

# Program Review

University of La Verne  
Department of Theatre Arts  
2006-2007 Academic Year

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## Executive Summary

The University of La Verne Department of Theatre Arts offers a Bachelor of Arts degree in Theatre Arts, with the option of a specific emphasis in a course of study such as performance or technical theatre. The department employs two full-time faculty, a Director of Theatre, and a Theatre Manager. The Director of Theatre, in addition to directing departmental productions, teaches acting courses in the department. The Theatre Manager teaches courses in stagecraft and design as well as performing technical and managerial duties for the department and the production program. The department also includes a Senior Adjunct Professor of Theatre, a professional director who teaches and directs one semester per year. The Director of Theatre, The Theatre manager, and the Senior Adjunct Professor, though not tenure-track faculty, serve in full-time positions and are a consistent presence in the department.

The Department of Theatre Arts engages students in three areas: curriculum, production, and the theatre facility. Student learning outcomes are achieved as the result of required and elective coursework, a vigorous schedule of theatrical production for public presentation, and in the practical engagement in a working theatre facility with two designated performance venues and an on-site scenic shop.

The desired learning outcomes for theatre students are intended to provide a well-rounded education in theatre with demonstrated competencies in performance, technical theatre, dramatic literature and production experience. It is expected that graduates of the program should have a strong foundation of theatrical theory and practice from which to develop their own artistic and career goals in the performing arts.

The assessment procedures included student questionnaires, alumni surveys, a review of course syllabi, a review of student terminal projects, an analysis of semi-annual student audition and portfolio review, and a comparison of curriculum with comparable programs in Southern California.

The findings suggest the following:

1. Students develop working methodologies for performance as an actor by means of coursework and a vigorous production program.
2. Students are able to demonstrate practical ability in areas of stagecraft and design, both from required coursework and the practical requirements of participation in the production program.
3. Students are exposed to a broad range of dramatic literature and performance, and can respond critically to dramatic works they read or attend.
4. Students gain practical experience by participating in the production of works for public presentation.

5. Students have the experience of being a principal creative artist in at least one theatrical production that serves as their terminal project, and have the opportunity to be a principal artist in additional productions.
6. Students are prepared to employ theatre as a means of speaking to a community and as a tool for social change.
7. Students are confident and prepared to assume their own personal and professional development as theatre artists.
8. Delays in student graduations, as well as less than satisfactory rates of degree completion suggest that advising practices be re-evaluated.

The recommendations for action include:

1. Development of introductory theatre courses with a broader, more generalized curriculum
2. Offer courses with specific concentration in voice and movement
3. Continue to improve audience development through public relations initiatives, including an online presence
4. Improvements in the mentoring of student terminal projects, including regularly scheduled meetings and receipt of required analytical and planning documents before permitting subsequent steps in project production
5. In the selection of works for the theatrical season, continue and expand the selection of existing plays and/or the development of new works that address issues of concern to our community, and that serve as an agent of increased awareness and social change.
6. Development of recruiting through continuation and expansion of Jane Dibbell High School Theatre Festival and outreach to local community colleges
7. Improve effectiveness of advising by promoting completion of all requirements for graduation at earliest practical stages, as well as implementing and maintaining an individual record of student curriculum and production experiences to be consulted and amended each semester
8. Develop a requirement for professional documentation such as a portfolio or headshot and theatrical resume as a part of the semi-annual departmental audition.

## **I. Program Mission**

The mission of the theatre program is to prepare undergraduate students to be self-sufficient theatre artists with comprehensive skills in performance, technical theatre, directing and/or management, as well as an understanding of theatre history and literature, who are equipped to be productive members of a larger theatre community that includes both professionals and non-professional theatre practitioners.

## **II. Program Goals and Learning Outcomes**

Theatre Arts majors will:

- A. Develop a working methodology for performance as an actor
- B. Demonstrate a practical ability in technical areas of stagecraft and/or design
- C. Respond critically to performances and works of dramatic literature
- D. Exhibit an understanding of the role and methods of the theatrical director
- E. Participate in the production of works for public presentation
- F. Organize, rehearse and present a production as a principal creative artist
- G. See theatre as a means of speaking to a community and as a tool for social change
- H. Prepare to assume their own development toward professional work as a theatre artist

## **III. Program Description**

### **A. Organization and Structure**

The program is an undergraduate program, and the sole program in the Department of Theatre Arts. The Department of Theatre Arts is an autonomous department within the College of Arts and Sciences. The program's chair is the Theatre Arts Department Chair, who reports directly to the Dean of the College of Arts and Sciences.

The program consists of an academic component and a production component. Theatre majors are expected to participate fully in both components of the program. The academic component of the program is based on traditional classroom delivery of theatre curricula, with specific and comprehensive course requirements for the theatre major. The production component of the program consists of the production of plays for public presentation. Plays are presented throughout the academic year, employing technical resources and personnel at varying levels. Productions may range from faculty-directed projects with large casts and complex technical support requirements to student-directed projects with minimal use of departmental technical resources. Shorter works may be produced as a part of studio coursework, and may or may not be performed for the general public.

## **B. Faculty**

The Department of Theatre has two regular full-time faculty and a Director of Theatre, each of whom teaches a full-time course load. The Theatre Manager also serves as adjunct faculty, and a Senior Adjunct Professor of Theatre is employed for one semester each year. One or two part-time faculty are typically employed each year as needed in order to complete the program's course offerings, usually no more than two courses per semester.

## **C. Courses offered**

A complete listing of theatre courses offered is attached in Appendix 19.

## **D. Majors**

There are currently twenty-six students with declared theatre majors.

Course prerequisites for the Theatre Major and Minor include:

Introduction to Stagecraft (THAR 120)  
 Theatre, Acting and Performance (THAR 200)  
 Oral Communication (THAR 311)  
 Three semesters of Theatre Seminar (THAR 280).

A Theatre Major requires 45 semester hours in the department, as well as a senior production project in the senior student's emphasis. Required courses include:

Acting Studio (THAR 210) or Acting for the Camera I (THAR 212)  
 Introduction to Design for Stage and Studio (THAR 233)  
 Directing Studio I (THAR 355)  
 Masters of the Drama (THAR 445)  
 Theatre History I, II (THAR 480, 481)  
 Dramatic Literature (THAR 340 recommended)  
 Electives approved by advisor

A Theatre Minor has a core requirement of 28 semester hours in the department. Required courses include:

Acting Studio (THAR 210) or Acting for the Camera I (THAR 212)  
 Introduction to Design for Stage and Studio (THAR 233)  
 Directing Studio I (THAR 355)  
 Masters of the Drama (THAR 445)  
 Theatre History I (THAR 480) or Theatre History II (THAR 481)  
 Dramatic Literature (two courses required, THAR 340 recommended)  
 Electives approved by advisor

Theatre majors must make a formal proposal for a senior project, which may consist of a theatrical project initiated by the student, or a significant role in a faculty-initiated project. Upon approval by the advisor and Department Chair, the project is mentored by faculty and given limited support and departmental resources. After completion of the public presentation of the terminal project, a post-production feedback session is required. All faculty attend this formal post-production evaluation session, and the production's entire company is strongly encouraged to be present and offer constructive observations and feedback. These post-production sessions are open to any interested parties. Finally, a written component of self-evaluation is required to be submitted along with notes from the process. This written component is evaluated as a part of the project grade.

### **E. Degrees Conferred**

The program offers a Bachelor of Arts degree in Theatre Arts. Students may choose an emphasis in one or more specialized areas, such as performance, directing, design, playwriting, musical theatre, stage management, or technical theatre.

### **F. Advising**

Faculty and staff in the theatre department usually advise traditional theatre majors, but some students are advised through the Office of Academic Advising or other academic advisers outside the theatre department. The Theatre Manager, who is also an adjunct faculty member, has advised the majority of theatre majors in recent years. For the 2007-2008 academic year, the distribution of advisees is as follows:

Advisor	Theatre Majors:	Theatre Minors:
Theatre Department Chair	6	4
Theatre Manager /Adjunct	16	0
Director of Theatre / Adjunct	3	4
Full-time Theatre Faculty	0	0
Advisers Outside Department	1	1

The full-time faculty member listed in the distribution is on a temporary appointment for the current academic year, and has taken adviser training, but has not yet been assigned advisees. It is expected that this faculty member will advise students in Spring 2008.

### **G. Recruitment**

In an effort to recruit high school students with interests and skills in theatre arts, the department conducts the annual Jane Dibbell High School Theatre Festival. For the festival, high school drama departments from throughout the region bring student productions to the University of La Verne for performance and critique. The department conducts theatre workshops as part of the festival, and ceremonies are held to recognize outstanding high school productions, companies, and individuals. Individual high school students are invited to audition before department faculty to be considered for ULV Theatre scholarships. In recent years, many of the department's

outstanding students have come to the University of La Verne as a result of their participation in the festival.

The department is also beginning recruitment efforts with local community colleges. These efforts include making contact with local theatre departments, developing relationships with theatre department faculty, and encouraging attendance at ULV Theatre productions.

## **H. Facilities**

The program operates within the Dailey Theatre building on the University of La Verne Central Campus. Within this facility are two performance spaces, a scene shop, four offices for faculty and staff, two dressing rooms, mezzanine storage areas for equipment and properties, and a common area that serves as a green room and seminar room. Classes are also conducted in the two performance spaces (see Appendix 23).

The Dailey Theatre Mainstage is a circular auditorium 90 feet in diameter with an audience capacity of approximately 200 in a stepped continental seating configuration. This space contains an enclosed lighting and sound control booth, a permanent cyclorama and steel catwalk network from which draperies, lighting instruments and scenic elements may be hung. The mainstage is housed in a circular structure roofed by a durable fabric tent, the peak of which is supported by two large tubular steel pillars.

