



Southwestern Oklahoma State University
SWOSU Digital Commons

Assessment Center Reports

Assessment Center Reports

10-15-2016

COMM 1263 Introduction to Theatre Report

Southwestern Oklahoma State University

Follow this and additional works at: <https://dc.swosu.edu/assessmentall>

Recommended Citation

Southwestern Oklahoma State University, "COMM 1263 Introduction to Theatre Report" (2016).
Assessment Center Reports. 51.
<https://dc.swosu.edu/assessmentall/51>

This General Education Assessment Reports is brought to you for free and open access by the Assessment Center Reports at SWOSU Digital Commons. It has been accepted for inclusion in Assessment Center Reports by an authorized administrator of SWOSU Digital Commons. An ADA compliant document is available upon request. For more information, please contact phillip.fitzsimmons@swosu.edu.

**SOUTHWESTERN OK STATE UNIVERSITY
GENERAL EDUCATION ASSESSMENT**

Jessica Salmans
Semester: Fall2016
Campus: Weatherford
Course: COMM 1263 Intro. to Theatre

Choose at least one goal from Goals 1-4 and select one or more sub-goal criteria to assess from the Goal(s) you have chosen.

GOAL 1 Demonstrate competency in communication and computer literacy.

- Goal 1a** Effectively communicate in writing by using appropriate grammar, clear and cohesive thought formulated for a specific audience.
- Goal 1b** Effectively communicate by giving an oral presentation that is clear and cohesive in thought and formulated for a specific audience.
- Goal 1c** Effectively use computers and other information technologies for information inquiry and complex problem solving.

GOAL 2 Demonstrate competency in scientific and quantitative reasoning.

- Goal 2b** Learn and apply basic laws, methodologies, and concepts of science to solve issues encountered by society.
- Goal 2c** Analyze scientific discoveries, and the advancement of technology with respect to its impact on social change.

GOAL 3 Demonstrate competency in communication and computer literacy.

- Goal 3a** Explain and evaluate conceptual differences of important landmark contributions and creative works.
- Goal 3b** Analyze the relationship of important historical movements in the arts and humanities and compare the similarities in those movements across the various arts and humanities.
- Goal 3c** Compare and analyze meanings associated with human culture and their significance in social development.

GOAL 4 Demonstrate social and cultural competency in the study of social groups, social issues, cultures, institutions, and globalization.

- Goal 4a** Explain and include self-reflection of multicultural issues and the impact on specific populations and general society.
- Goal 4b** Apply social/cultural theories and perspectives to past and present societies and the impact on real life circumstances.
- Goal 4c** Analyze the benefits and challenges of international interaction and strategies to enhance global integration.
- Goal 4d** Communicate public awareness and social responsibility of issues and identify ethical perspectives which guide solutions.
- Goal 4e** Analyze key historical events and their impact on social, cultural, and global change.

Choose a minimum of two of the 5Cs from Goal five to assess.

GOAL 5 Demonstrate achievement of intellectual and professional aptitudes.

- Goal 5a** Critical Thinking: Construct a systematic investigation of content, theories, and practices and evaluate the application and effects to real life settings.
- Goal 5b** Creativity: Develop and design an authentic project or creative works related to academic content.
- Goal 5c** Collaboration: Collectively engage in group activities and contribute information and resources to accomplish group goals.
- Goal 5e** Communication: Communicate collective understanding of diverse views and integrate differing perspectives into a cohesive solution for real life circumstances.

Assessment Measures: What measure(s) were used to assess the sub-goals that you selected?

Objective exams (multiple choice, true/false, matching items)

Essay exams / discussion questions

Defense of stated position (written/oral)

Oral reports, presentations, speeches

Essays

Creative Works (art, music, etc.)

Research / term papers

Other:

Students are required to attend a live theatrical performance and then critique it using Aristotle's frameworks for understanding drama as found in his written work "The Poetics."

Please describe in detail the assessment measure(s) that you used for each sub-goal criteria assessed.

GOAL 1 Demonstrate competency in communication and computer literacy.

