



The following are the key values (pillars)
of the School of Drama

- ◆ EDUCATION
- ◆ LEADERSHIP
- ◆ EXPERIMENTATION
- ◆ COMMUNITY
- ◆ DIVERSITY
- ◆ PROFESSIONAL DEVELOPMENT



EDUCATION

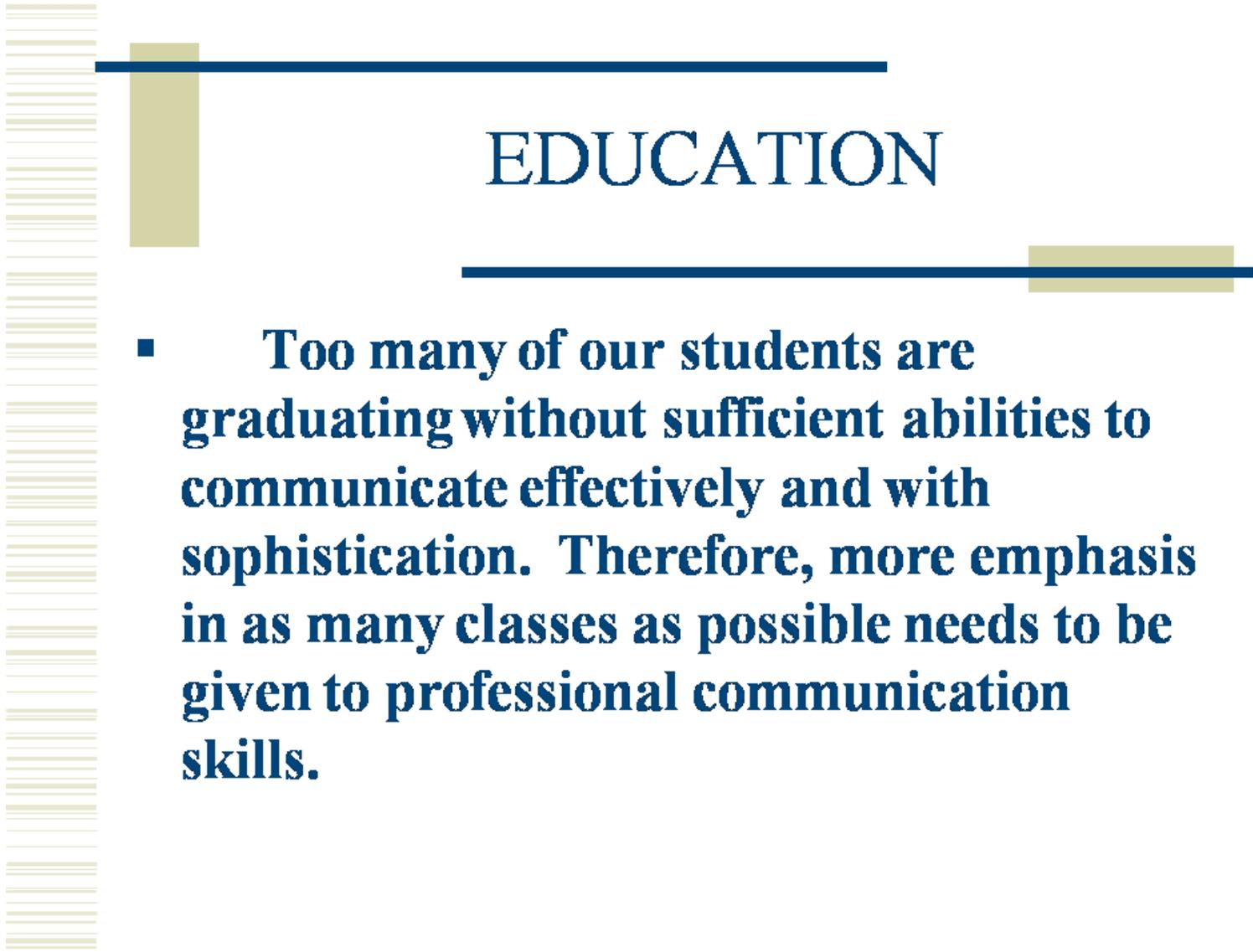
- **Students require a broader cultural and intellectual foundation to bolster their artistic work; curricular choices should reflect this breadth. They need to be able to locate quality material efficiently that will support their artistic undertakings. Research skills must become habitual.**



