



# CALVARY UNIVERSITY

**2020 - 2021 ASSESSMENT REPORT**

**for**

**THEATRE ARTS DEPARTMENT**

Submitted by

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**Calvary University Mission:**

Calvary University is an independent, nondenominational institution, providing undergraduate and graduate education which *prepares Christians to live and serve in the church and the world according to the biblical worldview*. This is accomplished by providing appropriate educational curricula and a climate that fosters the development of intellectual and spiritual maturity, leadership potential, servanthood, and a sense of mission.

**Theatre Arts Department Mission:**

The Theatre Arts major will equip students in the academic, performance-related, technical, and spiritual foundations of the following areas:

- Directing or assisting in directing church theatrical programs
- Overseeing performance, technical, and administrative aspects of a theatre ministry
- Teaching and directing theatre
- Developing skilled, disciplined, and professional actors who respect their art and their craft and who will be ready to further their careers through graduate school training and/or professional acting
- The student inhabits these mission fields and ministers to and through it with passion and integrity.

**Program Learning Outcomes (PLO)**

**PLO 1: Spiritual Maturity: the student grows through the realization that we are not our gifts, we are not our profession, we are children of God, and we are given the great privilege of telling His story.**

The student embraces the core principle that theatre is service: to fellow actors; to the working text; to the audience; and first and foremost, to the Audience of One.

**PLO 2: Literary Proficiency: the student analyzes the working text with dexterity, mining it for image, metaphor, theatricality, and theme**

The student demonstrates the foundational skills necessary to critically analyze a piece of dramatic literature for its quality and theme while comparing it with the knowledge of God's word and His character.

**PLO 3:** The Student is trained to work as an ensemble in an atmosphere that facilitates authentic, honest relationships with God and man.

**PLO 4:** The student demonstrates his function as a believer-artist by impacting the culture and reclaiming the art form.

**PLO 5:** The student engages the culture, not hides from it, particularly in light of the fact the entertainment industry impacts our culture more powerfully than any other influence in our society today.

**PLO 6:**

- Acting Proficiency: the student lives truthfully under imaginary circumstances
- Directing Proficiency: the student collaborates with actors, designers and technicians to communicate a story well-told
- Technical Proficiency: the student as technician collaborates with director, actors, and designers through proficiency in set design and construction, costuming, makeup, lighting, and stage management

**PLO 7:** The student recognizes the Story of God in the stories of history, myth, oral tradition, and literature, bringing it to life in new and creative ways, and sharing His story with an ever-thirsty world in increasingly compelling ways.

**Student Learning Outcomes (SLO)**

**SLO 1:** Department Faculty will model servant leadership by serving students through a genuine interest and concern for the student, embracing them as a unique individual, created by God for a special purpose in His story and for His glory.

Students have opportunity to employ this principle during our fall and spring productions; during winter and spring acting recitals; and during touring performances of our Chapel Theatre Team, Reflection.

- This core principle is reflected in two awards that are given at the end of each main-stage performance:
  - The Servant Award is given to the person serving in a technical capacity who most exemplifies the four-fold core principle noted above. Fellow cast and crew members vote on the recipient, and it is presented by the former award winner. This year the Servant Award went to Amanda Harman for *The Fantasticks*.
  - The Audience of One Award is given to the actor who most exemplifies the four-fold core principle noted above. Fellow cast and crew members vote on the recipient, and it is presented by the former award winner. This year, the Audience of One Award went to Abigail Tschetter for *The Fantasticks*.
- The student is equipped to teach and reinforce this principle through directing opportunities in winter and spring acting recitals (WinterShorts and SpringShorts) and Capstone projects
- Behind the scenes work is some of the most valuable in implementing the core principle of service: The student serves through hands-on technical experiences working on *WinterShorts*, the Spring Main-stage Production (*The Fantasticks*), *SpringShorts*, and the Capstone production of Seven Lewis. In addition, stage management, construction, lighting expertise, hair and makeup expertise, and costuming are other available service opportunities.
- This year, due to Covid-19 restrictions, the students had the opportunity to experience another level of service. Each performance we staged: Seven Lewis's Capstone: *Deckchairs*, *WinterShorts*, *The Fantasticks*, and *SpringShorts* were subject to safety accommodations such as masks and social distancing. In a new and tangible way, students were forced to consider how best to serve audiences by:
  - Exploring new paths to present content to audiences. For the first time ever, we streamed all our performances this year: *Deckchairs*, *WinterShorts*, and *SpringShorts* were streamed through YouTube, and *The Fantasticks* was streamed through the website ShowTix4U.
- The objective for TA270 Improvisation is for individual student is to discover a secure identity in Christ evidenced by their freedom to perform improv (or traditional scenes) alone or with others without fear of other actors or audience and in a sense of true collaboration.

