

Theatre Program Assessment

Theatre Program Student Learning Outcomes

1. Students can participate in the generation of live, theatrical performance.
2. Students can identify and extrapolate theatrical themes, genres, conflicts, symbols, and functions.
3. Students can identify, discuss, and provide examples of a variety of theatrical styles and historical periods.
4. Students can respond to and critique live performance.

The learning outcomes being assessed in 2017 include #3 (**Students can identify, discuss, and provide examples from a variety of theatrical styles and historical periods**) and #4 (**Students can respond to and critique live performance**).

The tools used to gather the data include :

- (1) assignment artifacts from THE 211: Development of Theatre I: Greek to Renaissance,
- (2) final reflective process paper in Theatre Production courses (THE 131, 132, 231, or 232)
- (3) evaluation of student achievement on play review response papers in Theatre Appreciation courses (THE 105)

Analyzing the data will begin to occur after fall semester assessments have been tallied. From our last assessment analysis, we determined that the assessment instrument for evaluating PSLO #4 (Students can respond to and critique live performance) needed to be re-tooled. It is attached to this document.

The **Theatre Department's Timeline** is to measure 2017:

3. Students can identify, discuss, and provide examples of a variety of theatrical styles and historical periods.
4. Students can respond to and critique live performance.

And to measure in 2018-2019:

1. Students can participate in the generation of live, theatrical performance.
2. Students can identify and extrapolate theatrical themes, genres, conflicts, symbols, and functions.

Assessment results are tracked each semester and evaluated each fall in the Theatre Program End of Semester meeting. Our **benchmark** is 80% of our student scoring EXCELLENT or PROFICIENT in our measures for the 2017-2018 academic cycle. The Theatre Department's **plans for the coming year** will be established after collecting preliminary data at the end of the Fall 2017 semester.

The **Institutional Outcome** addressed with our Program Level Assessment is EFFECTIVE COMMUNICATOR. Students convey meaning through writing about, critiquing, and participating in live theatrical performances in a way that others understand. Students will influence each other through artistic excellence appropriate to the context and audience and respond appropriately and listen attentively to their peers.

	EXCELLENT	PROFICIENT	DEFICIENT
1. Students can participate in the generation of live, theatrical performance.	<i>Participates (acting, technical work, text generation), while exhibiting tangible professional standards (including promptness with rehearsals, designs, and prepared text).</i>	<i>While participating at a high, college-level appropriate caliber, students may struggle slightly with deadlines and meeting expectations.</i>	<i>Student does not display proper commitment to a high, college-level appropriate caliber and may have trouble with the finer nuances of working in an ensemble.</i>
2. Students can identify and extrapolate theatrical themes, genres, conflicts, symbols, and functions.	<i>Students can accurately identify, discuss, and provide examples of theatrical themes, genres, conflicts, symbols, and functions.</i>	<i>Demonstrates a basic working knowledge of theatrical themes, genres, conflicts, symbols, and functions, but needs to dig deeper in analyzing theatrical functions.</i>	<i>Student displays little or no understanding of theatrical processes and terminology.</i>
3. Students can identify, discuss, and provide examples of a variety of theatrical styles and historical periods.	<i>Articulates the connection between historical performances or theatrical styles and the from which they emanate.</i>	<i>Broadly discusses theatrical styles and cultural connections between styles and historical periods..</i>	<i>Unable to distinguish between different theatrical styles and historical eras.</i>
4. Students can respond to and critique live performance.	<i>Responds to live performance with apt, specific references, constructive criticism, and a strong voice.</i>	<i>Articulates an opinion on performance but fails to support their opinion with enough apt, specific references.</i>	<i>Lacks the ability to articulate an opinion with support or fails to draw a conclusion.</i>

THEATRE DEPARTMENT SURVEY

Name: _____ At the end of this term, # of terms at CCD: _____

Email: _____@student.cccs.edu Today's Date: _____

Courses taken by end of this semester (check, also circle if not at CCD):

- THE 105: THEATRE APPRECIATION
- THE 108: THEATRE SCRIPT ANALYSIS
- THE 111: ACTING ONE
- THE 112: ACTING TWO
- THE 115: STAGE MOVEMENT FOR ACTORS
- THE 116: TECHNICAL THEATRE
- THE 126: INTRODUCTION TO THE ENTERTAINMENT INDUSTRY
- THE 131: THEATRE PRODUCTION I
- THE 132: THEATRE PRODUCTION II
- THE 150: COMEDY
- THE 211: DEVELOPMENT OF THEATRE I
- THE 212: DEVELOPMENT OF THEATRE II
- THE 215: PLAYWRITING
- THE 231: THEATRE PRODUCTION III
- THE 232: THEATRE PRODUCTION IV

Plans for next semester (check, also circle if not at CCD):

