

THEATRE ARTS

General Major

At the conclusion of the Theatre Major students will understand

- I. Depth and Breadth of Knowledge
 - A. The organic relationship between performance and God's creation
 - B. The community of theatre artists required to tell the story of human experience
 - C. The need to train the body, voice and mind to be responsive and powerful to serve the demands of performance
 - D. To infuse our thinking about performance with spiritual insight
 - E. To claim the history of performance, and performance text, as a site of theatrical storytelling
 - F. The importance of theory to enable understanding
 - G. The necessity of stories and performances that are true – that speak truthfully to the nature of the human condition
 - H. That performance occurs in the context of the community (communities) to which it belongs
- II. Knowledge of Methodologies
 - A. Examination of western and non-western theatrical approaches
 - B. Exploration and experience of western and non-western performance practice
 - C. Application of theory to practice onstage and offstage
- III. Application of Knowledge
 - A. Ideas live and breathe in theatrical work
 - B. Knowledge is exchanged in the classroom but also onstage
 - C. The breadth of applied and theoretical theatrical knowledge is called upon to explore varieties of theatrical work
- IV. Communication Skills
 - A. Written communication skills in reports, essays and journal writing
 - B. Oral presentation
 - C. Performance presentation
- V. Awareness of the Limits of Knowledge
 - A. History making as necessary to understanding where we are today
 - B. The absence of historical theatrical audience, and artifacts, restricts contemporary theory of audience experience
 - C. Performer experience, while powerful, is deeply subjective, and playful
 - D. Theatre scholar is thrown back upon ideas about human nature to understand theatrical and cultural past
 - E. Spiritual considerations of humanity and God inform scholarly work
- VI. Maturity and Professional Capacity
 - A. Professionalism required in all areas of classroom and studio work, which includes timely and artful execution of papers, projects and performances
 - B. Consideration of the professional theatre as a an existing community to which we can speak
 - C. Consideration of theatre as calling to a community of artists who seek to speak truth to the world

General Major, Performance

At the conclusion of the Theatre Major students will understand

- I. Depth and Breadth of Knowledge
 - A. The organic relationship between performance and God's creation
 - B. The community of theatre artists required to tell the story of human experience
 - C. The need to train the body, voice and mind to be responsive and powerful to serve the demands of performance
 - D. To infuse our thinking about performance with spiritual insight
 - E. To claim the history of performance, and performance text, as a site of theatrical storytelling
 - F. The importance of deep theatrical performance experience to enable understanding
 - G. The necessity of stories and performances that are true – that speak truthfully to the nature of the human condition
 - H. That performance occurs in the context of the community (communities) to which it belongs
- II. Knowledge of Methodologies
 - A. Examination of western and non-western theatrical approaches
 - B. Exploration and experience of western and non-western performance practice
 - C. Intensive performance training to deepen connection of performer to text
 - D. Application of theory to practice onstage and offstage
- III. Application of Knowledge
 - A. Ideas live and breathe in theatrical work
 - B. Knowledge is exchanged in the classroom but also onstage
 - C. The breadth of applied theatrical knowledge is called upon to explore varieties of theatrical work
- IV. Communication Skills
 - A. Written communication skills in reports and essays
 - B. Oral presentation in classroom
 - C. Performance presentations highlighted
- V. Awareness of the Limits of Knowledge
 - A. Historical awareness as necessary to understanding where we are today
 - B. The absence of historical theatrical audience, and artifacts, restricts contemporary theory of audience experience
 - C. Performer experience, while powerful, is deeply subjective
 - D. Spiritual considerations of humanity and God inform scholarly work
- VI. Maturity and Professional Capacity
 - A. Professionalism required in all areas of classroom and studio work, which includes timely and artful execution of papers, projects and performances
Consideration of the professional theatre as a an existing community to which we must speak, and for which we must prepare
 - B. Consideration of theatre as calling to a community of artists who seek to speak truth to the world

Minor

At the conclusion of the Theatre Minor students will understand

- I. Depth and Breadth of Knowledge
 - A. The organic relationship between performance and God's creation
 - B. The community of theatre artists required to tell the story of human experience