**SLO 2:** Provide opportunities through courses, productions, use of rubrics, and faculty interaction for students to acquire the necessary knowledge and skills, and demonstrate their ability to analyze literature, and compare it with the knowledge of God's word and His character.

- Script and text analysis of a piece of dramatic literature is a major assignment in TA225 Acting I, in TA340 Directing, and extensively in TA440 Advanced Directing. This year, TA340 Directing was cancelled due to low course enrollment and TA440 is no longer offered since the suspension of the Theatre Major.
- The focus of TA233 Theatre History and Dramatic Literature is split between the history of theatre and to the reading, discussion, and analysis of six to eight plays representative of the historical period in which they were written.
- The student demonstrates Literary Proficiency through exposure to authors Tom Jones and Harvey Shmidt (*The Fantasticks*) and Jean Mcconnell (*Deckchairs*). In addition, experience this year with authors, dramaturgy, creative writing, script analysis, playwriting, and critical thinking is given during TA225 Acting I (script analysis required for *All My Sons*). Representative playwrights studied this year include Neil Simon, Thornton Wilder, George Farquhar, Arthur Miller, Arlene Hutton, Anais Mitchell, and Oscar Wilde.
- In TA321 Dramaturgy, students explore 9 pieces of dramatic literature within the context of their historical periods and respective cultures. This course has been dropped with the suspension of the Theatre Major.
- In TA415 Shakespeare, students analyze 3 comedies, 3 tragedies, and 3 histories written by William Shakespeare. Not offered in 2019-2020.

**SLO 3:** Provide multiple diverse experiences for students to work in an ensemble that facilitates relationships with co-laborers and their Creator.

- Each student has at least three opportunities to work either technically or in performance during our fall and spring productions; during our winter and spring acting recitals; and during touring performances of our Chapel Theatre Team, Reflection. In addition, during Capstone years, another opportunity is afforded. This year, there was only one Capstone project, and Reflection was dropped due to low enrollment.
- The student builds ensemble through directing opportunities in winter and spring acting recitals and Capstone projects
- The student builds ensemble through participation in TA270 Improvisation. The goal of improv class is for the students to improve in their acting skills by using the seven aspects of spontaneity: games, approval/disapproval, group expression, the role of the audience, theatre techniques, carrying the process into daily life, and physicalization. Through the class the teacher works as a side coach to aid the student's self-discovery of the things learned during improvisation games. Each student should exhibit growth, though they will not all reach the same level.

**SLO 4:** Connect students to the community in which they live, learn, work, and minister, allowing them to impact and reclaim their spheres of influence through their art form.

- Students embody “Local Touch, Global Reach.” TADT Reflection students will perform six times in chapel over the course of the year and will perform on the road for multiple outside venues.
- Students demonstrate that the Story of God can be effectively communicated through the use of the thematic metaphors intrinsic to our main stage production, *The Fantasticks*, and will be able to recognize the validity of this ministry.
- Students illustrate service to each other and to the text by taking backstage and technical roles in addition to acting roles.

