual insight evidenced in responses. There are 10 criteria for the performance assessment. Each criterion is 10 points apiece for a total of 100- point system. Gronlund & Waugh purpose, "Letter grades are typically assigned by comparing a student's performance to a pre-specified standard of performance or to the performance of the members of the group" (2009, p. 192). The final grades in this course are expressed as one of the following:

A	B	C	D	F
100 - 90	89 - 80	79 - 70	69 - 60	60 - Below

## Ethics and Leadership Components

Ethical theories represent the grand ideas on which guiding principles are based. A teacher's first moral obligation is to provide excellent instruction. Educators with a high level of moral professionalism have a deep obligation to help students learn. Ethical conduct includes demonstration of high standards of scholarship in content areas and of pedagogy and andragogy by staying current with developments in the field of the Performing Arts and in teaching effectiveness, for example learning styles and teaching styles. It is significant to conduct ethical principles towards the culturally sensitive knowledge, awareness, and teaching methodology. The curriculum is structured on helping students develop a personal set of ethical standards to provide guidance for life-long decision-making. It will give students the opportunity to develop the knowledge and skills they need to apply ethical principles to real-world concerns and produce graduates who are capable of ethical leadership and responsible citizenship.

As Brockett points out, a personal value system serves as a basic steppingstone to ethical practice and behavior. Related ethical decisions adult educators will make center around beliefs that learners must have considerable freedom and autonomy in educational experiences (2005). The curriculum states that “academic” integrity is taking responsibility for one’s own work, being individually accountable, and demonstrating intellectual honesty and ethical behavior ([www.spcollege.edu](http://www.spcollege.edu)). Academic integrity is a personal choice to abide by the standards of intellectual honesty and responsibility. Because education is a shared effort to achieve learning through the exchange of ideas, students, faculty, and staff have the collective responsibility to build mutual trust and respect.

According to Crowther et al. (2002) teacher leadership emphasizes facilitation of principled action to achieve success for the institution by applying teaching to shape students’ perception and enhance their community life for the long term (p. 10). Crowther et al. (2002) presented idealized “Teachers as Leaders” (TL) framework comprising of six elements representing the work of teacher leaders and they include:

- Preparing students for a better future.
- Achieving authenticity in teaching, learning and assessment practices.
- Facilitating communities of learning.
- Confronting barriers in cultures and structures of higher learning institutions.
- Translating ideas into sustainable actions; and nurturing success culture (p. 4-5).

Leadership by teachers is essential to serving the needs of students, institutions, and the teaching profession. To that end, to be successful as an academic leader an instructor, faculty, practitioner, administrator must be willing to take risks, modify their behavior, and to ask hard questions. They need a clear vision, an understanding of how to get where they want to go, and a sense of the political process that will develop the community ownership necessary for one to reach their goals. A good leader has an exemplary character. It is of utmost importance that a leader is trustworthy to lead others. A leader needs to be trusted and be known to live their life with honesty and integrity. A good leader “walks the talk” and in doing so earns the right to have responsibility for others. True authority is born from respect for the good character and trustworthiness of the person who leads.

James Burns (1978) first introduced two types of leadership styles: transactional and transformational leadership. Most of the traditional leaderships are transactional leadership in which the leader and the follower work together under informal contracts. The leader gives instructions to the follower about what they need to do and provides rewards when the follower completes the instruction. The leader and the follower exchange resource to meet their own self-interests. Distinct from transactional leadership, transformational leaders aim at inducing positive change in individuals through articulating vision of the future that can be shared with peers and subordinates, inspiring subordinates’ motivation, intellectually stimulate subordinates, and pay high attention to individual differences among people (Bass, 1999). The transformational leadership approach uplifts the morale, motivation, and morals of their followers with the end goal of developing the follower into a leader (Bass, 1999).

Research implies that educators usually have higher academic qualification than the average people in their society. They are expected to be intelligent while playing roles as moral models. Therefore, by leading an institution that is mainly formed by a group of educators to fulfill the missions of education,

requires a values-driven approach (Latchem & Hanna, 2001b). Latchem and Hanna (2001c) also highlighted that educational leaders should see themselves as educators who can enable other team members to acquire and exercise the leadership skills. Drawing on these viewpoints, educational leaders can only achieve real and lasting commitment to change by adopting more of transformational leadership approach and less transactional leadership approach.