The Jane Dibbell Cabaret Theatre is a small, round “black box” theatre space 40 feet in diameter, with a flexible audience configuration of 70-100 seats. The Cabaret theatre has a lighting and sound control area within the space, a pipe grid for lighting instrument positions below a flat ceiling, and no practical wing or fly space. The stage space of the Jane Dibbell Cabaret Theatre is primarily used as a classroom for the Theatre Arts Department, as the Dailey Theatre facility has no traditional classroom spaces.

The theatre green room is a space central to the theatre building, which includes seating, tables, and computer workstations. The green room is adjoined by dressing rooms, stage access, a theatre library, and all faculty offices. The space is designed to promote interaction among students and faculty, and to provide a place to engage in class and production work, study, and socialize. A portion of this common space is designated as the Theatre Seminar Room, and is partitioned by curtains to create an intimate classroom space.

The theatre has remote off-site storage facilities for costumes, lightweight scenery, and furniture props. These facilities are located in the basement of a university office building on the far side of campus, and as such only may only be accessed on business days during normal business hours. The program has no costume construction facilities, except that costume tools are stored and used in the dressing rooms.

## **IV. Assessment procedures**

### **A. Alumni Survey**

An alumni survey was conducted of recent ULV graduates with a major or minor in theatre (see Appendix Tables 11-18). Surveys requested information on the background and experiences of the alumni, areas of study, and levels of satisfaction with the ULV Theatre Program.

### **B. Student Self-Evaluation**

#### **a. Student questionnaire**

A questionnaire of current students was conducted which solicited information concerning students' academic and production experiences. For the purpose of comparison, questions were worded in a manner quite similar to the alumni survey.

#### **b. Semester audition / portfolio review**

Each semester, all theatre students are required to make a presentation before their faculty and peer group. For majors with a performance emphasis, this consists of a prepared audition. For majors with design or technology emphases the presentation of their current portfolio is required. Students with a directing emphasis may present a short scene they have directed. Following the presentations, students are required to make an appointment with at least one faculty member to discuss their work. Videos of the audition presentations are made available, and students evaluate and score their own work before meeting with the faculty.

### **C. Faculty Evaluation of Student Progress**

#### **a. Semester audition / portfolio review**

Faculty members observe the semester auditions described above, and complete an evaluation sheet with a numeric score. This evaluation serves as a basic overview of the student's audition for the student's records, and serves as the basis for the student's discussion with the faculty. Student-faculty conferences are an opportunity to formally discuss the student's work progress, and to identify strengths and areas requiring improvement at least once per semester. Videos are compiled into a randomly accessible DVD format and archived to provide a record of student progress throughout their residence.

#### **b. Terminal project review**

Each student is required to complete a terminal project in his or her senior year. This terminal project consists of a formal proposal and approval process, rehearsal and production, and written documentation of the process and student evaluation of the project. A review of the student terminal project as conducted by theatre faculty consists of primary viewing of the project in performance, review of archival video recordings, and an examination of the written portion of the student project. Reviews were conducted of senior projects from the last three years (see Appendix 20).



## **D. Curriculum comparison**

A comparison was made between the theatre program at the University of La Verne and the programs of five other colleges in Southern California. The programs of California Lutheran University, Chapman University, Occidental College the University of Redlands and Whittier College were selected for the similarities in program size, number of theatre faculty, number of students and college enrollment figures (see Appendix 21). For the purpose of this comparison, courses were classified in five categories: Acting, Voice and Movement, Design and Technology, Literature and History, Directing, and Other.

## **E. Syllabus Review**

A syllabus review was conducted to evaluate the degree to which current course offerings address the stated program goals for the Department of Theatre Arts. Course requirements for majors and minors in theatre were examined, as well as other current course offerings in the department. Syllabi were scored on a three-point scale indicated the degree to which the course content addresses each of the stated program outcome goals (see Appendix 22).

# **V. Findings**

## **A. Learning Outcome: Theatre students will develop a working methodology for performance as an actor.**

Among the requirements for both the major and minor in theatre are acting studio courses. Principal in the curriculum of these courses is the development of a working methodology as an actor. Supplementing these acting courses are the semi-annual auditions or portfolio reviews and the production program. In recent years, the production program has included both large-cast shows and a significant number of workshops and student directed projects. The production program has provided opportunity for performance work for all majors and minors, including students in their first year of study.

A review of the terminal projects of recent students shows that students with a performance emphasis have employed effective methods in the creation and development of their roles. The terminal project requires that the student employ the techniques they have learned in acting courses, and integrate what they have learned in prior production experiences. Students are required to document their process as a part of their terminal project. Some performance majors in recent years have not taken the final step of writing critically about their development of their thesis role.

Responses to the survey of current students indicate that 88 percent of theatre majors consider performance to be the emphasis of their theatre study. Students strongly agree that they have developed working methodologies for physical and vocal preparations for a role, and use a formal method of character development when approaching a role. Results indicate that not all of the students who have developed methods for physical and vocal preparation use these methods routinely. The survey suggests that students are more likely routinely to use a formal method of character development (see appendix Table 1).

Responses to the survey of recent alumni show that approximately 82 percent of those surveyed were theatre majors, and approximately 18 percent were theatre minors. Alumni respondents were less likely than current students to consider their major emphasis of study to be performance. The responses also seem to indicate that students have been made aware of certain preparatory methods for performance as a part of their curriculum and production experience, but they are not necessarily likely to employ these methods of their own accord. The mean score indicating routine use of vocal and physical preparation routine and character development methods is only slightly lower than the score indicating a performance emphasis. This may indicate that nearly all respondents indicating a performance emphasis still routinely use a methodology for performance as an actor (see Appendix Table 13).

In examining the results of the Semester Audition and Portfolio Review, it is evident that the students have attained a degree of confidence in their work, and rate their own performance highly. The evaluation by theatre faculty shows a significant difference in scoring between evaluators. After discussion with the faculty, it seems likely that this is due to the subjectivity inherent in the evaluation process and the application of the rubric. Despite the variance in scoring trends, students and faculty alike report in interviews that the evaluation scoring calls attention to specific areas of performance and their strengths and need for improvement, and these areas are given specific attention in the student-faculty conference. Student self-evaluations indicate that performers tend to rate themselves below average in the categories dealing with final moments of performance and exit. Faculty responses indicate a similar weakness in the final moments of the prepared audition (See appendix Tables 7-10). With continued attention to the formal audition process each semester, it is believed that students will develop stronger skills in crafting the final moments of their auditions. The evaluation rubric has been introduced into classes in order that students will be conscious of these topics of evaluation in their selection preparation of audition materials. Students also report that watching and responding critically to their own work and the work of their peers each semester is an important and helpful process in providing a perspective toward their own work, as well as the formation of desirable professional habits. The process of evaluating the student's work each semester in the context of a faculty-student conference provides a formal opportunity to discuss the student's progress, goals, methods, and self-awareness.

**B. Learning Outcome: Theatre students will demonstrate a practical ability in technical areas of stagecraft and/or design.**

A syllabus review of the required courses in stagecraft and design indicates that all theatre majors and minors are exposed to technical areas of theatre both in theory and in practice. Furthermore, for those students with a technical emphasis in their major, additional experience in the production program leads to a terminal project requiring practical work and a technical leadership role in one or more areas of technical theatre, e.g. lighting, scene design, stage management.

Student survey results indicate that 88 percent of respondents have taken a course in theatrical stagecraft, 60 percent report having taken a course in scenic design, 20 percent have completed a course in lighting design (with 21 percent having practical experience in lighting

design), though students report little experience in costume design training. The survey shows that students respond that they have an understanding of scenic practices and terminology, and agree that their understanding is both a result of course work and practical experience. 53 percent of respondents indicated that technical theatre was a major emphasis in their study (see appendix Table 2).

Alumni survey results show that respondents have had practical experience in technical areas of theatre, but somewhat less experience as a principal designer. Respondents indicate that their knowledge of technical aspects of theatre is the result of practical experience more than course work. In response to the question of whether alumni consider technical theatre to be the major emphasis in their theatre study, the survey's mean score showed agreement, but did not indicate strong agreement. (see appendix Table 14).

The audition and portfolio review reveals that while many students have experience and skills in technical theatre, few choose to present a portfolio at the semester review. While presentation of a portfolio of design and technical work is strongly encouraged, the semester review is voluntary and not tied to a course grade. The department has a good rate of performance auditions, but presentations of portfolios is lacking in comparison. This is in part due to the fact that there are far fewer students with a design / technology emphasis, and in part because performance auditions require less time-consuming preparation.

### **C. Learning Outcome: Theatre students will respond critically to performances and works of dramatic literature**

A syllabus review shows that theatre major and minor students are required to take several courses, which require the reading of and critical response to dramatic literature. These courses include directing courses, two theatre history courses, and at least one additional dramatic literature course.

A key component of the terminal project in theatre, both in the performance emphasis and the technical theatre emphasis, is the critical analysis and interpretation of the play being produced.

The survey of current students indicated that 40 percent of the students surveyed considered their major emphasis of theatre study to be history, criticism, dramatic literature, theory or writing. At the time of the survey, 67 percent of the respondents indicated that they had taken one course in theatre history, with smaller percentages indicating they had taken two courses. 47 percent indicated that they had taken a course in dramatic literature. Despite the fact that less than half of the respondents had taken courses in dramatic literature, criticism, or writing, averages of responses indicate that students feel that they understand literature, theory, production practices, and major personalities of theatre history. Students agree that they have had experience in responding critically to works of dramatic literature, and more strongly agree that they have experience in responding critically to performances, and are prepared to respond critically to any theatrical performance.

The survey of alumni shows that, on average, respondents do not consider that theatre history, literature, theory, criticism or writing was the major emphasis of their study, and yet they indicate that they have read and understood plays, theory, and criticism, and that they understand the contributions of major personalities in theatre history. Those surveyed agree that they have experience in responding critically to dramatic literature and performance. Respondents agree even more strongly that they are prepared to discuss or write in detail about any dramatic literature they may read, or any theatrical production they might attend.