**SLO 5:** Afford students multiple opportunities to engage a diverse culture through on and off campus productions and community outreach opportunities.

- Students demonstrate Acting, Directing, Technical, and Literary Proficiency and spiritual maturity through participation in *WinterShorts*, the Spring Production (*The Fantasticks*), *SpringShorts*, and the Capstone production of senior Seven Lewis
- In addition, performance during coursework in TADT, TA225 Acting I, and TA226 Acting II. This year TADT was cancelled due to low enrollment
- COM230 Voice and Diction for the Public Speaker was developed and offered in SP15 in anticipation of offering teacher certification in speech and theatre. Although a communications course, acting proficiency would also be tied to coursework here.

**SLO 6:** Students explore the large and diverse mission fields which exist and choose a field to inhabit and minister to.

**SLO 7:** Provide opportunity through coursework for students to discover and recognize the Story of God, and then dramatize that story in culturally relevant ways that bring His story to life in a impactful and compelling manner.

- This is the focal point of TADT Chapel Theatre
- This is the focal point of TA341 Christ and Creativity

**Measures and Achievement Targets:**

**M1: The Portfolio Review (SLO1, SLO2, SLO3, SLO4, SLO6, SLO7)**

Upon graduation, each student will leave CU Theatre Arts with a completed actor's/director's/designer's portfolio containing

- yearly assessments by faculty
- yearly self-evaluations
- four consecutive headshots
- four consecutive resumes including a current resume
- eight audition monologues
- copies of any design work they have done or plays they have written during their coursework.

Every Theatre Arts major and minor have a scheduled personal portfolio review at the end of the academic year. In this process

- Each student's course work and portfolio are discussed with the panel of teachers he/she has had that year.
- Each student is required to come to the meeting with a written self-assessment; copies of audition monologues they have added to their portfolio, a new or revised resume reflecting the work they have done during that academic year, and a new headshot.
- Each faculty member completes a written assessment of each student they've worked with.
- The student and panel of faculty members then engage in discussion over the student's progress.
- This process has been highly valued by our students and continues to be a definite strength.

Attachments:

- Entrance evaluation (student)
- Self-evaluation (student)
- Exit evaluation (student)
- Portfolio evaluation (faculty)
- Acting Scene critique
- Capstone Production Critique
- Capstone Stage Management Critique
- COM230 Public Speaking Critique
- Creative Thinking Values Rubric
- Creativity Paper Critique
- Directing Class Text Analysis

- Directing Scene Critique
- Monologue Critique
- Organic Blocking Critique
- Pre-Blocked Exercise Critique
- Resume Rubric
- Script Analysis Rubric
- Text Analysis Critique

**Achievement Target for: Portfolio Review**

Success is defined as 90% of the students building 100% of their portfolio for the given year. It is also defined as 100% of the students receiving 88 points or more on their monologue critique, acting recital, and scene direction rubrics.

**M2: The Capstone Project (SLO1, SLO2, SLO3, SLO5, SLO6, SLO7)**

During the last year of study, all graduating students in Theatre Arts will present a Capstone Project that will demonstrate their ability to pull all artistic and technical elements of a theatrical production together into a one act or a variety show featuring the graduating student. There will not be a Capstone Project this year since the Department has no graduating seniors. Each Capstone Project is evaluated by the following attached measurements:

- Production Rubric
- Directing Rubric
- Acting Recital Critique Sheet
- Stage Management Critique Sheet
- Creative Thinking values rubric

**Achievement Target for: Capstone Project**



Success is defined as 90% of graduating students receiving at least 88 points or above on the five rubrics noted above.

### **M3: Scrum Project Management Tool (SLO2, SLO3, SLO4)**

SCRUM is the project management tool we use for set construction. It provides a measurable way for us to calculate progress and encourages feedback from the team doing the work. The team can then use the calculations and feedback to improve the process. Here's a brief description of SCRUM: an effort value is assigned to each project (e.g. build Wagon #1 = 13pts). The effort value numbers are assigned using the Fibonacci sequence by the team leaders, most of whom will also be doing the work of the project. Every week the teams evaluate how many "points" were accomplished. We then have a "score" or "speed" that we can strive to improve upon the next week. The question is posed to everyone, "What went well?" and, "What can we improve to accomplish more points (i.e. accelerate our speed of productivity)?"