## Marketing: Making a Theatre Program Visible and Valued

Theatre educators are busy, but it is important it is to let the community know about the learning that takes place every day in the classrooms and on stage. To do this an instructor has to market their program, it is as much a part of advocacy as writing to one's legislator. This work tells everyone what happens during class time/the instructional time as well as before, during and after a production is mounted and struck. Showcasing the instructor and student learning will gain the theatre program partners and supporters. An instructor does not need to promote their theatre production alone, they can receive support from other faculty, administrators, colleagues, business leaders, and especially the students whom all have a role to play in making sure that theatre education remains in the core curriculum.

To make a theatre program visible and valued, is knowing what exactly is learned in a theatre class, the intrinsic value, this is key when it's time to make a case concerning funding, creating, maintaining or saving a class or a program. To articulate that, instructors need to know their facts and the research that supports them. It is time consuming to keep up sometimes, but legitimate data is often the only thing that administrators and other decision makers are interested in. So, keeping up to date of the latest research should be used to the instructor's full advantage, and adjust instruction accordingly (Educational Theatre Association, 2012).

Marketing plans and strategies for a theatre program may include: 1) Create community service opportunities for your theatre students (i.e.: performances at other colleges or universities, school board meetings, business gatherings, outdoor parks, and senior centers). 2) Offer local businesses looped DVD videos that illustrate student sequential learning in theatre, with an emphasis on valuable workplace skills. Make available framed shots of past shows as well, along with flyers and posters of the theatre's current production. 3) Maintain an article or column in the local newspaper and the school web site; if possible, create and maintain a department blog through a local online media source, Facebook, and Twitter. 4) Create press releases for the local print and online media and PSA "spots" for television and public radio that showcase both the theatre program in general and specific scheduled events; very important is to make a point to keep current as to who is the contact person for every news organization and what the procedures are for submitting announcements (Educational Theatre Association, 2012).

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## Appendix

### UNIT 1: Introduction to Drama Basic Skills

#### Unit 1 Objectives

Upon successful completion of this learning unit, you will be able to:

1. Demonstrate willingness to trust and to relinquish control
2. Ability to identify impulse, objectives, and obstacles
3. Understand the status and conflict
4. Demonstrate ability to improvise given specific structure
5. Identify basic movement, vocal and concentration skills

#### Unit 1 Introduction

Understanding theater and learning to perform a play is far more complex than one might imagine. It requires a large body of skills and understandings, and a special kind of relationship with the others involved in the production. Unit 1 focuses on the most basic of drama skills. By the end of the unit, the student has skills to discuss the nature of acting as a craft and an art, while participating in drama activities. Trust activities are designed to help all actors develop relationships within their acting group. These activities create physical trust in others, strengthen communication skills, and enable us all to learn to relinquish control. Unit 1 focuses on Tuckman and Jensens' six sequential stages of group development: Forming, Storming, Norming, Performing, Grieving and Adjourning and arrive at the Grieving and Adjourning stages. Students experience art practices such as movement, visual art, theater and voice; discovering how each practice contributes to transformational learning experiences when applied using the Creative Arts Learning Cycle (CARC). In a reflective learning community, students will have multiple opportunities to develop, facilitate and engage others in learning experiences using the creative arts.

#### Unit 1 Readings or Internet Searches

##### Readings

Use your **An Actor Prepares** text:

- Read Chapter 1, "An Actor Prepares," pages 1–20. *An Actor Prepares deals with the imaginative process, techniques of relaxation and concentration, and the inward preparation an actor must undergo to explore a role to its full.*

- Read Chapter 1, "Creating a Role," pages 1–20. *THE PREPARATORY WORK on a role can be divided into three great periods: studying it; establishing the life of the role; putting it into physical form.*

Read the article by Tuckman, B.W., & Jensen, M.A.C. (1977). "Six sequential stages of group development," from *Storming, Norming, Performing, Grieving and Adjourning*, volume 90, issue 45, pages 1–50. *The aim of a trust exercise is receptive interaction among students to enhance responsiveness and orientation in the body, being comfortable with others and awareness of kinesthetic boundaries in which the participants can feel safe.*

<http://www.actingbiz.com/acting-tips/how-to-become-an-actor.php>. Retrieved August 8, 2011, from <http://www.actingbiz.com>

## Unit 1 Presentation(s)

Listen to this presentation to learn about Tuckman and Jensens' six sequential stages of group development at SPC Theater website. The presentation covers: *The class takes the form of a series of exercises for groups of two and three people, concluding with two whole group exercises. The hour session is planned to move swiftly from one exercise to the next, with participants changing partners after each exercise for all group members to experience working with each other.*

*The aim of a trust exercise is receptive interaction among students to enhance responsiveness and orientation in the body, being comfortable with others and awareness of kinesthetic boundaries in which the participants can feel safe.*