As a part of the semester audition / portfolio review, students are asked to interpret the dramatic work they have undertaken to perform, and to respond critically to their own performance in a faculty conference. For each production presented by the department, formal post-production evaluation sessions are conducted. These post-production evaluation sessions are in the form of a faculty-moderated forum, where critical response to performance is voluntary and not evaluated for a course grade, though attendance may be required. Rather, both the semester audition and the post-production evaluation are designed to provide frequent opportunity for critical discussion of all performances and production work undertaken in the department.

**D. Learning Outcome: Theatre Students will exhibit an understanding of the role and methods of the theatrical director**

Each theatre major or minor must complete a course in directing during their course of study. These courses include curriculum on the history and development of the theatrical director, as well as comprehensive studies of the director's responsibilities, collaboration with other theatre artists, studies of the work of key figures in the development of the modern director's craft, and the employment and sequencing of directorial methods.

While some students may serve as the director of a production as a part of their terminal project, students with a performance or technical emphasis may perform an acting or technical role in a production. Nevertheless, as one of the principal creative artists, the student is required to collaborate with the director, and to document the creative development of the project as a part of the terminal project's written component.

The survey of current students indicates that 30 percent of respondents considered directing to be a major emphasis in their theatre study, but only 20 percent had yet completed a course in directing. Students indicated that they understand many of the key roles and methods of the stage director. Less than a third of those surveyed had yet directed a production for public performance, but more than half indicated that they had worked as a stage manager or assistant director.

Alumni survey respondents strongly agree that they understand the role and methods of the theatrical director. Responses show that more have experience in directing short plays and scenes or working as a stage manager or assistant director than in directing longer works. Alumni indicated that they agree or strongly agree that they understand specific methods in the craft of the director, including the use of guiding concepts and images, communication by means of visual elements, and collaboration.

**E. Learning Outcome: Theatre students will participate in the production of works for public presentation**

In practical terms, each terminal project involves a principal production work for a public presentation of a theatrical work. While it is not explicitly required that the terminal project result in a fully-produced work, students almost exclusively opt to direct, design, write, and/or perform in a play production.

In survey responses, 80 percent of current students surveyed reported that they had rehearsed and performed in a mainstage production, while 73 percent responded that they had performed technical duties for a mainstage production. When asked whether they had performed in or undertaken technical duties on a production outside the main season, students responded in the affirmative at a rate of 80 percent. The survey also indicates that students have initiated their own projects for public presentation (47 percent or more) or classroom presentation (53 percent). As this survey included a sampling of theatre majors and minors with as little as one semester of residency, this indicates that the production program is quite successful in providing opportunities for students to be involved in theatrical productions, in a public performance context as well as classroom exercises.

The results of a survey of recent alumni show that respondents have strong experience in production. Mean scores consistently indicate agreement to strong agreement in every area of production experience surveyed (see appendix Table 17).

The semester audition and portfolio review is a means for students to present solo work for performance each semester. While these presentations are open to the public, the audience tends to be made up mostly of students' peers and faculty. Nevertheless, students with a performance emphasis have the experience of preparing and performing for an audience outside of class exercises at a minimum of twice per school year.

There can be no guarantee that all students will have a performing role in the plays presented as a part of the department's production program, but the majority of performance majors are able to assume some acting role in the department's theatre season. In addition to mainstage productions, there are an additional 8-20 productions in the form of student-directed plays and scenes throughout the year. This provides ample opportunity for all students to be involved in productions either as performers or as technical personnel engaging in scenic construction and painting, properties, costumes, lighting, stage management, and house or running crew.

**F. Learning Outcome: Theatre students will organize, rehearse and present a production as a principal creative artist.**

Required courses in directing include a project for public presentation as the final project for the course. Students in the directing courses must select, organize, schedule, rehearse, technically prepare and present their own production in conjunction with other students in the class.

Each terminal project requires that a student assume the responsibilities of a principal creative artist in a production for public presentation. The production may be fully or minimally supported by the department in terms of technical elements or facilities usage, and the student may serve as the director of the project or a principal performer, designer, or stage manager. In any event, the student is a principal member of the production team, and must document their work and the development of the production as a part of the written component of the terminal project.

The student survey shows that 27 percent of current students have directed a scene or short play for public performance, while 13 percent say they have directed a play of one hour or more in duration. When asked about selecting and initiating projects, 33 percent responded that they had initiated a full-length production, 47 percent said they had initiated shorter projects, and 53 percent agreed with respect to class projects. Half of all students surveyed indicated that they had led a production team from initial stages through performance (see appendix Table 4).

Recent alumni surveyed indicated agreement to strong agreement that they have initiated projects as a principal creative artist. Although alumni agree that they have initiated full-length projects for the public, scores show stronger agreement with respect to shorter works and classroom presentations (see appendix Table 17).

**G. Learning Outcome: Theatre students will see theatre as a means of speaking to a community and as a tool for social change.**

The program's required theatre history courses include a study of the social context in which historical drama and theatrical movements existed. Elective courses are offered with a specific emphasis on theatre as a community medium and as an agent for change with respect to contemporary social issues. These topics are also embedded in courses throughout the curriculum, though the course descriptions and syllabi may not state this explicitly.

The survey of current students shows that students strongly agree that theatre is a powerful means of communication to the public. Mean scores show agreement to strong agreement that theatre is a means to provoke thought and action in a community, and that respondents feel empowered as theatre artists to educate, persuade or influence others (see appendix Table 5).

Similarly, results of the alumni survey shows conviction that theatre is a powerful means of communication to the public and a means of accomplishing social change. Alumni respondents agreed even more strongly than current students that theatre is an excellent means to provoke thought and action in a community (see appendix Table 18).

**H. Learning outcome: Theatre students will prepare to assume their own development toward professional work as a theatre artist.**

A theatre seminar dealing with issues of the ULV Theatre community as well as professional theatre practices is required of theatre majors and minors in three of four years of residency. Required courses in technical areas of theatre including directing, stagecraft, and design

includes curriculum related to professional practices and informational resources for those in performing arts careers.

A review of terminal projects shows that graduating students have the skills to initiate their own projects. They also demonstrate the ability to assume a leadership role others in a theatrical production.

Current students surveyed on a 4-point scale where 4 indicates strong agreement and 3 indicates agreement responded with a mean score of 3.53 that they intended to pursue a career as a performing arts professional. While students agreed less strongly that they were prepared to work professionally in the performing arts, they responded with a mean score of 3.36 that they knew what is required of them to develop further as a theatre artist, and with a score of 3.2 that they were prepared to assume responsibility for their own work as a theatre practitioner. This suggests that students, while not overly optimistic about their current preparedness for a performing arts career, are confident that their education has prepared them to assume their own development.

A comparable survey of alumni on the same 4-point scale showed less strong agreement (2.72 mean) that the respondents intended to pursue a career as a performing arts professional, yet agreed more strongly (3.18 mean) that they considered themselves prepared to work professionally. Alumni responded with a mean of 3.36 that they were equipped to assume their own development as a theatre practitioner. Furthermore, alumni responded with a very strong score of agreement that their theatre study had provided them with skills they will use in their chosen profession (3.81), had improved their ability to communicate (3.63) and work collaboratively (3.9). Alumni strongly agreed that their theatre study at ULV was satisfactory (see appendix table 18).

The data from the semester audition and portfolio review shows that students tend to rate themselves highly in their execution of prepared audition pieces, a principal means of seeking professional work. Faculty evaluations tend to rate the students' work less highly. Faculty's identification of areas for improvement is the basis for discussion in student-faculty conference each semester (see appendix tables 7-10).

## **I. Other**

In examining the curriculum of other comparable institutions, it appears that the University of La Verne Theatre program is comparable overall to the other institutions studied.

- In the area of acting, the requirements of all programs were nearly identical.
- In the area of design and technology, it seems that the University of La Verne's program is comparable to most other programs, though two of the institutions studied listed a greater number of courses in particular design/tech subjects.
- In the area of literature and history, ULV's program appears to have the most rigorous requirements of the schools evaluated.

- In the area of directing, two of the five programs studied have no directing course requirement for the major, two have one directing course requirement, and one has requirement for one directing course and one capstone course which includes directing content. ULV requires one directing course, but students with a directing emphasis are required to take two directing studios, and must direct works for public performance.

## VI. Recommendations for action

### Curriculum:

- Consider development of introductory theatre courses with broader, more general curriculum
- Consider development of acting courses with concentrated emphasis on voice, music and movement.
- Clarify the required curriculum that deals specifically with the program goal of speaking to a community and the use of theatre as a tool for social change. This may include revising syllabi to explicitly describe this aspect of existing required courses.

### Production program:

- Promote play selection that balances large-cast shows with ample performance opportunities for all students with well-supported technical requirements that encourage a well-rounded performance and production experience for all students.
- Consider ways to offer more course credit for production experiences, in order to more accurately reflect the importance of the production program in the context of theatre study.
- Continue improvements in public relations to encourage audience development, including the utilization of University Relations resources, compilation and maintenance of audience mailing lists, refinement and maintenance of online presence. Investigate the creation of a staff position to handle office management and public relations duties.
- Investigate the possibilities of further integration between curriculum and production program, e.g. offering stage management or design course concurrent with directing course to offer production experience to technical students as a part of coursework, assignment of theatre practicum to theatre seminar students, etc.



- Continue to select and/or develop plays that speak to our community and serve as agents for positive social change.
- Pursue the creation of a full-time theatre technical support position that would serve as a scene shop foreperson and safety specialist.