This tool has been very helpful to the students. It provides a way to evaluate projects and productivity throughout the process rather than at the end when much of the details of the projects have been forgotten. It has also helped students more accurately grasp the size of projects and more effectively accomplish the needed steps to complete the projects for the set.

## **2020-2021 Theatre Arts Department Assessment Report**

### **Process**

- What actions did you take this past year to improve assessment of your program?
  - At the end of *WinterShorts* and *SpringShorts*, the students are presented with a "White Sheet." White Sheets are a mostly blank piece of paper where students can anonymously critique the process of rehearsals and performance. Traditionally this has only pertained to the student director of the scene that the student was a part of. We added a guideline to the instructions of the worksheet asking the students to also comment on how they perceived that they grew in each of the department PLO's.
- How did you facilitate the gathering of assessments and projects used for evaluation?

- Portfolio Review evaluation:
  - The date for the review was scheduled at the beginning of the semester during our Theatre Convocation. The dates were rescheduled in March due to the discovery of conflicts. The dates of the reviews were April 27 and 29, 2021. In attendance at each review were Kenneth England (TA 225 Acting I, TA 226 Acting II, COM230 Voice and Diction, TA233 Theatre History and Dramatic Literature, *The Fantasticks* Director), Kaleb Krahn (TA252 Theatre Practicum, TA250 Set Design and Construction, TA353 Theatrical Lighting, *The Fantasticks* Technical Director), and staff member Becky Bitner (Production Manager, Stage Manager Mentor, Costumer).
    - Note: There were several reviews that Kaleb Krahn and/or Becky Bitner could not attend.
  - A reminder was emailed to faculty and students two weeks prior to the portfolio reviews, along with a description of what faculty and students were to bring to the portfolio review. Students and Faculty were instructed as to how to prepare. Preparation documents are attached.
  - An online portfolio was created and shared with each student
- The following average scores were calculated and spreadsheets are provided:
  - Monologue critiques:

Monologue Critique Scores	
Student 1	95
Student 2	93
Student 3	95
Student 4	93
Student 5	90
Student 6	80
Student 7	90
Total Score	636
Average Score	90.86

- Directing scene critiques:
  - There was no Directing class this year.

**Achievement Target for: Portfolio Review**

Success is defined as 90% of the students building 100% of their portfolio for the given year. It is also defined as 100% of the students receiving 88 points or more on their monologue critique, acting recital, and scene direction rubrics.

- **Achievement Target for O1: Portfolio Review**

- 100% of enrolled students participated in portfolio reviews and were generally very well prepared.
- Target for monologue performance was met with an average of 90.85%, up 4.97% from last year.
- Target for directing scene critique does not apply since there was no directing class this year.
- Portfolios, evaluations, critiques, and examples of student work can be found in the Theatre Arts Sharepoint site: <https://calvarybiblecollegeseminary.sharepoint.com/sites/2020-2021PortfolioReview>

- **Achievement Target for O:5 Spiritual Maturity**

- Success is defined as 50% of Theatre Arts majors and minors involved in using their theatre training in one of the following ministries per semester:
  - Reflection (acting company that performs in chapel, Christian schools, public schools, churches, and for youth groups.
  - Christian ministry (being involved in a CBC production with spiritual themes, help with youth group or church drama events, judge or volunteer at speaking contests)
  - take TA341 Christ and Creativity and receive an A for the final creative project
- Target achieved: 100%

**M2: The Capstone Project (O1, O2, O3, O5, O6, O7)**

During the final year of study, all graduating students in Theatre Arts present a Capstone Project that demonstrates their ability to pull all artistic and technical elements of a theatrical production together into a one act or a variety show featuring the graduating student. This course, TA449 Capstone, is also one of the courses in which an integration of spiritual principles and a Christian worldview is demonstrated.