EDUCATION

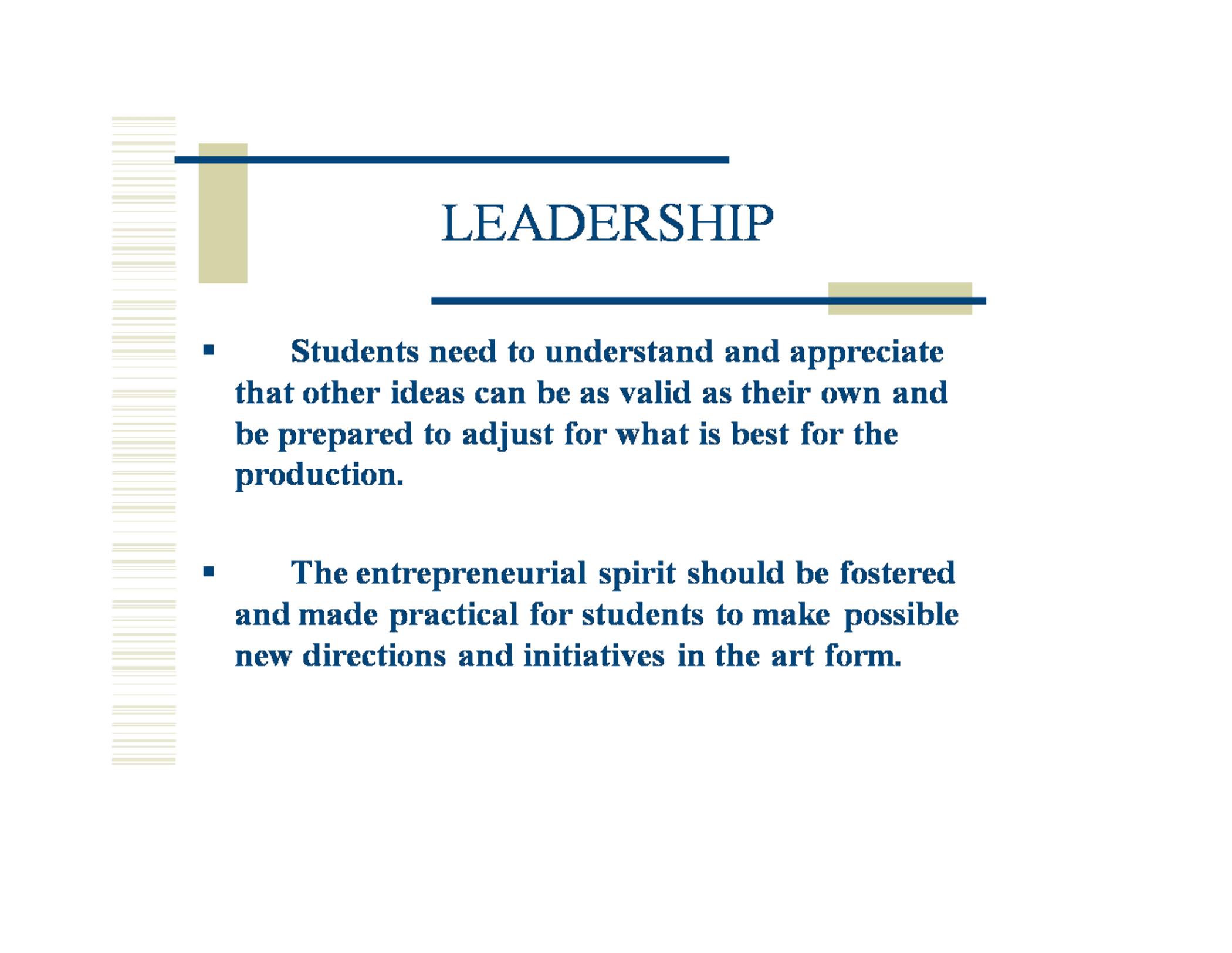


- **Students need to understand what they don't know and where and how to learn it for continued artistic growth. They have to be aware of the effectiveness of the application of this new learning.**



EDUCATION

- **Too many of our students are graduating without sufficient abilities to communicate effectively and with sophistication. Therefore, more emphasis in as many classes as possible needs to be given to professional communication skills.**



LEADERSHIP

- **Students need to understand and appreciate that other ideas can be as valid as their own and be prepared to adjust for what is best for the production.**
- **The entrepreneurial spirit should be fostered and made practical for students to make possible new directions and initiatives in the art form.**



EXPERIMENTATION



- **Students need to believe and understand that new ideas are valuable even if they fail because failure often breeds success.**

LEARNING OBJECTIVES
Curriculum Review Retreat June 9, 10, 11, 2003

EDUCATION

6a. ARTICULATE AND LITERATE: Use the professional language, discourse within profession to facilitate collaboration. (communicative).