- THE 105: THEATRE APPRECIATION
- THE 108: THEATRE SCRIPT ANALYSIS
- THE 111: ACTING ONE
- THE 112: ACTING TWO
- THE 115: STAGE MOVEMENT FOR ACTORS
- THE 116: TECHNICAL THEATRE
- THE 126: INTRODUCTION TO THE ENTERTAINMENT INDUSTRY
- THE 131: THEATRE PRODUCTION I
- THE 132: THEATRE PRODUCTION II
- THE 150: COMEDY
- THE 211: DEVELOPMENT OF THEATRE I
- THE 212: DEVELOPMENT OF THEATRE II
- THE 215: PLAYWRITING
- THE 231: THEATRE PRODUCTION III
- THE 232: THEATRE PRODUCTION IV

Degree Goals:

- Complete a degree with theatre designation at CCD (transfers state wide)
- Associate of Arts Degree with Theatre, Anticipated Performance Track

- Associate of Arts Degree with Theatre, Anticipated Technical Track
- Plans to transfer to: _____ before completion
- Other: _____

Theatre Program Assessment

1. Students can participate in the generation of live, theatrical performance. Briefly evaluate your performances and production work at CCD. What are you most proud of accomplishing? What would be an even higher level?

2. Students can identify and extrapolate theatrical themes, genres, conflicts, symbols, and functions. How have you/are you applying your new knowledge to your production and performance work?

3. Students can identify, discuss, and provide examples of a variety of theatrical styles and historical periods. What different theatrical styles or historical periods can you identify? How can you apply each to your performance and production work?

4. Students can respond to and critique live performance. What evidence can you provide to support your opinion of a production you've seen in the last six months?

What do you like most about the theatre program at CCD?

Curriculum Map

	Student Learning Outcomes			
	Students can participate in the generation of live, theatrical performance.	Students can identify and extrapolate theatrical themes, genres, conflicts, symbols, and functions.	Students can identify, discuss, and provide examples of a variety of theatrical styles and historical periods.	Students can respond to and critique live performance.
105 Appreciation	I / W H J	I / W H J	I / W H J	I / W H
108 Script Analysis	X	I / W P H J	R / W P H J	R / W H J
111 Acting I	R / P J	I / P J	R / P J	R / W H J
112 Acting II	D / P H J	R / W P H J	R / P H J	D / W H J
116 Technical Theatre	I / H J	I / W H J	R / W H J	R / W H J
126 Intro. Ent. Ind.	X	X	X	I / W H
131 Production I	D / P J	D / P H J	D / W J	D / W J
132 Production II	D / P J	D / P H J	D / W J	D / W J
150 Comedy	X	X	X	I / W H
211 History I	X	R / W H J	D / W H J	R / W H J
212 History II	X	R / W H J	D / W H J	R / W H J
215 Playwriting	R / W H J	R / W H J	R / W H J	D / W H J
231 Production III	D / P J	D / P H J	D / W J	D / W J
232 Production IV	D / P J	D / P H J	D / W J	D / W J

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I = INTRODUCE
 R = REHEARSE
 D= DEMONSTRATE
 X = NOT ADDRESSED

W= WRITING
 P = PERFORMANCE
 H= HOMEWORK
 J= PROJECT

Mission Statements

1. CCCS (Colorado Community College System) Mission Statement

To provide an accessible, responsive learning environment that facilitates the achievement of educational, professional, and personal goals by our students and other members of our communities in an atmosphere that embraces academic excellence, diversity, and innovation.

2. CCD (Community College of Denver) Mission Statement

CCD provides our diverse community an opportunity to gain quality higher education and achieve personal success in a supportive and inclusive environment.

3. Performing Arts Department Mission Statement

The Community College of Denver Performing Arts Department has the mission to provide professional music/theatre/dance training to all students interested. Our students will experience diverse educational opportunities within the college and the community in areas of performance, education, and technology.

3. Department Mission Statement:

The Community College of Denver Theatre Department provides practical, hands-on training to all students, regardless of experience. With diverse pedagogical practices paired with application and "on the job" training, theatre students engage in all aspects of production building a solid foundation in performing arts.

Course Level Assessment

Key Questions to Consider When Writing a Theatre Report

Acting

1. Were the actors believable, given the requirements of the play? If they were believable, how did they seem to accomplish this? If they weren't believable, what occurred to impair or destroy believability? (As you discuss this, be sure to separate the performer from the role. For example, you can dislike a character but admire the performance.)
2. Identify the performers you considered most successful. Citing specifics from the production, note what they did well: particular gestures, lines, or moments. Try to describe each performer so as to give the reader a clear image. For example, how did the performer's voice sound? How did he or she interpret the role?
3. If there were performers you did not like, identify them and explain why you did not like them. Give concrete examples to explain why their performances were less successful.
4. Acting is more than a collection of individual performances. The entire company needs to work as a unit (this is sometimes called ensemble): each actor must not only perform his or her own role but also support the other performers. Discuss how the performers related or failed to relate to one another. Did they listen to each other and respond? Did any actor seem to be 'showing off' and ignoring the others?