This year we have Two graduating Theatre Majors: Seven Lewis and Esther McRae. Only Seven Lewis presented a Capstone because Esther McRae presented hers during the 2019-2020 school year. The content of this year's Capstone project is as follows:

- Seven Lewis: Producer, Actor, and Costumer for *Deckchairs*

**M3: the Post-Mortem (O2, O3, O6, O7)**

A postmortem conversation is usually held after each Main-stage production to discuss the comments received by cast and crew. This year we did not have one for *The Fantasticks* due to availability conflicts. As of right now, the compilation of statistics and comments is not available, but should be completed by the end of June 2021.

### **Findings**

- We have survived a year of transition. Acclimation to the changes in the department is ongoing.
- Despite all of the changes in the department and Covid-19 challenges, we were able to put on an audience acclaimed musical, cementing our continued reputation as a quality department.
- We're experiencing critical production and faculty concerns:
  - Kaleb Krahn has retired, leaving a large hole to fill with no immediate means of filling it. We need someone that has a master's degree to be able to teach our technical theatre classes and someone with practical experience that can function as the technical director for our productions.
  - Finding new faculty continues to be a challenge for two reasons:
    - It's very difficult to find qualified theatre faculty able to sign our statement of faith
    - It's very difficult to find qualified theatre faculty willing to teach at our rate for adjuncts or our salary for full-time professors
  - There are key areas in production staff that we need people to fill. These include: Production Manager, Costumer, Front of House Manager, Concessions, and fundraising.

### **Commendations and Concerns**

- Since the department's degree switched from a major to a minor, recruitment will continue to be a struggle. Many of our excellent required courses and electives were eliminated from our course offerings. Prospective students are looking for more opportunities and training than we can afford them. Serious students will go to a college or university that offers a majory
- We really need to be producing more than one show a year. With only one production, it is more difficult to get students the experience they need in order to continue to pursue theatre.
- Our main storage facility, the Special Events Building, has been rendered completely toxic by black mold. At least 75% of our set pieces, props, and vintage furniture have been destroyed or become too toxic to use. We've had to move construction over

to the Greenroom hallway and painting and props to the basement of the library (affectionately named “The Underworld”). The University is currently looking at the Underworld as the potential home for a Thrift Shop.

- Kaleb Krahn has served the department brilliantly. He is the quiet fan blowing in the background that keeps things moving. He takes care of all the small details in putting on shows, making sure the foundation is solid. With his retirement at the end of the 2021 school year, we are left with a large hole in the department that has no foreseeable fix. Recruitment for faculty remains problematic.
- Becky Bitner is a life saver for our department. She should be hired as a full time production manager for our department. She is always making sure we dot the i’s and cross the t’s. She has been an invaluable resource in the changing of department leadership.
- With only one production a year, we have significantly cut the number of opportunities for students to perform and practice their technical craft.
- With Karen Krahn and Molly Claxton no longer running Patron of the Arts, we are at a loss of personnel to adequately run the program.

## SWOT Analysis

*Within the appropriate quadrant identify strengths, weaknesses, opportunities, and threats related to your department. Please use a bulleted format and succinct statements. If you have research or data to support your analysis that can be attached as separate documents.*