Goal 1a Students work alone and in small groups to reflect, compare, and contrast learned content against previously learned content or previously held knowledge

Goal 1b Students speak informally during class discussions to assert and defend their stated positions or to ask probing questions of instructor or peers

Goal 1c Students use Canvas to watch instructional videos and presentations for any classes they have missed; they also use Canvas to submit many assignments.

GOAL 2 Demonstrate competency in scientific and quantitative reasoning.

Goal 2b Traditional Theatre Production requires the use of the Scientific Method. Each module in the class is set up to mirror that process. First, the students are asked a question or told about a specific problem. Example: "How did theatre come about?" From this point, students along with the help of their instructor research the question. This involves reading existing theories as well as comparing major theories and evidence across multiple cultures. Following this research, students form a hypothesis to answer the question. The class discusses it as a whole with input from the instructor. There is a general agreement or consensus. "Theatre came about because humans are expressive and communication fills a strong intrinsic need; we like to mark important events or rites of passage with ceremonies." More data is collected and analyzed (The Greeks, the Mayans, the Zulu, the US Native American Tribes, the Celts, etc). Does the new data confirm the existing hypothesis? Yes. Repeat or move on to a new question. The actual staging of a production works the same way. First, the "problem" is the script itself and choosing how it can best be staged. The research gathering phase happens as the director and designers discuss and determine a production concept. The hypothesis is "Here is the production concept that we feel will be most successful." The experiment is the actual show being done and opened to the public. The analysis comes through ticket sales numbers, theatre reviews and criticisms, and comments from audience members. The conclusion is the final production meeting where the production team does a "post mortem" discussion of the process to determine what was successful and what was not.

- Goal 2c** Students read and discuss the advances in technology and how they have affected performance (electricity, simple machines, computers, special effects, projections, video, syndication, etc.)
- GOAL 3 Demonstrate competency in communication and computer literacy.**
- Goal 3a** Students analyze and discuss major artistic movements and compare/contrast them.
Students analyze and discuss major global regions and compare/contrast them.
- Goal 3b** Students do a survey of theatre development covering Ancient Greece, The Dark Ages in Europe, the European Renaissance, Japanese Kabuki and Bunraku, Chinese Shadow Puppet Theatre, Chinese Opera, and the American Musical.
- Goal 3c** Students understand the relationship between public performance and religious or community rites of passage. Students study funerary practices across multiple cultures.
- GOAL 4 Demonstrate social and cultural competency in the study of social groups, social issues, cultures, institutions, and globalization.**
- Goal 4a** Students learn and discuss the phrase "Cultural Appreciation is Different from Cultural Appropriation."
- Goal 4b** Backed with Dr. Brene Brown's assertion that "Maybe stories are just data with a soul," students learn that art is not created in a vacuum and that learning what entertainment is popular in any given place or time period gives many clues about the society itself. Shakespeare, for example, was complex but also notoriously violent in his writing. This is an accurate reflection of London in the late 1500s where bear baiting rings, public executions, and prostitution were also rampant. Students also compare time periods and regions where women were not permitted to perform as well as time periods and regions where women were revered performers.
- Goal 4c** Students are able to read modern American works at the end of the semester and see where historical and international works have influenced current works. Likewise, students are also able to grasp that community standards are very important when considering how theatre is performed. A play in the United States would not necessarily translate well in Indonesia or the UAE, for example. Likewise, the style of sketch comedy favored in Saudi Arabia does not do well in the United States.
- Goal 4d** Students learn about the power of live performance as a way to force audiences to confront issues and also as a way to bring people together as a community.
- Goal 4e** Students review Ancient Greece and the City of Dionysus Festival. Students review dances from the Zulu, Mayan, and other tribes. Students review the Renaissance with specific emphasis on the latter renaissance in England referred to as the Elizabethan period during which William Shakespeare lived and worked. Students compare those works to contemporary works.
- GOAL 5 Demonstrate achievement of intellectual and professional aptitudes.**
- Goal 5a** Students must use contextual clues as well as research into the area and time period to form opinions on the theme or meaning of specific plays and performances.
- Goal 5b** Students research Native American tribal myths and stories and must choose one which they then turn into a dramatic script.
- Goal 5c** Students often work in pairs or small groups.
- Goal 5e** Students are required to attend class and participate in discussions. Students have a discussion board available on Canvas.