Directing

1. The director unifies a production and frequently provides an interpretation of the text. Did there seem to be a unifying idea behind the production? If so, how would you express it? How were you able to see it embodied in the production? Was it embodied in striking images or in the way the actors developed their performances? (You should be aware that this can be the one of the most difficult aspects of a production to evaluate, even for very experienced theatergoers.)
2. Did all the elements of the production seem to be unified and to fit together

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- seamlessly? How was this reflected in particular in the visual elements – the scenery, costumes, and lighting?
3. How did the director move the actors around onstage? Where were there any moments when you felt that such movement was particularly effective or ineffective? Were entrances and exits smooth?
 4. Did the pace or rhythm of the production seem right? Did it drag or move swiftly? Did one scene follow another quickly, or were there long pauses or interruptions?

Space

1. What type of theatre was it? How large or small was it? How opulent or elaborate? How simple or modern?
2. What type of stage did it have? How did the stage space relate to the audience seating?
3. What was the size and shape of the playing space?
4. What sort of atmosphere did the space suggest? How was that atmosphere created?
5. Did the space seem to meet the needs of the play? Did it affect the production, and how so?

Scenery

1. What information was conveyed by the scenery about time, place, characters, and situation? How was the information conveyed to you?
2. What was the overall atmosphere of the setting?
3. Did any colors dominate? How did colors affect your impression of the theatre event?
4. Was the setting a specific place, or was it not recognizable or real locale? Did that choice seem appropriate for the play?
5. If the setting was realistic, how effectively did it reproduce what the place would actually look like?
6. Were there symbolic elements in the scenery? If so, what were they? How did they relate to the play?

Costumes

1. What information was conveyed by the costumes about time, place, characters, and situation? How was the information conveyed to you?
2. What was the period of the costumes? What was the style? Were the costumes from a period other than the period in which the play was written or originally set? If so, how did this affect the production? Why do you think this choice was made?
3. How was color used to give you clues to the personalities of the characters?
4. Did each character's costume or costumes seem appropriate for his or her personality, social status, occupation, etc.? Why or why not?

5. Did the costumes help you understand conflicts, differing social groups, and interpersonal relationships? If so, how?

Lighting

1. What information was conveyed by the lighting about time, place, characters, and situation? How was the information conveyed to you?
2. Describe the mood of the lighting. How was color and intensity used to affect mood? What other characteristics of light were used to affect mood? Was the lighting appropriate for the mood of each scene? Why or why not?
3. Was the lighting realistic or nonrealistic? What was the direction of the light? Did it seem to come from a natural source, or was it artificial? Did this choice seem appropriate for the text?
4. Were the actors properly lit? Could their faces be seen?
5. Were light changes made slowly or quickly? How did this affect the play? Did it seem right for the play?

Text

1. What was the text for the performance? Was it a traditional play? Was it a piece created by the actors or directors? Was the piece improvisational?
2. What was the text about? What was the author of the text trying to communicate to the audience? Did the author try to communicate more than one message?
3. How was the meaning of the text communicated through words, actions, or symbols?
4. Did you agree with the point of view of the text? Why or why not?
5. What was the genre of the text? Was it comedy, tragedy, farce, melodrama, or tragicomedy? Was the text realistic or nonrealistic? Was it presentational or representational?
6. Describe the structure of the text? Was it climactic (intensive)? Was it episodic (extensive)? Was it some combination of the two?

Characters

1. What were the major desires, goals, objectives, and motivations of the leading characters? How did these help you understand the meaning of the text?
2. Were the characters realistic, symbolic, allegorical, totally divorced from reality, etc.?
3. How did the minor characters relate to the major characters? For instance, were they contrasts or parallels?
4. Did you identify most with one of the characters? If so, describe this character and explain why you identified with him or her.

Notes:

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- jot down three adjectives to describe the atmosphere of the theatre - what kind of theatre is it? - draw a quick sketch of the auditorium area on the back

Program:

- jot down when and where the play is set, and any other information you have gleaned from the program.
- read any notes in the program and underline three sentences which you believe will help you better understand the production.
- underline any historical information in the program about the play or playwright.

Playing Space:

- can you see the playing space before the performance begins? - if you can, what are your impressions about the scenery? What does it seem to suggest about the production? (Just jot down a few adjectives that reflect your first impressions.)

Formulating a Response:

List your initial responses to each of the production elements. Indicate whether you like or dislike each element, and provide an adjective which expresses why you like or dislike it. Remember that it is these initial response you will have to defend in your paper.)