6b. ARTICULATE AND LITERATE: Use verbal, written, visual language to art fully express & explore nuanced abstract concepts and ideas. (intellectual).

Too many of our students are graduating without sufficient abilities to communicate effectively and with sophistication. Therefore, more emphasis in as many classes as possible needs to be given to professional communication skills. (6a&6b)

16a. GOOD GRASP OF SOURCE COURSES: Be able to recognize and situate broad historical, scientific and cultural building blocks of civilization.

16b. GOOD GRASP OF SOURCE COURSES: Be able to identify, locate and evaluate information relevant to their artistic process.

Students require a broader cultural and intellectual foundation to bolster their artistic work; curricular choices should reflect this breadth. They need to be able to locate quality material efficiently that will support their artistic undertakings. Research skills must become habitual. (16a&16b)

19a. LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Execute skills, tools, techniques and crafts in the implementation of artistic projects.

19b. LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Appropriately apply (selecting) skills, tools, techniques and crafts in the implementation of artistic projects.

19c. LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Evaluate skills, tools, techniques and crafts in the implementation of artistic projects.

Students must have a mastery of the basic skills in their area. They need not only acquire these skills but also be able to perform and select the appropriate skill in a given situation. They need to be able to assess the effectiveness of the choice and application. (19a, 19b&19c)

26a. UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Execute traditional approaches, styles, methods in the implementation of artistic project.

26b. UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Select and apply traditional approaches, styles, methods in the implementation of artistic projects.

26c. UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Evaluate traditional approaches, styles, methods in the implementation of artistic projects.

Students must be capable of combining their mastery of basic (19a,b,&c) skills with a knowledge and appreciation of established artistic approaches.

This combination provides a foundation for project implementation as well as eventual experimentation.

Drama students must be able to appropriately select a traditional approach, skillfully implement that selection, and assess the effectiveness of the choice in that application. (26a, 26b&26c)

33. APPRECIATION OF THEATRICAL EVOLUTION: Be able to describe major ideas, movements, events, and practitioners in history of theatre, and extrapolate and appropriately integrate the theatre of the past to the theatre of today.

Students must understand the value of historical theatrical figures, events, & trends to their current work. (33)

36a. KNOW HOW A THEATRE WORKS OVERALL: Explain the roles, responsibilities, relationships, and processes of the participants in the artistic collaboration.

36b. KNOW HOW A THEATRE WORKS OVERALL: Be able to situate and navigate a specific role within the process.

Students need to have a complete understanding of the roles of all artistic, production, and administrative participants. As part of this knowledge, they must embrace and understand the requirements and limitations of their own role. (36a&36b)

17. KNOW HOW TO LEARN ON THEIR OWN: Recognize the need, identify viable sources, execute, implement, monitor their progress and evaluate final product, process.

Students need to understand what they don't know and where and how to learn it for continued artistic growth. They have to be aware of the effectiveness of the application of this new learning. (17)

LEADERSHIP

8. LEADERS AND PATHFINDERS FOR FUTURE OF FIELD: Be able to initiate fresh directions or innovations and inspire other to participate, collaborate or contribute to their realization.

The entrepreneurial spirit should be fostered and made practical for students to make possible new directions and initiatives in the art form. (8)

37. DEVELOP AND APPLY CONFLICT RESOLUTION SKILLS: Be able to identify, articulate, negotiate and creatively resolve differences in perspectives, approaches, personalities, work styles and goals to support the collaborative process.

Students need to understand and appreciate that other ideas can be as valid as their own and be prepared to adjust for what is best for the production. (37)

EXPERIMENTATION

4a. BRAVE AND INNOVATIVE RISK-TAKING, COURAGEOUS, THINK OUTSIDE THE BOX: Demonstrate a willingness to challenge personal artistic boundaries.

4b. BRAVE AND INNOVATIVE RISK-TAKING, COURAGEOUS, THINK OUTSIDE THE BOX: Demonstrate an ability to embrace uncertainty, discomfort, and failure as integral to the artistic and learning process.