Number of sections included in this report:	2
Number of faculty participating in assessment analysis:	1
Number of students assessed (total sample size):	45

**SOUTHWESTERN OK STATE UNIVERSITY
GENERAL EDUCATION ASSESSMENT**

Name: Salmans Jessica
Semester: Fall2016
Campus: Weatherford
Course: COMM 1263 Intro. to Theatre

Criterion for Success: Expected criterion of student achievement for each sub-goal criterion assessed.

	95% or more students achieved 70% or higher on the Gen. Ed. learning goal as demonstrated by the assessment measure(s).	85% or more students achieved 70% or higher on the Gen. Ed. learning goal as demonstrated by the assessment measure(s).	75% or more students achieved 70% or higher on the Gen. Ed. Learning goal as demonstrated by the assessment measure(s).	Other:	Was the Criterion for Success met?
GOAL 1					
Goal 1a	yes				Yes
Goal 1b	yes				Yes
Goal 1c	yes				Yes
Goal 2b	yes				Yes
Goal 2c	yes				Yes
GOAL 3					
Goal 3a	yes				Yes
Goal 3b	yes				Yes
Goal 3c	yes				Yes
GOAL 4					
Goal 4a	yes				Yes
Goal 4b	yes				Yes
Goal 4c	yes				Yes
Goal 4d	yes				Yes
Goal 4e	yes				Yes
GOAL 5					
Goal 5a	yes				Yes
Goal 5b	yes				Yes
Goal 5c	yes				Yes
Goal 5e	yes				Yes

*Intro to Theatre
Spring 2017*

Instructor Contact Information

NAME: Jessica Salmans

PHONE: 774-7046

EMAIL: jessica.salmans@swosu.edu

OFFICE: Art 310 & Theatre Scene Shop

Preferred time and method to contact the Instructor

E-mail is a great way to stay connected! Students are asked that when emailing the instructor, they write professionally (no "text speak"). Typically, emails are returned within 24 hours. Emails received on the weekend may not be returned until the following Monday.

Instructor office: Art Building (just Northwest of the Administration Building) room 310. "I am available there many mornings between 11-noon. **I also have an office in the Theatre Scene Shop which is on the backside of the Hilltop Theatre on Davis. I am there daily M-F from 1:00-5:00pm.**"

Course Information

This class meets MWF for 50 minutes. Unless otherwise noted by instructor via Canvas message or note on facility door, the class will be in Campbell 101.

This course will be broken down into modules, usually by week, available on Canvas. Assignments and additional reading will also be provided through the Canvas modules as well.

Course Description

Intro to Theatre is a course designed to familiarize students with the origins, history, theory, practice, applications, and current state of theatre and related performance disciplines. Students will gain a comprehensive overview of many areas of theatre and theatre study.

Required Textbook(s)

The textbook for the class is *Theatre the Lively Art 9th Edition* published by McGraw Hill (2016).

Additional Required Readings/Supplemental Course Material

Students will be discussing a variety of plays this semester and specifically, will read and discuss *Antigone* by Sophocles, *Hamlet* by William Shakespeare, and *The Children's Hour* by Lillian Hellman, *Blood Knot* by Athol Fugard, and *Angels in America* by Tony Kushner. Additional materials will be posted via links or embedded files on Canvas. Professor may also pass out materials in class on occasion.

"Materials used in connection with this course might be subject to copyright protection. Learn more about copyright at the U.S. Copyright Office web site at <http://copyright.gov/fls/fl102.html> (Links to an external site.) (Links to an external site.)

Attendance Policy

Attendance is MANDATORY. Students will be expected to be present, engaged in discussion, taking notes, and asking questions. Participation is vital to understanding the content and successfully completing the capstone project.