*The session is designed to launch students into a relaxed, open frame of being group members. It can potentially short-circuit Tuckman and Jensens' six sequential stages of group development: Forming, Storming, Norming, Performing, Grieving and Adjourning and arrive at the Grieving and Adjourning stages at the end of an hour.*

*The two crucial ingredients of the session are that each participant should be comfortable and take responsibility for him or herself. This needs to be reiterated throughout the session.*

## Unit 1 Group Activities or Discussions

**Stage 1: Physical trust: (28 minutes total - all timings are approximate)**

**Exercise 1 - Back rub: (5 minutes)**

The session begins with partner work, one person standing facing their partner's side, holding/cupping the upper arm of their standing partner and gently and firmly circling the other hand across the partner's upper back, across both shoulder blades. The massage on this side is concluded in a way that feels appropriate to the 'masseur' and for the massage and s/he moves round to the other side of the partner to repeat the action. There is no right way of doing this - "do as you would be done to" is a useful maxim. Feedback can be shared between the two, but the session needs to be kept energized by moving it on, with minimum gap between the activities to keep the work 'in the body'. This helps to

inhibit 'the head' responses and 'chat' when doubts and censorship can creep in. Talking can also be compensation and a way of avoiding the work.

Each person is asked to find another partner, with one or two people coming out of the group to observe and fill in the observation and feedback sheet enclosed. This sheet is for personal reflection through the session and is kept by the participant.

### **Exercise 2 - Arm release: (4 minutes)**

Both partners stand. One allows her/his partner to hold her/his arm under the upper and lower arm and move it freely, unreservedly but sensitively. The aim of the exercise for the passive partner is to release the arm and allow someone else to move it without controlling this. The moving of the arm can be likened to a flowing dance, drawing in space, forming a trace pattern in the air or sculpting, but the arm mover is always listening in to what the arm is 'saying' as it moves. If the arm mover feels any tension or hold in the arm, s/he simply waits for the partner to release the weight of the limb again into her/his hands. This is about observing without comment or judgment - simply noticing. The arm mover finds her/his own way of finishing.

Everyone is asked to change partner and role, so that the arm mover becomes the passive partner and vice versa, but with a new partner. The observer continues observing. Each person is asked to find another partner with one or two people coming out of the group to observe and fill in the observation and feedback sheet enclosed.

### **Exercise 3 - Back to back breathing: (4 minutes)**

Both partners sit back to back on the floor, making sure the lower backs are together. It is important that each person is comfortable, and each can ask him/herself what is needed to be more comfortable. For instance, if there is too much weight against the back making one of the partners lean forward over her/his legs, does that partner need to assert more weight to find the balance for that partnership? The aim is to sit and feel the support of the partner's back, whilst noticing her/his breathe in her/his own back. It may be that each can feel the other's breath against her/his back. It may be that the heights are similar so that they can lean the backs of their heads together. As the exercise continues the partners might allow themselves to follow the impulses of movement through the contact with the partner's back/spine, whilst sitting. The partners are given time to find their own way to separate. Each person is asked to find another partner with one or two people coming out of the group to observe and fill in the observation and feedback sheet enclosed.

### **Exercise 4 - Straw contact: (5 minutes)**

Each person touches one end of a straw and together they move keeping the straw held between them changing hands/fingers whenever they wish to do so. They can move it and themselves wherever they like in the space. After a while music is added, e.g. Flute and Koto from Japan. The conclusion of the exercise is each couple finding an appropriate way to finish their work together.

This exercise could be developed into a 'dance' using two straws, one in each hand, and then with no straws whilst keeping the same distance between the hands.

Each person is asked to find another partner with one or two people coming out of the group to observe and fill in the observation and feedback sheet enclosed.



### **Exercise 5 - Hand to hand contact: (5 minutes)**

The partners start standing with the palms of their hands together, making an arch shape and leaning into the contact. They begin to move their hands, keeping the touch light or allowing their body weight to push into the partners' hands, responding to the weight that is given as well as initiating changes of weight. This is simple contact improvisation (CI). After a while music is added e.g. drumming.

Contact Improvisation (CI) is a dance technique and, thus, beyond the 'daily' state, but in its simplest form has much to offer the non-performer. CI is ultimately about interdependence through giving into and using body weight in partnership. By its nature as improvisation CI is about spontaneity and through the impulses from contact, the contactor develops the ability to physically dialogue with another person.

This work provides the actors with a physical example of the unproductive nature of trying to control someone else or the futility of working with preconceived notions of how the dance should be. They learn to listen and notice what is given and make themselves available physically in the dance, whilst maintaining physical autonomy. They learn to become aware when they are allowing themselves to get stuck and experience and develop an understanding of the potential of stillness and not the stagnation of it. If give and take, listening and eloquence are present physically, can they be transferred into a situation when words become the main medium for communication?