<p><b>Strengths:</b></p> <ul style="list-style-type: none"> <li>• Portfolio construction</li> <li>• Portfolio review</li> <li>• High degree of faculty involvement</li> <li>• Provides opportunities for interdisciplinary collaboration with faculty and staff</li> <li>• Many service opportunities</li> <li>• Strong collaborative community</li> <li>• Strong reputation in the community</li> <li>• A dedicated and loyal student body</li> <li>• A popular annual fundraiser</li> <li>• A \$25K benefit to CU</li> <li>• Strong relationships with alumni</li> <li>• A 7:4 ratio of females to males</li> <li>• Very strong social media team</li> <li>• Great graphic design</li> </ul>	<p><b>Weaknesses:</b></p> <ul style="list-style-type: none"> <li>• Sub-par theatre space</li> <li>• Fundraising to augment operating budget will continue into the foreseeable future</li> <li>• Divided focus for faculty/staff working in fundraising, in addition to primary duties teaching</li> <li>• Reduction in faculty</li> <li>• Reduction in mainstage productions</li> <li>• Reduction in course variety with change from offering both major and minor to offering just minor</li> <li>• Small working areas for set construction and painting</li> <li>• Inadequate storage facilities</li> <li>• Not enough performance opportunities</li> <li>• Lack of volunteers in key positions</li> </ul>
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<p>Opportunities:</p> <ul style="list-style-type: none"><li>• internship/graduate school possibilities for our students with UMKC</li><li>• Recruitment in popular youth theatre organizations in KC area</li></ul>	<p>Threats:</p> <ul style="list-style-type: none"><li>• Limitations in budget funds available to spend</li><li>• Personnel needs for becoming a No Deficit department</li><li>• Lack of faculty</li></ul>
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Revised: 08.02.18

### **Documentation**

Reviews of filed materials provided the basis for assessing the status of department operations at Calvary University and making changes for improvement.

Documents used for this Assessment have been filed for the Academic Year 2020-2021 for the Theatre Arts Department. Documents filed include:

- Accent and Dialect Assessment
- Entrance evaluation (student)
- Self-evaluation (student)
- Exit evaluation (student)
- Portfolio evaluation (faculty)
- Acting Scene critique
- Capstone Production Critique

- Capstone Stage Management Critique
- COM230 Public Speaking Critique
- Creative Thinking Values Rubric
- Creativity Paper Critique
- Directing Class Text Analysis
- Directing Scene Critique
- Monologue Critique
- Organic Blocking Critique
- Pre-Blocked Exercise Critique
- Resume Rubric
- Script Analysis Rubric
- Text Analysis Critique
- Production Rubric
- Directing Rubric
- Acting Recital Critique Sheet
- Stage Management Critique Sheet
- Creative Thinking values rubric
- Average Monologue Scores

### **Assessment Glossary**

**Achievement Target** – A target, benchmark, or value that will represent success at achieving a given outcome.

**Assessment Instruments** – Assessment instruments are used to help determine the progress that is being made. They are tools to measure where you are (your starting point) and where you are going (your ending point).



**Assessment Plan** – a written proposal identifying how a department (academic and non-academic) or a committee will identify areas needing improvement (assessment) and offer a strateg(ies) for achieving these improvements (plan).

**Measurement** – the assessment instrument used to gauge progress toward meeting stated outcomes

**Mission** – the mission statement is the reason why a department/office exists. Both the institution’s mission and the department’s mission must be aligned.

**Program Learning Outcomes (PLO)** – specific, measurable statement of what graduating/exiting students should know, be able to do, believe, or value after completing the program. Should be observable behaviors and focused on the results of student learning. (formerly called objectives and goals)

**Student Learning Outcome (SLO)** – clear, concise measurable statement describing how students can demonstrate their mastery of the program learning outcomes (PLO); incremental knowledge and skills that students develop bit by bit throughout the program; aligned with, but typically narrower than, PLOs.

**SWOT Analysis** – a foundational assessment model that measures what a department can and cannot do, and its potential opportunities and threats.

**Strengths** – identifies where a department excels and separates it from the crowd of similar departments; these are internal factors.

**Weaknesses** – things that stop a department from performing at its optimum level; areas for improvement; these are internal factors

**Opportunities** – favorable external factors that a department can use to give it an advantage over similar departments; note that these are external factors outside of the department

**Threats** – factors that have the potential to harm a department; these are also external factors from outside the department.