Mentoring of terminal project:

- Requirement of regularly scheduled mentor meetings during the development of terminal project
- Halting of project if requisite preparatory steps have not been completed to a satisfactory level
- Requirement of analytical portion of terminal project and detailed production plan before approval of project for departmental support

Recruitment:

- Continuation and expansion of Jane Dibbell High School Theatre Festival
- Development of outreach to local community colleges

Advising:

- Promote completion of courses required for graduation, including general education requirements, at earliest practical stages.
- Implement and maintain a cumulative checklist of completed requirements for each student, to be revised each semester and consulted at time of course selection.
- Institute a requirement for each student to maintain current records of their own work in the form of a current headshot and up-to-date resume and/or a detailed portfolio of production work in order to promote preparedness for seeking employment in the performing arts. For students with a performance emphasis, this would include the development of a repertoire of audition pieces.

## Appendix Tables 1-18

**Table 1**

**Theatre Arts Students Survey Responses to items related to PERFORMANCE (4-point scale; 4=Strongly Agree) (2006-2007)**

Items	Total	%Yes or Agree	Mean
1.(4)* I consider performance to be the major emphasis of my theater study.	16	88%	-
2.(5)* I have been made aware of processes for physical preparation for performance.	16		3.56
3.(6)* I have adopted a method of physical preparation for performance.	16		3.56
4.(7)* I routinely use a program of physical preparation for performance.	16		2.94
5.(8)* I have been made aware of processes for vocal preparation for performance.	16		3.31
6.(9)* I have adopted a method for vocal preparation for performance.	16		3.00
7.(10)* I routinely use a program for vocal preparation for performance.	16		2.88
8.(11)* I have developed a character as a part of course curriculum.	16		3.56
9.(12)* I have developed a character as a part of production rehearsal.	16		3.44
10.(13)* I routinely use a formal method of developing a character when approaching a role.	16		3.25
11.(14)* I am able to take the necessary steps for character development without outside guidance.	16		3.00

\*Item number in Survey

Notes: • Routine use of physical or vocal preparation may need attention  
• Students appear to be doing quite well with character development

**Table 2**  
**Theatre Arts Student Survey Responses to items related to TECHNICAL aspects of the theatre (4-point scale; 4=strongly agree) (2006-2007)**

<b>Items</b>	<b>Total</b>	<b>% Yes or Agree</b>	<b>Mean</b>
1.(15)* I consider technical theatre to be the major emphasis of my theatre study.	15	53%	
2.(16)* I have completed a course in theatrical stagecraft.	16	88%	
3.(17)* I have an understanding of scenic construction practices and terminology.	16		3.06
4.(18)* My understanding of technical theatre is the result of course work.	16		3.19
5.(19)* My understanding of technical theatre is the result of practical experience.	15		3.13
6.(20)* I have practiced in scenic construction for a production.	16		3.63
7.(21)* I have practiced in scenic painting for a production.	16		3.31
8.(22)* I have prepared theatrical lighting for a production.	16		2.88
9.(23)* I have completed a course in theatrical costume design.	16		1.75
10.(24)* I have designed or selected costumes for a production other than class assignments.	15		2.40
11.(25)* I have completed a course in scenic design.	15	60%	
12.(26)* I have designed scenery for a production other than class assignments.	15	0%	
13.(27)* I have completed a course in lighting design.	15	20%	
14.(28)* I have designed lighting for a production other than class assignments.	14	21%	

\* Items number in the Survey

**Table 3**  
**Theatre Arts Student Survey Responses to Items related to HISTORY, LITERATURE, THEORY, CRITICISM, or WRITING (4-point scale; 4=Strongly Agree) (2006-2007)**

Items	Total	% Yes or Agree	Mean
1.(29)* I consider the major emphasis of my theatre study to be comprised of one or more of the following: theatre history, dramatic literature, theory, criticism, or writing.	15	40%	2.27
2.(30)* I have completed two courses in theatre history.	14	42%	
3.(31)* I have completed one course in theatre history.	15	67%	
4.(32)* I have completed a course in dramatic literature.	15	47%	
5.(33)* I have taken a course in script writing.	15	13%	
6.(34)* I have read and understand plays from the eras of theatre history that I have studied.	15		2.87
7.(35)* I understand the theoretical basis for the major theatrical movements I have studied.	14		2.57
8.(36)* I am familiar with the production practices of eras of theatre history that I have studied.	15		2.73
9.(37)* I have read and understand theatre criticism from eras of theatre history I have studied.	15		2.47
10.(38)* I have an understanding of the contributions of major personalities in theatre history.	15		2.80
11.(39)* I have had experience in responding critically to dramatic literature.	14		2.57
12.(40)* I have had experience in responding critically to theatrical performances.	14		3.29
13.(41)* I have had experience in writing scripts for performance.	15		2.47
14.(42)* I am prepared to discuss or write in detail about any dramatic literature I may read.	15		2.60
15.(43)* I am prepared to discuss or write in detail about any theatrical production I may attend.	14		3.36

\*Item number in the Survey

**Table 4**  
**Theatre Arts Student Survey Response to Items Related to DIRECTING (4-point scale;**  
**4=Strongly Agree) (2006-2007)**

<b>Items</b>	<b>Total</b>	<b>% Yes or Agree</b>	<b>Mean</b>
1.(44)* I consider directing to be the major emphasis of my theatre study.	15	33%	
2.(45)* I have completed course in directing.	15	20%	
3.(46)* I understand the development of the role of the theatrical director through history.	15		2.47
4.(47)* I have directed a production of one hour or more in duration for public performance.	15	13%	
5.(48)* I have directed a scene or short play for public performance.	15	27%	
6.(49)* I have worked as a stage manager or assistant director for a full production.	15	53%	
7.(50)* I have at least one working method of play analysis.	15		3.00
8.(51)* I am able to identify an actor's suitability for a role in an audition.	15		2.80
9.(52)* I understand the use of guiding concepts or images in the direction of a production.	15		2.67
10.(53)* I understand what is communicated by the specific arrangement of visual elements on stage.	15		2.87
11.(54)* I understand many ways by which an audience's attention may be specifically directed.	15		2.89

12.(55) I understand what aspects of a production may be revealed by means of its design.	15		3.07
13.(56)* I can easily collaborate with other theatre artists.	15		3.40
14. (57)* I can evaluate how well or poorly production decisions serve a production concept.	15		2.87
15.(58)* I have rehearsed and performed in a main season production.	15	80%	
16.(59)* I have performed technical duties for performances of a main season production.	15	73%	
17.(60)* I have rehearsed and performed in a production not part of the main season.	15	80%	
18.(61)* I have performed technical duties for performers not in the main season.	15	80%	
19.(62)* I have selected and initiated a full-length theatre project for public presentation.	15	33%	
20.(63)* I have selected and initiated a short theatre project for public presentation.	15	47%	
21.(64)* I have selected and initiated a project involving others for presentation in class.	15	53%	
22.(65)* I have led a production team from initial stages through performance.	15	50%	

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\*Item number in the Survey

**Table 5**  
**Theatre Arts Student Survey Responses to items Related to COMMUNITY and CHANGE**  
**(4-point scale; 4=Strongly Agree) (2006-2007)**

<b>Items</b>	<b>Total</b>	<b>% Yes and Agree</b>	<b>Mean</b>
1.(66)* I believe that theatre is a powerful means of communication to the public.	15		3.67
2.(67)* As a theatre artist, I have the power to persuade or influence others.	14		3.37
3.(68)* Theatre provides me with the tools needed to educate others.	15		3.60
4.(69)* Theatre is a means of effecting social change.	14		
5.(70)* Theatre is an excellent way to provoke thought in my community.	14		3.36
6.(71)* Theatre is an excellent way to provoke action in my community.	14		3.36
7.(72)* Theatre is the most effective means at my disposal to express my point of view.	15		3.07

\*Item number in the Survey

**Table 6**  
**Theatre Arts Student Responses to items related to pursuing theater as a PROFESSION (4-**  
**point scale; 4=Strongly Agree) (2006-2007)**

<b>Item</b>	<b>Total</b>	<b>% Yes or Agree</b>	<b>Mean</b>
1.(73)* I intend to pursue a career as a performing arts professionals.	15		3.53
2.(74)*I feel prepared to work professionally in the performing arts.	13		2.85
3.(75)* I know what is required of me to develop further as a professional.	14		3.36
4.(76)* I am equipped to assume responsibility for my own development as a theatre practitioner.	15		3.20
5.(77)* I am prepared not only to perform work, but also to seek work as a theatre artist.	14		3.36
6.(78)* My theatre study has provided me with skills I will use in my chosen profession.	15		3.60
7.(79)* My theatre study has improved my ability to communicate.	15		3.53
8.(80)* My theatre study has improved my ability to work collaboratively.	15		3.67
9.(81)* My theatre study has increased my personal confidence.	14		3.40
10.(82)* My theatre study has made me a more well-rounded person.	15		3.67
11.(83)* My theatre study at ULV has been satisfactory.	15		3.60

\*Item number in the Survey



Table 7  
Theatre Arts Student Audition Evaluations of Themselves. (5-point scale; 5=Highly proficient)  
(Spring 2007)

<b>Item</b>	<b>N</b>	<b>Mean</b>	<b>Standard Deviation</b>
<b><u>I. Presentation</u></b>			
1. Communication of actors personality	19	3.63	.60
2. Command of the Space	19	3.78	.42
3. Connection with the audience	19	3.89	.32
4. Clarity of identification of material	19	4.05	.40
5. Appearance, dress	19	3.84	.50
<b><u>II. Voice</u></b>			
1. Volume	19	3.84	.37
2. Pitch, dynamic range	19	3.68	.67
3. Rhythm, tempo	19	3.68	.58
4. Diction, clarity	19	3.57	.60
5. Handling of language of script	19	3.47	.69
<b><u>III. Physicality</u></b>			
1. Choice & appropriateness of movement	19	3.10	.46
2. Use of Space	18	3.16	.70
3. Physical manifestation of character	18	3.50	.70
<b><u>IV. Characterization</u></b>			
1. Connection with Audience	19	3.73	.56
2. Inner Life	19	3.52	.61
3. Clarity of intentions	19	3.57	.60
4. General expressiveness	19	3.63	.49
<b><u>V. Presence</u></b>			
1. Risk, reach, challenge	19	3.73	.56
2. Point of view	19	3.57	.69
<b><u>VI. Material</u></b>			
1. Appropriateness as audition piece	19	3.47	.77
2. Suitability for actor	18	3.33	.76
<b><u>VII. Conclusion</u></b>			
1. Return to actors personality	19	3.05	.85
2. Clarity of final moments	19	2.89	.87
3. Exit	19	2.89	.87

Note:

- Overall, students evaluate their own proficiencies above average, with high points (3.7 and above) being command of space, connection with audience, clarity of material, appearance, volume, connection with audience, risk, reach and challenge.