Each person is asked to find another partner with one or two people coming out of the group to observe and fill in the observation and feedback sheet enclosed.

### **Exercise 6 - Falling and catching in 3s: (5 minutes)**

A group of 3 form a line with the two outside people facing into the middle person and with a small distance to start with between them all. The person in the middle falls like a tree i.e. in one unit, forward 'into' the person in front of them. This person receives the fall and gently uses this taking in the weight to push the middle person backwards into the hands and the 'body' of the other person behind. This second catcher 'rescues' the falling middle person and the pushing and receiving continues between the person in front and the person behind. What does one need to do to be more comfortable but still do the task? The distance apart need only be small, but it is important to allow the middle person to truly fall and not be guided or controlled into the hands of the person either in front or behind. Roles must be changed so that each person experiences the falling.

The ability to allow each other to fall and to risk falling is vital - the metaphor of falling too is potent for a performer; letting go within the context of the partnered physical support creates a 'supported space'. This ability to receive someone's weight 'into' the body and use this to push the body away into the next fall and 'rescue' enhances the reflection in the body.

One/two people come out of the group to observe and fill in the observation and feedback sheet enclosed.

### **Stage 2: Group exercises: (35 minutes total)**

#### **Exercise 7 - Balancing the space: (5 minutes)**

The whole group's task is to balance the space physically. This might mean using furniture to stand on or sit under, adopting different positions, dashing to fill spaces, or moving more fluidly.

One/two people come out of the group to observe and fill in the observation and feedback sheet enclosed. It is important that each member of the group be observer and so anyone who has not observed should give themselves the opportunity to do this in this final exercise. Observers can feed back into the action again if they want.

### **Final Exercise - Group move: (5 minutes)**

The group starts in line with a wall and begins to walk/move as a group. Leadership frequently changes as directions are given by any group member, as the group makes its way round the room. Instructions are "right, left and about face/turn". Right means 90 degrees, left means 90 degrees and about face is 180 degrees. Directions become an imperative when, for example, the group is about to collide with an object. It is important once again to be comfortable and although the steps need to be small at first to prevent stepping on each other's toes, the steps do not have to be robotic and stiff but can be easy and flowing. Music can be added after a while.

Once a group feel has developed, further instructions - "fast, medium, slow" can be added.

The above can produce creative work, and has the potential to provide conflict, but also degenerate into a power game between members of the group over the direction calling. Exercises like this can elicit all sorts of group behavior issues, which can contribute to the development of self-awareness. All group games can reach the stage of familiarity and there is the potential for them to become boring. They can, though, be taken on into something quite extraordinary and subtle if the group wants this creative approach or if the facilitator is skilled in choosing and changing the activities to suit the group's needs. Pina Bausch's dance theater piece 'Café Muller' contains an example of trust at its most 'dangerous', with a blindfolded dancer dancing in an abandoned way around the stage full of objects and with another performer having to move the obstacles out of her way, alert to her every move and whim. This demands a heightened sensitivity to others and a profoundly well-developed performer's group consciousness.

### **Stage 3: Reflection time: (5 minutes)**

Self-appraisal within group experience as well as appraisal of group dynamic.

### **Stage 4: Group feedback: (20 minutes)**

Use of observation sheets and feedback guide as framework.

## **Unit 1 Use of Technology**

All students are required to listen to the presentation on Tuckman and Jensens' six sequential stages of group development at SPC Theater website. Video podcasting will be introduced in Unit 1. All groups will have the opportunity to work with a video camera. For this unit each group will be video podcasted of their group acting experience from the group exercises. Later in Unit 2, each student will have the opportunity to be video podcasted individually. Each video will be downloaded to the internet for personal viewing. There will be more information concerning video podcasting in unit 2.

## Unit 1 Online Components

Use the internet to locate and read the following article:

**<http://www.actingbiz.com/acting-tips/how-to-become-an-actor.php>**. Retrieved November 8, 2011,  
from **<http://www.actingbiz.com>**

## Unit 1 Course Deliverables

The class as a group will review the video podcast of the group exercise on Tuckman and Jensen. A short paper of 1 to 2 pages will be turned in addressing the 4 questions discussed in the group exercises. Remember, to answer each question honestly. Next class meeting, we will group discuss each question separately and feedback will be provided. Podcasts will be available for viewing on Blackboard.

1. Are we going on too long?
2. Are we embellishing?
3. Are we making little, subtle jabs at people?
4. Are we unconsciously working to express our own importance or superior knowledge or lack of status in the group?