Late Assignment Policy

Late assignments will be accepted, however, 10 points per day (24 hours) will be deducted. Any assignment not turned in to instructor by the time requested will be considered late. For example, if an assignment is due at the beginning of class on Monday and the student does not give the assignment to the instructor until 5pm, even though it is the same day, the assignment will be considered late. Students should also be aware that electronic assignments through Canvas have an

"expiration date" and will unpublish after the deadline. Once unpublished, students will no longer have access to complete the assignment.

Course Learning Objectives/Goals

At the conclusion of this course the students should know and be able to:

Identify and appreciate the various types of theatre as well as the wide reaching influence theatre has in the daily lives of people in the twenty-first century. Students will know proper ways to evaluate and critique performances of all types and will be aware of proper audience etiquette for various venues. Students will have an understanding of what it takes to write, design, build, and perform a play or other type of performance.

Course Learning Activities/Assignments

Students will use a variety of learning techniques this semester. This class has lecture components, reading and writing requirements, small group and partner work, and a multimedia capstone project. Students are also required to view one live theatre performance and write a response paper. There are two on-campus productions in the Fall that can be seen at the Hilltop Theatre for free with student ID. Other live performances are usually also acceptable but when in doubt, ask the instructor. Each assignment or project will have a specific rubric to help students achieve the grade they desire. A rubric is a specific and detailed list of what the professor will expect to see when grading the assignment. If the student ever feels an assignment or rubric is unclear, it is better to ask the professor for clarification than to complete the project incorrectly.

Course Schedule and Grading Criteria

This course meets three times per week in 50 minute sessions.

Grading Rubrics

Specific rubrics for each assignment will be available.

Regarding Weekly Summaries and Discussion Board posts, the specific instructions will all be posted at the top but generally speaking, students are expected to answer questions using complete sentences and to demonstrate their full understanding of the material with as much information as necessary for each question. For example, some questions will require multiple paragraphs to answer while others can be answered with a single sentence.

Grading Scale

Students will earn grades in four areas, each worth 25% of the student's final grade. There are 1,000 points total that can be earned in this course and they are broken down into 250 point blocks as follows.

- (1) attendance and engagement in the class*
- (2) assignments and projects as assigned by module*
- (3) viewing a live performance (must write a two page reflection paper and staple the program and ticket stub to paper)*
- (4) capstone project ("One Act" project: a multimedia presentation which has its own specific rubric)*

At the end of the course, points earned will be added up for the final grade.

1000 - 900 = A

899 - 800 = B

799 - 700 = C

699 - 600 = D

599 and below = F

Faculty Profile

Jessica Salmans holds a BA in Communication Arts with an Emphasis in Theatre and an MFA in Scene Design. She serves as Assistant Professor of Theatre and Technical Director at Southwestern Oklahoma State University.

Academic integrity is expected and required. ALL suspected violations of the academic integrity policy will be reported. Sharing, copying, or doing work together is *not* permitted unless explicitly stated. Ignorance is not a defense against academic integrity violations. No forms of cheating or plagiarism will be tolerated. Please see your student handbook if you have questions about the meaning of these terms or the consequences of violating academic integrity
<http://www.swosu.edu/students/index.aspx> (Links to an external site.) (Links to an external site.).

An essential rule in any university class is that all printed and spoken work which a student submits should be entirely his/her own, or properly documented. If it is not, the student is guilty of plagiarism. The following are two types of plagiarism of which the student should be aware:

1. Word for word copying, without acknowledgement, of the language of another person. Obviously, having another person write or dictate all or part of one's printed or oral work. In addition, a student should copy **NO** printed, spoken or electronic passage, no matter how brief, without acknowledging its source. This applies to even the briefest of phrases if they are truly individual and distinctive.
2. Another type of plagiarism is the unacknowledged paraphrasing of another's ideas. A student should no more take credit for another's thoughts than for another's language. Any distinctively original idea taken from another should be credited to its author. If the student does not know whether another's idea is distinctively original, he/she should incline to believe that it is; no fault attaches to over-acknowledgement, but under-acknowledgement is plagiarism.