- Students seem to be less confident on clarity of final moments and exit.

Table 8  
Theatre Arts Student Audition Evaluations of Themselves. (5-point scale; 5=Highly proficient)  
(Fall 2007)

<b>Item</b>	<b>N</b>	<b>Mean</b>	<b>Standard Deviation</b>
<b><u>I. Presentation</u></b>			
1. Communication of actors personality	13	3.46	.52
2. Command of the Space	13	3.16	.99
3. Connection with the audience	13	3.38	.96
4. Clarity of identification of material	12	3.75	.97
5. Appearance, dress	13	3.76	.93
6. Transitions	12	2.91	.99
<b><u>II. Voice</u></b>			
6. Volume	13	3.62	1.45
7. Pitch, dynamic range	12	3.42	.79
8. Rhythm, tempo	12	3.67	.89
9. Diction, clarity	12	3.58	1.08
10. Handling of language of script	12	3.50	.79
<b><u>III. Physicality</u></b>			
4. Choice & appropriateness of movement	13	3.15	.89
5. Use of Space	13	3.23	.93
6. Physical manifestation of character	13	3.23	.60
<b><u>IV. Characterization</u></b>			
5. Connection with Audience	13	3.30	.85
6. Inner Life	13	3.69	.85
7. Clarity of intentions	13	3.15	1.07
8. General expressiveness	13	3.00	1.08
<b><u>V. Presence</u></b>			
1. Risk, reach, challenge	13	3.46	.97
2. Point of view	13	3.23	.73
<b><u>VI. Material</u></b>			
3. Appropriateness as audition piece	13	3.00	.91
4. Suitability for actor	13	3.61	.96
<b><u>VII. Conclusion</u></b>			
4. Return to actors personality	12	3.25	1.29
5. Clarity of final moments	12	3.08	1.38
6. Exit	12	3.17	1.40

Notes:

- Overall, students evaluate their proficiencies above average with high points (3.7 and higher) being in the areas of clarity of identification of material, appearance and dress.
- Students seem to be less confident in areas of transitions, general expressiveness, and clarity of final moments.

Table 9

Theatre Arts Professor's Audition Evaluations of Theatre Arts Students. (5-point scale; 5=Highly proficient)  
(Spring 2007)

<b>Item</b>	<b>N</b>	<b>Mean</b>	<b>Standard Deviation</b>
<b><u>I. Presentation</u></b>			
1. Communication of actor's personality	22	2.27	.70
2. Command of the Space	21	2.33	.73
3. Connection with the audience	22	2.81	.90
4. Clarity of identification of material	21	3.14	.79
5. Appearance, dress	22	2.45	.80
<b><u>II. Voice</u></b>			
11. Volume	20	2.65	.88
12. Pitch, dynamic range	21	2.61	1.16
13. Rhythm, tempo	19	2.47	.77
14. Diction, clarity	22	2.63	.79
15. Handling of language of script	21	2.95	.86
<b><u>III. Physicality</u></b>			
7. Choice & appropriateness of movement	22	2.09	1.06
8. Use of Space	21	2.14	1.01
9. Physical manifestation of character	21	2.23	1.04
<b><u>IV. Characterization</u></b>			
9. Connection with Audience	22	2.81	1.05
10. Inner Life	19	2.68	.75
11. Clarity of intentions	22	3.00	.81
12. General expressiveness	22	2.77	.87
<b><u>V. Presence</u></b>			
1. Risk, reach, challenge	22	2.81	1.09
2. Point of view	22	3.09	.81
<b><u>VI. Material</u></b>			
5. Appropriateness as audition piece	20	2.25	.96
6. Suitability for actor	21	2.33	1.01
<b><u>VII. Conclusion</u></b>			
7. Return to actors personality	17	2.76	.56
8. Clarity of final moments	17	2.64	.70
9. Exit	17	2.70	.59

Notes:

- Overall, the professor tends to evaluate the proficiencies below average with the high points (3 and above) being clarity of identification of material, point of view and clarity of intention.
- The lowest areas of proficiency seem to be in choice & appearance of movements, use of space, appropriateness of the audition piece and communication of actor's personality.

Table 10  
 Theatre Arts Professor's Audition Evaluations of Theatre Arts Students. (5 point scale; 5=Highly proficient)  
 (Fall 2007)

<b>Item</b>	<b>N</b>	<b>Mean</b>	<b>Standard Deviation</b>
<b><u>I. Presentation</u></b>			
1. Communication of actor's personality	18	3.72	.89
2. Command of the Space	18	3.56	1.04
3. Connection with the audience	18	3.50	1.10
4. Clarity of identification of material	18	3.72	1.13
5. Appearance, dress	18	3.83	.86
6. Transitions	18	3.78	1.00
<b><u>II. Voice</u></b>			
16. Volume	18	3.56	.92
17. Pitch, dynamic range	18	3.38	1.29
18. Rhythm, tempo	19	3.26	1.15
19. Diction, clarity	18	3.67	1.03
20. Handling of language of script	18	3.78	1.22
<b><u>III. Physicality</u></b>			
10. Choice & appropriateness of movement	18	3.33	.97
11. Use of Space	18	3.28	1.07
12. Physical manifestation of character	18	3.39	1.04
<b><u>IV. Characterization</u></b>			
13. Connection with Audience	19	3.42	1.12
14. Inner Life	19	3.32	1.16
15. Clarity of intentions	19	3.32	1.11
16. General expressiveness	18	3.50	1.15
<b><u>V. Presence</u></b>			
1. Risk, reach, challenge	19	3.42	1.22
2. Point of view	19	3.37	.96
<b><u>VI. Material</u></b>			
7. Appropriateness as audition piece	19	3.42	1.35
8. Suitability for actor	19	3.52	1.42
<b><u>VII. Conclusion</u></b>			
10. Return to actors personality	19	3.11	1.10
11. Clarity of final moments	19	3.16	1.17
12. Exit	19	3.37	1.16

Notes:

- Overall, the professor tends to evaluate students above average with high points (above 3.7) being on communication of actor's personality, clarity of identification of material, appearance and dress, transitions, handling of language script.

- The lowest areas of proficiency appear to be in return to actor's personality, clarity of final moments, and rhythm and tempo.

Table 11:  
Theatre Arts Alumni Survey Responses on Background Information

Item	N	%
1. Gender	11	
Male		18.2
Female		81.8
2. Which of the following best describes you?	11	
African American	1	9.1
Caucasian	5	45.5
Multiracial	3	27.3
Decline to Answer	2	18.2
3. What year did you last attend the University of La Verne?	10	
1995	2	18.2
1997	1	9.1
2004	3	27.3
2005	3	27.3
2006	1	9.1
4. Did you graduate/complete a degree?	11	90.9
5. Has your college experience has included other institutions as well as ULV?	11	54.5
6. Are you a CAPA student?	11	0.00
7. Were you a theatre major or minor?	11	
Theatre Majors		81.8
Theatre Minors		18.2

Table 12:  
Theatre Arts Alumni Survey Responses on Theatre Course Experience

Item	N	% (Yes)
1. (8)* I have completed at least one course in acting.	11	100
2. (9)* I have completed a course in theatrical stagecraft.	11	81.8
3.(10)* I have completed a course in theatrical costume design.	11	0.00
4.(11)* I have completed a course in scenic design.	11	90.9
5.(12)* I have completed a course in lighting design.	11	54.5
5.(13)* I have completed one course in theatre history.	11	90.9
6.(14)* I have completed two courses in theatre history.	11	90.9
7.(15)* I have completed a course in dramatic literature.	11	90.9
8.(16)* I have completed a course in script writing.	11	36.4
9.(17)* I have completed a course in directing.	11	90.9

\*Item number in the Survey

Table 13:  
Theatre Arts Alumni Survey Responses on Acting/Performance. (4-point scale, 4= strongly agree)

Item	N	Mean
1.(18)* I consider performance to be the major emphasis of my theatre study.	11	2.90
2. (19)* I have been made aware of processes for physical preparation for performance.	11	3.27
3.(20)* I have adopted a method of physical preparation for performance.	11	3.09
4.(21)* I routinely use a program for physical preparation for performance.	11	2.72
5.(22)* I have been made aware of processes for vocal preparation for performance.	11	3.36
6.(23)* I have adopted a method of vocal preparation for performance.	11	2.90
7.(24)* I routinely use a program for vocal preparation for performance.	11	2.81
8.(25)* I have developed a character as a part of course curriculum.	11	3.09
9.(26)* I have developed a character as a part of production rehearsal.	11	3.18
10.(27)* I routinely use a formal method of developing a character when approaching a role.	11	2.81
11.(28)* I am able to take the necessary steps for character development without outside guidance.	11	2.81

\* Item Number in Survey

Note:

- Alumni seem to say that while they are aware of the need to prepare for the various aspects of performance, they are less likely to develop routines for doing so.