Students need to believe and understand that new ideas are valuable even if they fail because failure often breeds success. (4a&4b)

COMMUNITY

2a. COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Able to differentiate between cooperation, consensus and collaboration and recognize when each is appropriate

2b. COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Demonstrate selfless participation in the creation of a collaborative effort

2c. COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Demonstrate acceptance that hierarchical decision-making does not invalidate the collaborative process.

Collaboration is the core of making theatre. Students need to understand and be able to participate successfully in a collaborative environment. Students must gain the sophistication to understand that a conflict can result in a better idea and the decision to pursue that idea may not be their own. (2b, 2b&2c)

DIVERSITY

15. EXPOSURE TO AND RECOGNITION OF INTERNATIONAL THEATRE PRACTICES AND HERITAGE: Recognize the value of cultural distinctiveness of international artistic heritages and practices and their relevance to forging one's own artistic practice.

Students should have the opportunity and allow themselves to be stimulated by the challenges of culturally different theatre making. (15)

35. STRONG COMMITMENT TO SOCIAL ISSUES AND ABILITY AND DESIRE; SOCIAL ISSUES TO THEIR WORK: Demonstrate an awareness of a commitment to exploring social issues and to acknowledge the impact of contemporary concerns as they relate to work in the theatre.

There is a life outside of the Purnell Center and it should impact our artistic creations. (35)

PERSONAL DEVELOPMENT

3a. PERSONAL DISCIPLINE, RESPONSIBILITY TO WHOLE WORK; ETHICS, JOY, PASSION, BEHAVIOR: They will engage in the practice of the ethics, protocols and standards of the professional theatre.

3b. PERSONAL DISCIPLINE, RESPONSIBILITY TO WHOLE WORK; ETHICS, JOY, PASSION, BEHAVIOR: Demonstrate their commitment to the theatre as a vocation to be engaged with joy and passion.

Recognizing there needs to be a growth in maturity, students are expected to behave as adults with integrity and perform with professionalism. The School of Drama will promote an environment supportive of commitment and joy in our art. (3a&3b)

LEARNING OBJECTIVES MAPPED BY “PILLARS” ACROSS COURSES

P=PRIMARY GOAL				
I= IMPORTANT				
M=MINOR	Acting I	Design for the Stage	Production Planning	Theatre Lab
N=NOT A GOAL	54101	54231	54274	54409
	12 units	9	9	4
OBJECTIVES:	ACTING	DESIGN	DESIGN/PTM	ALL OPTIONS
	Required	Required	Required	Required
EDUCATION-1a: ARTICULATE AND LITERATE: Use the professional language, discourse within profession to facilitate collaboration. (communicative)	P	I	I	P
EDUCATION-1b: ARTICULATE AND LITERATE: Use verbal, written, visual language to art fully express & explore nuanced abstract concepts and ideas. (intellectual).	I	P	I	I
EDUCATION-2a: GOOD GRASP OF SOURCE COURSES: Be able to recognize and situate broad historical, scientific and cultural building blocks of civilization.	N	N	N	N
EDUCATION-2b: GOOD GRASP OF SOURCE COURSES: Be able to identify, locate and evaluate information relevant to their artistic process.	P	P	I	M
EDUCATION-3a: LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Execute skills, tools, techniques and crafts in the implementation of artistic projects.	P	P	N	P
EDUCATION-3b: LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Appropriately apply (selecting) skills, tools, techniques and crafts in the implementation of artistic projects.	P	N	M	P
EDUCATION-3c: LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Evaluate skills, tools, techniques and crafts in the implementation of artistic projects.	P	N	N	I
EDUCATION-4a: UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Execute traditional approaches, styles, methods in the implementation of artistic project.	I	I	P	P
EDUCATION-4b: UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Select and apply traditional approaches, styles, methods in the implementation of artistic projects.	I	M	P	P
EDUCATION-4c: UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Evaluate traditional approaches, styles, methods in the implementation of artistic projects.	I	N	I	N
EDUCATION-5: APPRECIATION OF THEATRICAL EVOLUTION: Be able to describe major ideas, movements, events, and practitioners in history of theatre, and extrapolate and appropriately integrate the theatre of the past to the theatre of today.	N	M	N	N