Americans With Disabilities Act Amendment Act (ADAAA)

Students requiring special accommodations due to a learning disability or physical limitation must notify the Dean of Students **prior to the end of the first week of classes**. The student should meet with each instructor after the first class period or during the instructor's office hours within the first week of class and discuss the specific accommodation options that have been recommended and how they will be adopted in his or her class.

Students with Disabilities

If any member of the class feels that he/she has a disability and is in need of special accommodations, the instructor will work with you and Student Services in order to provide reasonable accommodations. This will help ensure that you have an equal opportunity to perform in this class. Please advise the instructor of such disability and the desired accommodations at some point before, during, or immediately after the first scheduled class period. Students needing accommodations should contact the Dean of Students at studentdean@swosu.edu.

See webpage for additional information

<http://www.swosu.edu/administration/studentdean/students-disabilities.aspx> (Links to an external site.) (Links to an external site.).

The instructor reserves the right to make changes to any information contained in this syllabus at any time during the semester. An updated version of the syllabus will be discussed and made available to students if changes are made.

Modules:

[Module One - The Origins of Western Theatre \(Greece\)](#)

Module One - The Origins of Western Theatre (Greece)

Published. Click to unpublish Module One - The Origins of Western Theatre (Greece).

[Module Two - Asian Theatre Origins \(& Kabuki & Bunraku\)](#)

Module Two - Asian Theatre Origins (& Kabuki & Bunraku)

Published. Click to unpublish Module Two - Asian Theatre Origins (& Kabuki & Bunraku).

[Module Three - African and Middle Eastern Theatre Origins](#)

Module Three - African and Middle Eastern Theatre Origins

Published. Click to unpublish Module Three - African and Middle Eastern Theatre Origins.

[Module Four - Mayan, South American, and Native North American Theatre Origins](#)

Module Four - Mayan, South American, and Native North American Theatre Origins

Published. Click to unpublish Module Four - Mayan, South American, and Native North American Theatre Origins.

[Module Five - Comparing and Contrasting Global Origins & Looking at rituals and ceremonies still in use today which began in ancient times](#)

Module Five - Comparing and Contrasting Global Origins & Looking at rituals and ceremonies still in use today which began in ancient times

Published. Click to unpublish Module Five - Comparing and Contrasting Global Origins & Looking at rituals and ceremonies still in use today which began in ancient times.

[Module Six - Shakespeare's Life and Work](#)

Module Six - Shakespeare's Life and Work

Published. Click to unpublish Module Six - Shakespeare's Life and Work.

[Module Seven - Hamlet: a Study](#)

Module Seven - Hamlet: a Study

Published. Click to unpublish Module Seven - Hamlet: a Study.

[Module Eight - Major Modern Theatre Movements](#)

Module Eight - Major Modern Theatre Movements

Published. Click to unpublish Module Eight - Major Modern Theatre Movements.

[Module Nine - "The Children's Hour" & Theatre as Social Commentary](#)

Module Nine - "The Children's Hour" & Theatre as Social Commentary

Published. Click to unpublish Module Nine - "The Children's Hour" & Theatre as Social Commentary.

[Module Ten - Theatre Production \(The Nuts & Bolts of the Show\)](#)

Module Ten - Theatre Production (The Nuts & Bolts of the Show)

Published. Click to unpublish Module Ten - Theatre Production (The Nuts & Bolts of the Show).

[Module Eleven - Ways and Places to See Theatre Performed & Etiquette](#)

Module Eleven - Ways and Places to See Theatre Performed & Etiquette

Published. Click to unpublish Module Eleven - Ways and Places to See Theatre Performed & Etiquette.

[Module Twelve - Compare and Contrast the Human Experience from Ancient times to Current times via theatrical entertainment](#)

Module Twelve - Compare and Contrast the Human Experience from Ancient times to Current times via theatrical entertainment

Published. Click to unpublish Module Twelve - Compare and Contrast the Human Experience from Ancient times to Current times via theatrical entertainment.

[Module Thirteen - Capstone Project](#)

Module Thirteen - Capstone Project

Unpublished. Click to publish Module Thirteen - Capstone Project.