Table 14:  
Theatre Arts Alumni Survey Responses on Theatre Design and Technology. (4-point scale,  
4=strongly agree)

Item	N	Mean
1.(29)* I consider technical theatre to be the major emphasis of my theatre study.	10	3.00
2.(30)* I have an understanding of scenic construction practices and terminology.	10	3.70
3.(31)* My understanding of technical theatre is the result of course work.	10	2.80
4.(32)* My understanding of technical theatre is the result of practical experience.	10	3.80
5.(33)* I have participated in scenic construction for a production.	10	3.90
6.(34)* I have participated in scenic painting for a production.	10	3.90
7.(35)* I have prepared theatrical lighting for a production.	10	3.40
8.(36)* I have designed or selected costumes for a production other than class assignments.	10	2.80
9.(37)*I have designed scenery for a production other than class assignments.	10	3.00
10.(38)* I have designed lighting for a production other than a class assignment.	10	2.80

\*Item Number in Survey

Note:

- Alumni indicate that they understand and have had experience in design and technical aspects of theatre but not as much outside of classes.



Table 15:  
Theatre Arts Alumni Survey Responses to Theatre History, Literature, Criticism. (4-point scale, 4=strongly agree)

Item	N	Mean
1.(39)* I consider the major emphasis of my theatre study to be comprised of one or more of the following: theatre history, dramatic literature, theory, criticism or writing.	11	2.45
2.(40)* I have read and understood plays from eras of theatre history that I have studied.	11	3.36
3.(41)* I understand the theoretical basis for major theatrical movements I have studied.	11	3.27
4.(42)* I am familiar with the production practices of historical periods that I have studied.	11	3.27
5.(43)* I have read and understood theatre criticism from historical periods I have studied.	11	3.18
6.(44)* I have an understanding of the contributions of major personalities in theatre history.	11	3.36
7.(45)* I have had experience in responding critically to dramatic literature.	11	3.63
8.(46)* I have had experience in responding critically to theatrical performances.	11	3.63
9.(47)* I have had experience in writing scripts for performance.	11	2.72
10.(48)* I am prepared to discuss or write in detail about any dramatic literature I may read.	11	3.36
11.(49)* I am prepared to discuss or write in detail about any theatrical production I may attend.	11	3.54

\*Item Number in Survey

Notes:

- Alumni indicate that they understand and experience theatre history, literature and criticism but may need more experience in writing scripts for performance

Table 16:  
Theatre Arts Alumni Survey Responses to Directing. (4-point scale, 4=strongly agree)

Item	N	Mean
1.(50)* I consider directing to be the major emphasis of my theatre study.	11	2.63
2.(51)* I understand the development of the role of the theatrical director through history.	11	3.09
3.(52)* I have directed a production of one hour or more in duration for public performance.	11	2.36
4.(53)* I have directed a scene or short play for public performance.	11	3.54
5.(54)* I have worked as a stage manager or assistant director for a production.	11	3.63
6.(55)* I have at least one working method of play analysis.	11	3.54
7.(56)* I am able to identify an actors suitability for a role in an audition.	11	3.36
8.(57)* I understand the use of guiding concepts and images in the direction of a production.	11	3.45
9.(58)* I understand what is communicated by specific arrangement of visual elements on stage.	11	3.54
10.(59)* I understand many ways in which an audiences attention may be specifically directed.	11	3.54
11.(60)* I understand what aspects of a production may be revealed by means of its design.	11	3.36
12.(61)* I can easily collaborate with other theatre artists.	11	3.54
13.(62)* I can evaluate how well or poorly production decisions serve a production concept.	11	3.54

\*Item Number in Survey

Notes:

- Alumni indicate that while directing may not be a major emphasis for them they have a good understanding of issues and experiences related to directing

Table 17:  
Theatre Arts Alumni Survey Responses to Production Experience. (4-point scale, 4=strongly agree)

Item	N	Mean
1.(63)* I have rehearsed and performed in a main season production.	11	3.36
2.(64)* I have performed technical duties for performance of a main season production.	11	3.45
3.(65)* I have rehearsed and performed in a production not a part of the main season.	11	3.81
4.(66)* I have performed technical duties for performances not in the main season.	11	3.54
5.(67)* I have selected and initiated a full length theatre project for public presentation.	11	3.00
6.(68)* I have selected and initiated a short theatre project for public presentation.	11	3.18
7.(69)* I have selected and initiated a project involving others for presentation in class.	11	3.27
8.(70)* I have led a production team from initial stages through performance.	11	3.18

\*Item Number in Survey

Note:

- Alumni indicate that they have good experiences in various aspects of production

Table 18:  
Theatre Arts Alumni Survey Responses to Personal and Professional Development. (4-point scale, 4=strongly agree)

Item	N	Mean
1.(71)* I believed that theatre is a powerful means of communication to the public.	11	3.81
2.(72)* As a theatre artist, I have the power to persuade or influence others.	11	3.54
3.(73)* Theatre provides me with the tools needed to educate others.	11	3.54
4.(74)* Theatre is a mean of effecting social change.	11	3.54
5.(75)* Theatre is an excellent way to provoke thought in my community.	11	3.63
6.(76)* Theatre is an excellent way to provoke action in my community.	11	3.45
7.(77)* Theatre is the most effective means at my disposal to express my point of view.	11	2.54
8.(78) I intend to pursue a career as a performing arts professional.	11	2.72
9.(79)* I feel prepared to work professionally in the performing arts.	11	3.18
10.(80)* I know what is required of me to develop further as a performing arts professional.	11	3.27
11.(81)* I am equipped to assume responsibility for my own development as a theatre practitioner.	11	3.36
12.(82)* I am prepared not only to perform work, but also to seek work as a theatre artist.	11	3.63
13.(83)*: My theatre study has provided me with skills I will use in my chosen profession.	11	3.81
14.(84)*: My theatre study has improved my ability to communicate.	11	3.63
15.(85)* My theatre study has improved my ability to work collaboratively.	11	3.90
16.(86)* My theatre study has increased my personal confidence.	11	3.72
17.(87)* My theatre study has made me a more well rounded person.	11	3.81
18.(88)*: My theatre study at ULV has been satisfactory.	11	3.72

## **Appendix 19: Theatre Courses Offered**

### **THAR 110 Introduction to Acting for Non-Theatre Majors (4).**

Covers acting theory and practice. Includes scene study, movement and voice dynamics, improvisation, and ensemble work. **GEFAb.**

### **THAR 111 Individual Acting Instruction (1).**

Private acting lessons. May be repeated for credit. Prerequisites: THAR 200 or 210 or 315. **GEFAb.**

### **THAR 115 Contemporary Dance (1).**

Instruction and experience in physical recreation skills. Classes meet two hours per week and are coed unless otherwise designated. Appropriate dress is to be provided by the students. Students may apply up to eight activity courses (8 semester hours) toward graduation. A course may be repeated 3 times (4 times total) for credit toward graduation. Enrollment in the same activity course may be for more than 4 times, but without credit toward graduation beyond 4. Also MSS 043.. **GEFAb.**

### **THAR 120 Introduction to Stagecraft (2).**

Covers scenic construction, painting, lighting, prop building, costume construction, and computer-aided drafting. Includes attendance at rehearsals and performances. **GEFAb. NCh.**

### **THAR 200 Theatre, Acting & Performance (4).**

Covers fundamentals of theatre, acting, and performance. Culminates in a presentation or performance. . **GEFAa. GEFAb.**

### **THAR 202 Performance Art & Experimental Theatre (4).**

Creates designed interactions of theatre, studio art, music, sculpture, movement, dance, and/or multimedia as site-specific events. **GEFAb.**

### **THAR 210 Acting Studio (3).**

Continuation of 110. Includes theatre games, plastiques, condition / impulse, play analysis for actors, semiotics, scene work. May be taken twice. Prerequisites: THAR 110 or THAR 200. **GEFAb. NCh.**

### **THAR 211 Advanced Individual Acting Instruction (2).**

Private acting lessons. May be taken multiple times for credit. Prerequisites: Undergraduate level THAR 210 Minimum Grade of C-. **GEFAb.**

### **THAR 212 Acting for the Camera I (3).**

Covers techniques of acting for camera using television studio, video cameras, and review of taped monologues, scenes, and performances. May be taken 3 times for credit. **GEFAb. GEHd.**

### **THAR 215 Rehearsal and Performance (1).**

Participation as actor or stagehand in main stage or studio productions. May be repeated. **GEFAb. NCh.**

## **Appendix 19: Theatre Courses Offered (continued)**

### **THAR 220 Stagecraft II (2).**

Continuation of 120. Emphasizes advanced techniques, project initiation and supervision, and additional production responsibility. Prerequisites: THAR 120. **GEFAb. NCh.**

### **THAR 232 Lighting Design I (2-3).**

Introduces basic equipment, theory, and procedures in implementing theatrical lighting. Includes lab. Also TV 232. **GEFAb.**

### **THAR 233 Introduction to Design for Stage and Studio (4).**

Includes exercises in design, drawing, drafting, model construction, painting, lighting, and computer-aided design for stage and TV. Also ART 221 and TV 233. **GEFAb. NCh.**

### **THAR 234 Costume Design I (2).**

Follows theory and practice of costumer's craft, from initial concept through construction to theatre stage or film set. **GEFAb.**

### **THAR 255 Theatre and Stage Management (1-2).**

Introduces arts management. Student works as stage manager or with production management team. Includes rehearsals and performances. May be repeated. **GEFAb.**

### **THAR 280 Theatre Seminar (1).**

Analyzes contemporary issues in theatre. Includes preparation for senior comprehensive exam and senior project. Must be taken at least three times by all theatre majors. **NCh.**

### **THAR 300 Drama on Page and Stage (4).**

Includes reading and discussion of plays at theaters, supplementary dramatic readings and criticism, and attendance at appropriate productions. May be repeated with different topics. Also ENG 344. Prerequisites: ENG 111. **GEFAa. GEHa. GEHd.**

### **THAR 310 Acting Studio III (3).**

Continuation of 210. May be taken six times for credit. Prerequisites: THAR 210. **GEFAb. NCh.**