Write down what the high point of the action seems to have been and what resolution of the conflict, if any, has occurred.

Have any characters changed between the beginning and the conclusion of the action? If so, provide an adjective or a short phrase to describe the character at the outset of the action and another adjective or phrase to describe him or her after the change.

Does anything about the play or the production puzzle or confuse you? if so, jot it down.

Briefly describe a specific moment or scene that you thought was particularly dramatic, effective, or significant.

Rubric

CRITERIA	OUTSTANDING	APPROPRIATE	INSUFFICIENT	UNACCEPTABLE
INTRO	Clear, concise, & provides all relevant info. (who,	While not as strong & thorough as those intros	Compounding issues and a lack of control	The introduction is unacceptably brief

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	<p>what, when, where). With clear concise, controlled language, the introduction discusses the venue, appearance, pre-theatre experience and program. Persuasively, the writer sets a tone that guides the overall theme of the piece.</p>	<p>that score higher, these papers are clear, concise, and meet basic requirements. There may be some unclear information. There is an effective tone that may struggle with control.</p>	<p>are hallmarks of intros that fall in this range. Info is missing, incorrect, or incomplete. In most cases, papers that score here are weak, and hastily thrown together.</p>	<p>unclear, or complete missing. Info about the event is completely wrong or missing. Paper scoring in this area require little to no explanation.</p>
<p>BODY: STRONGEST ELEMENTS</p>	<p>Encapsulating <u>all</u> elements with thorough, supported descriptions, the paper offers a strong opinion with apt, specific references in each area. With excellent control and well supported opinions papers in this category truly stand out.</p>	<p>While not as strong as those papers scoring outstanding, these papers discuss <u>many</u> elements and either struggle with apt, specific references or fail to maintain control over the critical criteria for judging a performance. Support may be brief, slightly incomplete, or cumbersome. There may be a reliance on plot summary.</p>	<p>Papers that score in this category do not offer enough support their opinions with support. There is likely a lack of specificity in the discussion of theatrical elements. Papers may struggle with stating an opinion or fail to discuss at least two theatrical elements.</p>	<p>The paper does not offer specific evidence to support their opinion or is completely lacking in evidence. The paper may be entirely plot summary or does not state an opinion.</p>
<p>BODY: WEAKEST ELEMENTS</p>	<p>Encapsulating <u>all</u> elements with thorough, supported descriptions, the paper offers a strong opinion with apt, specific references in each area. With excellent control and well supported opinions papers in this category truly stand out.</p>	<p>While not as strong as those papers scoring outstanding, these papers discuss <u>many</u> elements and either struggle with apt, specific references or fail to maintain control over the critical criteria for judging a performance. Support may be brief, slightly incomplete, or cumbersome. There may be a reliance on plot summary.</p>	<p>Papers that score in this category do not offer enough support their opinions with support. There is likely a lack of specificity in the discussion of elements. Papers may struggle with stating an opinion or fail to discuss at least two theatrical elements.</p>	<p>The paper does not offer specific evidence to support their opinion or is completely lacking in evidence. The paper may be entirely plot summary or does not state an opinion.</p>
<p>RESPONSE TO THE EVENT</p>	<p>With a clearly articulated response, either favorable or unfavorable, the response shows a high level of introspection and addresses the critical criterion of what was being</p>	<p>There is some response to the event, but there is a lack of clarity and specificity in detail that prevents the paper from scoring higher. The author may struggle with</p>	<p>There is some response to the event, but either brief or inadequate. The writer may fail to provide accurate, succinct support and rely too heavily on re-telling the</p>	<p>The paper does not include a response or makes only a mere mention of evaluation. The author fails to state an opinion and</p>

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	attempted and what that attempt worthwhile.	accurate details or provide weak support. Papers in this category fail to address the critical criterion mentioned in level 4 papers.	story and less time explaining and supporting an opinion. There may be an accumulation of errors.	provide support.
ELEMENTS OF COMPOSITION	With a strong control over the EOC, this paper shows correct and concise word choice. The paper contains minimal basic spelling, grammar, and mechanical errors and they do not distract the flow of the discussion. While not error-free, the paper is specific in referencing the production and the writer's voice shines through.	There may be some lack of control over language or specificity. There are a few basic spelling, grammar, or mechanical errors, but they do not detract the reader from the paper. There are few surface errors and the support, while slightly thin, does attempt to support an opinion.	There is a serious lack of control over language and specificity. The paper's spelling, grammar, and mechanical errors detract the reader. Support is thin, and the writer's opinion is missing or not clear.	The paper is poorly written, unacceptably brief, or contains wrong information. Typically, papers in this category are plagued by spelling, grammar, and mechanical errors. They may also show a lack of proofreading.