EDUCATION-6a: KNOW HOW A THEATRE WORKS OVERALL: Explain the roles, responsibilities, relationships, and processes of the participants in the artistic collaboration.	M	P	P	P
EDUCATION-6b: KNOW HOW A THEATRE WORKS OVERALL: Be able to situate and navigate a specific role within the process.	I	I	P	P
EDUCATION-7: KNOW HOW TO LEARN ON THEIR OWN: Recognize the need, identify viable sources, execute, implement, monitor their progress and evaluate final product, process.	I	P	M	P
LEADERSHIP-1: LEADERS AND PATHFINDERS FOR FUTURE OF FIELD: Be able to initiate fresh directions or innovations and inspire other to participate, collaborate or contribute to their realization.	N	P	N	P
LEADERSHIP-2: DEVELOP AND APPLY CONFLICT RESOLUTION SKILLS: Be able to identify, articulate, negotiate and creatively resolve differences in perspectives, approaches, personalities, work styles and goals to support the collaborative process.	M	I	M	P
EXPERIMENTATION-1a: BRAVE AND INNOVATIVE RISK-TAKING, COURAGEOUS, THINK OUTSIDE THE BOX: Demonstrate a willingness to challenge personal artistic boundaries.	P	P	M	M
EXPERIMENTATION-1b: BRAVE AND INNOVATIVE RISK-TAKING, COURAGEOUS, THINK OUTSIDE THE BOX: Demonstrate an ability to embrace uncertainty, discomfort, and failure as integral to the artistic and learning process.	P	P	M	P
COMMUNITY-1a: COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Able to differentiate between cooperation, consensus and collaboration and recognize when each is appropriate.	N	N	M	P
COMMUNITY-1b: COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Demonstrate selfless participation in the creation of a collaborative effort.	P	N	M	P
COMMUNITY-1c: COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Demonstrate acceptance that hierarchical decision-making does not invalidate the collaborative process.	P	M	P	M

DIVERSITY-1: EXPOSURE TO AND RECOGNITION OF INTERNATIONAL THEATRE PRACTICES AND HERITAGE: Recognize the value of cultural distinctiveness of international artistic heritages and practices and their relevance to forging one's own artistic practice.	I	N	N	N
DIVERSITY-2: STRONG COMMITMENT TO SOCIAL ISSUES AND ABILITY AND DESIRE; SOCIAL ISSUES TO THEIR WORK: Demonstrate an awareness of a commitment to exploring social issues and to acknowledge the impact of contemporary concerns as they relate to work in the theatre.	M	M	N	M
PERSONAL DEVELOPMENT-1a: PERSONAL DISCIPLINE, RESPONSIBILITY TO WHOLE WORK; ETHICS, JOY, PASSION, BEHAVIOR: They will engage in the practice of the ethics, protocols and standards of the professional theatre.	P	I	M	P
PERSONAL DEVELOPMENT-1b: PERSONAL DISCIPLINE, RESPONSIBILITY TO WHOLE WORK; ETHICS, JOY, PASSION, BEHAVIOR: Demonstrate their commitment to the theatre as a vocation to be engaged with joy and passion.	P	I	I	M

FIRST YEAR CURRICULAR CHANGES IMPLEMENTED FOR THE FALL OF

2006

A=PRIMARY GOAL				
B=PRETTY IMPORTANT				
C=MENTIONED	Acting I	Design for the Stage	Production Planning	Theatre Lab
D=NOT A GOAL	54101	54231	54274	54409
	12 units	9	9	4
OBJECTIVES:	ACTING	DESIGN	DESIGN/PTM	ALL OPTIONS
	Required	Required	Required	Required
EDUCATION-1a: ARTICULATE AND LITERATE: Use the professional language, discourse within profession to facilitate collaboration. (communicative)	A	B	B	A
EDUCATION-1b: ARTICULATE AND LITERATE: Use verbal, written, visual language to art fully express & explore nuanced abstract concepts and ideas. (intellectual).	B	A	B	B
EDUCATION-2a: GOOD GRASP OF SOURCE COURSES: Be able to recognize and situate broad historical, scientific and cultural building blocks of civilization.	D	D	D	N/A
EDUCATION-2b: GOOD GRASP OF SOURCE COURSES: Be able to identify, locate and evaluate information relevant to their artistic process.	A	A	B	C
EDUCATION-3a: LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Execute skills, tools, techniques and crafts in the implementation of artistic projects.	A	A	D	A
EDUCATION-3b: LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Appropriately apply (selecting) skills, tools, techniques and crafts in the implementation of artistic projects.	A	D	C	A
EDUCATION-3c: LEVEL OF COMPETENCE/MASTERY IN SPECIFIC AREA: Evaluate skills, tools, techniques and crafts in the implementation of artistic projects.	A	D	D	B
EDUCATION-4a: UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Execute traditional approaches, styles, methods in the implementation of artistic project.	B	B	A	A
EDUCATION-4b: UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Select and apply traditional approaches, styles, methods in the implementation of artistic projects.	B	C	A	A
EDUCATION-4c: UNDERSTANDING TRADITIONAL APPROACHES AND SOLUTIONS: Evaluate traditional approaches, styles, methods in the implementation of artistic projects.	B	D	B	D
EDUCATION-5: APPRECIATION OF THEATRICAL EVOLUTION: Be able to describe major ideas, movements, events, and practitioners in history of theatre, and extrapolate and appropriately integrate the theatre of the past to the theatre of today.	D	C	D	D