### **THAR 311 Oral Communication (2).**

Practices impromptu and prepared speeches and interpretation of literature. Includes exercises in breathing, relaxation, voice projection, and articulation. Also SPCM 311. **GEFAb. GESE.**

### **THAR 312 Acting for the Camera II (3).**

Continuation of THAR 212. May be taken 3 times for credit. Also TV 312. Prerequisites: THAR 212 or TV 212. **GEFAb. GEHd.**

### **THAR 315 Performance Interterm (4).**

Performance work during January interterm. May be repeated twice. **GEFAb. NCh.**

## **Appendix 19: Theatre Courses Offered (continued)**

### **THAR 320 Theatre Production and Stagecraft III (2).**

Includes independent projects, construction, rigging, painting, and facing other technical problems related to mounting main stage and studio productions. Prerequisites: THAR 220. **GEFAB.**

### **THAR 332 Lighting Design II (3).**

Continuation of 232. Emphasizes theory for a variety of theatre spaces and equipment, document design, and organization. Prerequisites: THAR 232 or TV 232. **GEFAB.**

### **THAR 333 Scene Design Studio II (4).**

Continuation of 233. Includes design or design assistant work on studio and main stage productions. Prerequisites: THAR 233 or ART 221 or TV 233 . Also TV 333. **GEFAB.**

### **THAR 334 Costume Design II (2).**

Continuation of 234. Includes research, design projects, and construction of costumes for studio and main stage productions. Prerequisites: THAR 234. **GEFAB.**

### **THAR 340 Shakespeare (4).**

Representative plays selected from the histories, tragedies, comedies, and tragicomedies. Also ENG 340. Prerequisites: ENG 111. **GEHa.**

### **THAR 355 Directing Studio I (4).**

Covers theory, practical exercises, and scenes, culminating in production of a one-act play. Prerequisites.: THAR 200 and THAR 210 and THAR 233. **GEFAB. NCh.**

### **THAR 360 Playwriting and Screenwriting I (4).**

Produces work for performance on stage, radio, and TV. Also ENG 316; RDIO/TV 351. Prerequisites: ENG 301. **GEFAa. GEFAB. GEHd. NCh.**

### **THAR 365 Desktop Publishing for Theatre (1-2).**

Covers writing and publishing programs, posters, publicity, and newsletters. May be repeated up to four times. Also ENG 315. **GEFAB.**

### **THAR 370 Theatre and Community (3).**

Develops performance techniques and strategies for leading groups. Includes work with schools or other community groups and exercises in body and voice improvisation, script building, and performance. Requires projects away from ULV. **GEFAB.**

### **THAR 400 Study Trip to Ashland, Oregon Shakespeare Festival (1-4).**

Includes reading and discussion of plays at Ashland and attendance at their productions. May be taken twice for credit. Also ENG 449. **GEHa. NCh.**

## **Appendix 19: Theatre Courses Offered (continued)**

### **THAR 410 Conscious Acting: The Power of Story (4).**

Details development of performance material from original sources. May cover performance styles, solo or group work, and story pulling. Integrates power, class, racism, and sexism. **GEFAB.**

### **THAR 440 American Stage - Mirror of Society (4).**

Studies plays that reflect America regionally, ethnically, spiritually, and aesthetically. Also ENG 440. Prerequisite: ENG 111. **GEFAa. GEHa. GEHd. NCh.**

### **THAR 441 Drama: Comedy and Tragedy (4).**

Readings in drama to discover how playwrights from the Greeks to the present have dealt with continuing concerns of life and theatrical presentation.. Also ENG 441. Prerequisite: ENG 111. **GEFAa.GEHa. GEHd. NCh.**

### **THAR 442 Shakespeare and His Contemporaries (4).**

Major works from Shakespeare, Marlowe, Jonson, and others for their own merit and as a reflection of the English Renaissance. Also ENG 442. Prerequisite: ENG 111. **GEHa. NCh.**

### **THAR 443 Twentieth and Twenty-first Century Drama (4).**

Playwrights since Ibsen, with special attention to Shaw, Pirandello, O'Neill, Brecht, Miller, Becket, Anouilh, Ionesco, and Albee. Also ENG 443. Prerequisite: ENG 111. **GEHa. GEHd. NCh.**

### **THAR 445 Masters of the Drama (4).**

Studies one or more major playwrights such as Sophocles, Chekhov, Ibsen, or Brecht. May include staged production of a major work. May be repeated three times for credit. Also ENG 447. Prerequisite: Undergraduate level ENG 111 Minimum Grade of C-. **GEFAa. GEHa. GEHd. NCh.**

### **THAR 455 Directing Studio II (4).**

Analyzes, rehearses, and performs a full-length play for an audience. Prerequisites: THAR 355 and instructor's approval. **GEFAB. NCh.**

### **THAR 460 Playwriting and Screenwriting II (4).**

Produces work for performance on stage or video. Prerequisites: THAR 360 or ENG 316 or RDIO/TV 351 . **GEFAB. NCh.**

### **THAR 470 Creative Drama for Teachers (2).**

Develops skill in integrating curriculum through storytelling, movement, voice, improvisation, and playbuilding. Includes strategies for leading and evaluating progress. Also EDUC 433. **GEFAB.**



**Appendix 19: Theatre Courses Offered (continued)****THAR 480 Cultural History of World Theatre I (4).**

Analyzes development of world theatre, dramatic literature, criticism, and theory from ancient Greece to the 17th century. Prerequisites: ENG 111. **GEC2b. GEFAa. GEHa. NCh.**

**THAR 481 Cultural History of World Theatre II (4).**

Analyzes background of world theatre, dramatic literature, criticism, and theory from the 18th century to the present. Prerequisites: ENG 111. **GEC2b. GEFAa. GEHa. NCh.**

**THAR 498 Theatre Internship (2-4).**

Internship with professional theatre or producing organization. **NCh.**

**THAR 199, 299, 399 Independent Studies (1-4).**

Qualified students may design and engage in special individual classwork tailored to their particular interests. Student-designed courses are approved by a faculty member. Prior approval of goals, objectives, procedures, and assessment plan as directed in the Independent Study Manual is required. May be taken multiple times with a different topic for credit.

**THAR 499 Senior Seminar (1-2).**

Internship with professional theatre or producing organization. **NCh.**

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## Appendix 20: Abstracts of Selected Terminal Project Reviews

**Terminal Project #1:** The student undertook a major role in a large-cast play involving music and dance as well as acting. The student employed a well-developed and consistent working method and was a driving force in the production. The student also demonstrated an understanding of the theoretical basis of the theatrical style of the play and the production. The student is highly motivated to pursue a professional career in theatre. The student has not submitted a final written evaluation for the project.

**Terminal Project #2:** Accustomed to playing light comic roles, the student developed a dark and serious role as a terminal project. In this project, the student began to approach acting in a more serious and methodical way. The student co-produced the show, and proved to be a great help to his technical crew as well. The student achieved a professional standard of production through thorough organization, concentrated rehearsal, and energetic performance.

**Terminal Project #3:** The student co-produced and acted in a production of a work with challenging roles and complex and controversial subject matter. The student showed considerable talent and demonstrated a well-organized and effective working methodology. The student was encouraged by the faculty to pursue a professional acting career.

**Terminal Project #4:** The student produced and performed in a very complicated and difficult work. The student was consistently cast in major roles throughout his time in the program. The student's approach to the role was finely honed and effective. The student had not pursued technical theatre studies in depth, but showed good judgment as a producer in choosing capable designers and technicians. The production and the performance were quite successful. The student has not submitted a final written evaluation.

**Terminal Project #5:** The student directed and designed a production of a classical play, and demonstrated a high level of professionalism and planning. The student's directorial choices were clear and evocative, and the rhythms and individual moments of the play were handled successfully and with great care. The student inspired great confidence in his company regarding his abilities as a director and in the core ideas of the play and the production. This outstanding production demonstrated the student's integrative abilities, and remains an excellent model of the terminal project. The student demonstrates the abilities to become an excellent professional director.

**Terminal Project #6:** The student directed a production of a well-known and oft-performed play, and the resulting production was a disappointment. The student failed to relate well with those who would offer support, and, despite initial demonstrations of enthusiasm, did not prioritize the responsibilities of a director. Though a careful cutting of the script was achieved, the student failed to make the important decisions about the production, and eventually the production's stage manager assumed many of the directorial duties. The production had a strong acting company that showed more commitment to the production than the director did, but the actors lacked guidance and a cohesive vision of the play. The scenes were not staged for pictorial effect, and design decisions were inconsistent and ineffective. In

short, although the project reached completion, there was no directorial point of view. The result was a production of a mediocre, high school standard.

**Terminal Project #7:** The student wrote an original play, and collaborated with a student director to realize an energetic performance in a found space. The student playwright also performed in the production. The student was unaccustomed to entrusting his work to others, found a satisfying collaboration on this project. The process was more important to the student's development than the product, which held the audience's attention with fast pacing and broad performances. Though the writer's intentions may not have been fully realized in the production, there was a string script worthy of a fully supported production.

**Terminal Project #8:** In this terminal project in acting, the student created a performance using excerpts from the works of twentieth century playwrights combined with his own writing. The student enlisted the help of a recent graduate to direct the work, and together they shaped the script through a number of drafts. The student has not yet had enough experience and training as an actor to fully realize the characters in the production, but the project was successful in leading the student to a realistic assessment of his progress toward a career as an actor. The student's charm as a performer made this project enjoyable for audiences, and the student showed the maturity and dedication necessary to see this project through to completion.

