Course Assessment in a Box

Reporting Form for Course SLO Assessment Projects

Please submit this document to your Dean when completed.
Revised May 2014

Assessment Data is from what semester?  
Fall 2014

Faculty Name(s):  Michael Navarra Smith

1. Course Name and Number:

Rehearsal and Performance TD 124

2. List all Course SLOs from the Course Outline of Record:

The student will:
1. Examine and design the character to fulfill the stylistic and historical obligations of the play as defined by the director.

2. Evaluate and demonstrate the through-line of the character in the play through a selective and appropriate use of behavioral and emotional self in rehearsal and public performance.

3. Appraise and demonstrate appropriate actor support of production elements to the play in rehearsal, performance and strike.

3. Specific Course SLO(s) assessed as part of this project:

2. Evaluate and demonstrate the through-line of the character in the play through a selective and appropriate use of behavioral and emotional self in rehearsal and public performance.

4. Is this course on GE Plan A?  X  Yes  ___  No  (See Catalog pages 49-51 & page 55)

If Yes, identify what area. (All GE course assessments count as GE assessments.)

___ Area I Natural Sciences
___ Area II Social and Behavioral Sciences
X  Area III Fine Arts/Humanities
___ Area IV Language and Rationality
___ Area V Physical Education/Wellness
___ Area VI Intercultural/International Studies
___ Area VII Information Competency

5. How did you assess the SLO(s)? (Attach any related documents at end of form.)

-S-Students breakdown the Given Circumstances, Super-Objective, Objectives, Obstacles, Actions, and Motivations for their characters and implement that in their performances.

-S-Students use their imaginations to believe in their characters’ circumstances and to fight for what they want from their scene partner(s) in each scene.

-S-Students respond emotionally to getting what they want or not getting what they want from the
Students deepen their characters’ through-line by doing multiple run-throughs of the play. Evaluating the audience’s reaction to each student’s through-line (character arc).

6. Results and analysis of the data. (Attach any related documents at end of form.)

The aim of the Rehearsal and Performance class is to give students a professional experience of participating in a play while in an educational setting. To that end, each student entered the rehearsal room with the intention of building a character, creating a strong through-line (character arc), and performing effectively in front of an audience. The rehearsal process began with table work, blocking, and discussion regarding each character’s Given Circumstances, Super-Objectives, Obstacles, different Actions/Tactics that can be played, and the Motivations that cause each character to fight for what they want in every scene. This led them to developing their character’s arc or through-line. All of this terminology was first understood and then put into practice during the blocking rehearsals. Blocking came out of each character’s through-line (arc) as they fought for their Objectives throughout the play. Every actor/student developed differently throughout the rehearsal period. Some understood and found their character’s through-line (arc) quickly, while others took most of the rehearsal process to get there.

After a few weeks, the actors were off-book (memorized). At this stage we were able to deepen their connection with their characters’ through-line. We did this by helping the actors create a detailed back-story. This helped them use their imagination in order to believe in their character’s circumstances as if it was happening to them. This allowed for a true emotional connection to the material. I helped them find ways to fight for what they want from their scene partner (this is called their Objective). The stronger they fought, the clearer their through-line became.

In addition, the actors did run-throughs of the play multiple times in order to integrate all of their scenes and help them find their through-line. It is through this repetition that the actors were able to connect each moment to the larger picture. This in turn helped them understand their character’s journey and led them to their characters through-line.

The process of table work, discussions, blocking, deepening scenes once actors are off-book, and multiple run-throughs is common practice in professional theatre. The results of this process were very effective in this class. The majority of the actors/students eventually found their through-lines, connected emotionally to the material, and affected the audience with their performances. The production was well received, played to sold-out crowds, received positive reviews, and the performances were highly praised by the adjudicator from the Kennedy Center American College Theatre Festival.

Almost all of the students benefited from this approach. However, there was one student who was unable to reach performance level using this method. The student was offered the position of understudy, but since he was not meeting the goals of the course he decided to drop.

7. What are you going to do based on the results of the data? (Any planned revisions?)

I’ve been using a tried-and-true process for theatrical rehearsals that leads into performance. We use this method in professional theatre and I’ve found that it works well here at Ohlone in an educational setting.

Based on this assessment, my plan is to continue using this process. However, I would like to strengthen it by setting the expectations for the work ahead on the first day of rehearsal. This can be done in the first rehearsal speech and by including the specific requirements with due dates in the syllabus.
Please save your finished document in the following format. (Date should be for the semester in which data was collected; same date should be listed at top of this form.)

yyyysemester-sloa-courseid.doc
Example: 2014spring-sloa-engl101c.doc