EDUCATION-6a: KNOW HOW A THEATRE WORKS OVERALL: Explain the roles, responsibilities, relationships, and processes of the participants in the artistic collaboration.	C	A	A	A
EDUCATION-6b: KNOW HOW A THEATRE WORKS OVERALL: Be able to situate and navigate a specific role within the process.	B	B	A	A
EDUCATION-7: KNOW HOW TO LEARN ON THEIR OWN: Recognize the need, identify viable sources, execute, implement, monitor their progress and evaluate final product, process.	B	A	C	A
LEADERSHIP-1: LEADERS AND PATHFINDERS FOR FUTURE OF FIELD: Be able to initiate fresh directions or innovations and inspire other to participate, collaborate or contribute to their realization.	D	A	D	A
LEADERSHIP-2: DEVELOP AND APPLY CONFLICT RESOLUTION SKILLS: Be able to identify, articulate, negotiate and creatively resolve differences in perspectives, approaches, personalities, work styles and goals to support the collaborative process.	C	B	C	A
EXPERIMENTATION-1a: BRAVE AND INNOVATIVE RISK-TAKING, COURAGEOUS, THINK OUTSIDE THE BOX: Demonstrate a willingness to challenge personal artistic boundaries.	A	A	C	C
EXPERIMENTATION-1b: BRAVE AND INNOVATIVE RISK-TAKING, COURAGEOUS, THINK OUTSIDE THE BOX: Demonstrate an ability to embrace uncertainty, discomfort, and failure as integral to the artistic and learning process.	A	A	C	A
COMMUNITY-1a: COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Able to differentiate between cooperation, consensus and collaboration and recognize when each is appropriate.	D	D	C	A
COMMUNITY-1b: COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Demonstrate selfless participation in the creation of a collaborative effort.	A	D	C	A
COMMUNITY-1c: COMMITTED COLLABORATORS; KNOW HOW TO BE PART OF AN ENSEMBLE: Demonstrate acceptance that hierarchical decision-making does not invalidate the collaborative process.	A	C	A	C

<p>DIVERSITY-1: EXPOSURE TO AND RECOGNITION OF INTERNATIONAL THEATRE PRACTICES AND HERITAGE: Recognize the value of cultural distinctiveness of international artistic heritages and practices and their relevance to forging one's own artistic practice.</p>	B	D	D	N/A
<p>DIVERSITY-2: STRONG COMMITMENT TO SOCIAL ISSUES AND ABILITY AND DESIRE; SOCIAL ISSUES TO THEIR WORK: Demonstrate an awareness of a commitment to exploring social issues and to acknowledge the impact of contemporary concerns as they relate to work in the theatre.</p>	C	C	D	C
<p>PERSONAL DEVELOPMENT-1a: PERSONAL DISCIPLINE, RESPONSIBILITY TO WHOLE WORK; ETHICS, JOY, PASSION, BEHAVIOR: They will engage in the practice of the ethics, protocols and standards of the professional theatre.</p>	A	B	C	A
<p>PERSONAL DEVELOPMENT-1b: PERSONAL DISCIPLINE, RESPONSIBILITY TO WHOLE WORK; ETHICS, JOY, PASSION, BEHAVIOR: Demonstrate their commitment to the theatre as a vocation to be engaged with joy and passion.</p>	A	B	B	C