**Terminal Project #9:** The student directed a classical play in an ambitious production in a small space. Though the opening moments of the production showed promise, the ideas were ultimately not carried through the production and the result was a static and predictable series of recitations. The student director had a competent and charismatic actor in the lead role, but did little to shape the central performance, and instead focused on the supporting roles. The design elements were not completely successful, as the director did not take care of certain essential props and did not understand the necessity for important spatial relationships. The student is talented and smart, but did not allow enough time to realize the potential of this production. In all, it was an ambitious failure, but something big was attempted. The director learned valuable lessons, and there were enough positive elements to encourage the student to pursue a career in directing.

**Terminal Project #10:** This project consisted of acting a central role in a classical play. The student is a diligent, intelligent and focused actor with a distinguished undergraduate career. This performance, however, was somewhat disappointing. The production was conceptually excellent, and showed a deep understanding of the text. The production was good in its use of the space and in all technical aspects of production. The student, however, seemed not to be completely connected to the role. The student indicated emotions, and was somewhat lost in the affect of the character. The student may have had difficulties in making specific choices about the character and deepening her exploration of the character. In all, it was a successful project, but did not demonstrate what the student is capable of doing.

**Terminal Project #11:** The student performed the central role in a twentieth century play, and was producer of the project. This project represented the largest role that this student actor had undertaken at ULV, so this represented the student's first opportunity to sustain a

character over the course of an entire full-length play. As a producer, the student showed good judgment and successful collaboration in making decisions about design and dramaturgy. The project gave the student the opportunity to find new ways of articulating ideas, and of satisfying the needs of creative vision. This project was a successful culmination of the student's acting work.

**Terminal Project #12:** This project required the student to manage several design roles on a contemporary play, including responsibility for lighting and scene design. This talented and experienced student began by articulating a thoughtful design concept in a written proposal. Perhaps the biggest challenge for this student designer was in working collaboratively with the director to realize a unified production. Ultimately, the designer tried to incorporate too many ideas. As a scenic designer, the most significant problem was the use of a large stage space, which ultimately created pacing problems in performance. These issues did not get resolved because the collaboration between director and designer. This was a project that showed skill and creativity. The student, who is a confident and experienced lighting designer, came away from the project with an appreciation for the complexities of scenic design.

### Appendix 21: Comparison of Required Courses

Areas of Study	ULV	Cal Lutheran	Chapman	Occidental	Redlands	Whittier
Acting						
	Theatre, Acting and Performance (4), Acting Studio (4) OR Acting for the Camera (4)	Acting: Scene Study (4)	Acting Fundamentals (3)	Intro to Performance (2), Acting I (4)	Acting Fundamentals (4)	Introduction to Acting (3)
Voice & Movement						
	Oral Communication (2)		Introduction to Voice and Movement (3)		Elective only	Elective only
Design & Technology						
	Introduction to Design for Stage and Studio (4), Intro to Stagecraft (4)	Stage Lighting and Scenic Design (4) OR Theatrical Costume and Make-Up Design (4), Design and Production for the Stage (4), Production Design Lab (1)	Introduction to Theatre Technology (3), Theatrical Make-Up (3), Lighting for the Stage (3)	Intro to Technical Theatre (4), Design Forum (4), 4 units from the following: European Period Styles, Costume and Fashion Design, Visual Communication for Theater, Lighting Design, Scene Painting, Advanced Technical Theatre, Theatre Engineering and Architecture, Design and Technical Specialties, Prod Costume Construction and Pattern Making	Stage Design Fundamentals (4), Introduction to Theatre Technology (4),	Introduction to Design and Technology (3), Scenic Design (3) OR Stage Lighting OR Costume Design,
Literature & History						
	Masters of the Drama (4), Theatre History I(4) & 2 (4), Dramatic Literature (4)	History of the Theatrical Arts (4), History of Drama (4) OR Modern Drama (4) OR Shakespeare (4)	Script Analysis for Production (3) Dramatic Literature and History I (3) & II (3)	Theatre Forum: From Script to Stage (4), Topics in Theatre History (4)	Changing Stages: Theatre History Part I (4) & Part II (4)	Play Analysis and Criticism (3), Shakespeare (3), World Theatre A & B (6)
Directing						
	Directing Studio I (4)	Directing I (4), 20th Century Theatre (Capstone) (4)	Directing for the Theatre I (3)		Elective only	Fundamentals of Stage Directing (3)

**Appendix 21: Comparison of Required Courses (continued)**

Other						
	Theatre Seminar (3x1), Terminal Project (4), Electives approved by adviser (12)		Introduction to Theatre Studies (3)	Lab (2), 16 units of electives from: Independent Study, Alternative Voices in American Theatre, Audition Workshop, Portfolio Workshop, performing Shakespeare, Children's Theater, Narrative Workshop for the Moving Image, Acting for the Camera, Topics in Theatrical Literature, Acting II & Lab, Performance Lab, Intensive Performance Lab, Directing, Playwriting, Advanced Projects in Theater	Production Credit (4x1), Introduction to Theatre (4), Theatre Arts Senior Seminar. 12 units of electives from the following, 4 of which must be upper division: Performance Project, Voice and Movement for Performers, Set Design Techniques, Costume Design Techniques, Acting Techniques, Theatre Topics, Play Analysis, Directing for the Stage, Advanced Design Workshop, Advanced Acting, Dramaturgy	Theatre Practicum (4x1), Senior Project (3). 3 units required from the following: Voice and Movement I (3), Voice and Movement II (3), Scene & Monologue Study (3),
Notes		Performance Emphasis	Performance Emphasis (B.A.)		Theatre Capstone Requirement	Performance Emphasis
Total	45	36 (24 upper division)	48 (2i upper division)	44 units total	44 units total	31-34 units total

## Appendix 22: Syllabus Review Matrix

Legend:

3= Course treats subject in great detail

2= Course addresses subject marginally

1= Course does not address subject

	A. Develop a working methodology for performance as an actor	B. Demonstrate a practical ability in technical areas of stagecraft and design	C. Respond critically to performances and works of dramatic literature	D. Exhibit an understanding of the role and methods of the theatrical director	E. Participate in the production of works for public presentation	F. Organize, rehearse and present a production as a principal creative artist	G. Employ theatre as a means of speaking to a community and as a tool for social change	H. Prepare to assume one's own development toward professional work as a theatre artist
<b>THAR 111 Individual Acting Instruction</b>	3	1	3	2	1	1	3	3
<b>THAR 120 Introduction to Stagecraft</b>	1	3	1	1	3	2	1	3
<b>THAR 200 Theatre, Acting &amp; Performance</b>	3	2	3	2	2	1	3	3
<b>THAR 210 Acting Studio</b>	3	1	3	3	2	1	3	3
<b>THAR 211 Advanced Individual Acting Instruction</b>	3	1	3	2	2	1	3	3
<b>THAR 212 Acting for the Camera I</b>	3	2	3	2	2	1	1	2
<b>THAR 220 Stagecraft II</b>	1	3	1	1	3	2	1	3
<b>THAR 232 Lighting Design I</b>	1	3	1	2	3	1	1	3
<b>THAR 233 Introduction to Design for Stage and Studio</b>	1	3	2	2	3	2	2	3
<b>THAR 250 Intro to Theatrical Directing</b>	2	3	3	3	3	3	3	3
<b>THAR 255 Theatre and Stage Management</b>	1	2	1	2	2	1	1	3
<b>THAR 280 Theatre Seminar</b>	1	1	3	3	3	3	3	3
<b>THAR 300 Drama on Page and Stage</b>	1	1	3	3	1	1	1	1
<b>THAR 310 Acting Studio III</b>	3	1	3	3	3	1	3	3
<b>THAR 311 Oral Communication</b>	2	1	3	1	2	1	2	2
<b>THAR 312 Acting for the Camera II</b>	3	2	3	3	3	1	2	3
<b>THAR 315 Performance Interterm</b>	3	2	3	2	3	3	2	2

## Appendix 22: Syllabus Review Matrix (continued)

Legend:  
 3= Course treats subject in great detail  
 2= Course addresses subject marginally  
 1= Course does not address subject

	A. Develop a working methodology for performance as an actor	B. Demonstrate a practical ability in technical areas of stagecraft and design	C. Respond critically to performances and works of dramatic literature	D. Exhibit an understanding of the role and methods of the theatrical director	E. Participate in the production of works for public presentation	F. Organize, rehearse and present a production as a principal creative artist	G. Employ theatre as a means of speaking to a community and as a tool for social change	H. Prepare to assume one's own development toward professional work as a theatre artist
<b>THAR 320 Theatre Production and Stagecraft III</b>	1	3	1	1	3	2	1	3
<b>THAR 321 Production Experience</b>	2	2	1	2	3	2	2	2
<b>THAR 332 Lighting Design II</b>	1	3	3	3	3	2	2	2
<b>THAR 333 Scene Design Studio II</b>	1	3	1	1	3	2	1	3
<b>THAR 341 Comedy and Tragedy</b>	1	1	3	2	1	1	2	2
<b>THAR 343 20<sup>th</sup> Century Drama</b>	1	1	3	2	1	1	2	2
<b>THAR 355 Directing Studio I</b>	3	3	3	3	3	3	3	3
<b>THAR 360 Playwriting and Screenwriting I</b>	1	1	3	2	1	1	2	2
<b>THAR 365 Desktop Publishing for Thtr</b>	1	3	1	1	2			
<b>THAR 370 Theatre and Community</b>	2	1	3	3	3	3	3	3
<b>THAR 371 Music Theatre</b>	3	1	3	2	2	1	2	3
<b>THAR 410 Conscious Acting: The Power of Story</b>	2	1	3	2	3	3	3	3
<b>THAR 441 Drama: Comedy and Tragedy</b>	1	1	3	2	1	1	2	2
<b>THAR 443 Twentieth and Twenty-first Century Drama</b>	1	1	3	2	1	1	3	3
<b>THAR 445 Masters of the Drama</b>	1	1	3	2	1	1	3	3
<b>THAR 455 Directing Studio II</b>	2	3	3	3	3	3	3	3





Appendix 23: University of La Verne Theatre Facility Plan