- C. The need to train the body, voice and mind to be responsive to serve the demands of performance
 - D. To infuse our thinking about performance with spiritual insight
 - E. To claim the history of performance, and performance text, as a site of theatrical storytelling
 - F. The necessity of stories and performances that are true – that speak truthfully to the nature of the human condition
 - G. That performance occurs in the context of the community (communities) to which it belongs
- II. Knowledge of Methodologies
- A. Acquaintance western and some non-western theatrical approaches
 - B. Discussion of western and non-western performance practice
 - C. Consideration of theory to practice onstage and offstage
- III. Application of Knowledge
- A. Ideas live and breathe in theatrical work
 - B. Knowledge is exchanged in the classroom but also onstage
 - C. Some applied and theoretical theatrical knowledge is called upon to explore varieties of theatrical work
- IV. Communication Skills
- A. Written communication skills in reports and essays
 - B. Oral presentation
 - C. Performance presentation
- V. Awareness of the Limits of Knowledge
- A. History making as necessary to understanding where we are today
 - B. The absence of historical theatrical audience, and artifacts, restricts contemporary theory of audience experience
 - C. Performer experience, while powerful, is deeply subjective
 - D. Theatre scholar is thrown back upon ideas about human nature to understand theatrical and cultural past
 - E. Spiritual considerations of humanity and God inform scholarly work
- VI. Maturity and Professional Capacity
- A. Professionalism required in all areas of classroom and studio work, which includes timely and artful execution of papers, projects and performances
 - B. Consideration of the professional theatre as a an existing community to which we can speak
 - C. Consideration of theatre as calling to a community of artists who seek to speak truth to the world

Minor, Performance

At the conclusion of the Theatre Minor students will understand

- I. Depth and Breadth of Knowledge
- A. The organic relationship between performance and God's creation
 - B. The community of theatre artists required to tell the story of human experience
 - C. The need to train the body, voice and mind to be responsive to serve the demands of performance
 - D. To infuse our thinking about performance with spiritual insight
 - E. To claim the history of performance, and performance text, as a site of theatrical storytelling
 - F. The necessity of stories and performances that are true – that speak truthfully to the nature of the human condition
 - G. That performance occurs in the context of the community (communities) to which it belongs

- II. Knowledge of Methodologies
 - A. Acquaintance western and some non-western theatrical approaches
 - B. Discussion of western and non-western performance practice
 - C. Consideration of theory to practice onstage and offstage
- III. Application of Knowledge
 - A. Ideas live and breathe in theatrical work
 - B. Knowledge is exchanged in the classroom but also onstage
 - C. Some applied and theoretical theatrical knowledge is called upon to explore varieties of theatrical work
- IV. Communication Skills
 - A. Written communication skills in reports and essays
 - B. Oral presentation
 - C. Performance presentation
- V. Awareness of the Limits of Knowledge
 - A. History making as necessary to understanding where we are today
 - B. The absence of historical theatrical audience, and artifacts, restricts contemporary theory of audience experience
 - C. Performer experience, while powerful, is deeply subjective
 - D. Theatre scholar is thrown back upon ideas about human nature to understand theatrical and cultural past
 - E. Spiritual considerations of humanity and God inform scholarly work
- VI. Maturity and Professional Capacity
 - A. Professionalism required in all areas of classroom and studio work, which includes timely and artful execution of papers, projects and performances
 - B. Consideration of the professional theatre as a an existing community to which we can speak
 - C. Consideration of theatre as calling to a community of artists who seek to speak truth to the world

Minor, Dramatic Arts

At the conclusion of the Dramatic Arts Minor students will understand

- I. Depth and Breadth of Knowledge
 - A. The organic relationship between performance and the rest of God's creation
 - B. The community of theatre artists required to tell the story of human experience
 - C. The need to train the body, voice and mind to serve the demands of performance
 - D. Spiritual values in performance
 - E. Survey the history of performance, and performance text, as a site of theatrical storytelling
 - F. The importance of dramatic knowledge and how it connects to other subject areas
 - G. The necessity of stories and performances that are true – that speak truthfully to the nature of the human condition
 - H. That performance occurs in the context of the community (communities) to which it belongs
- II. Knowledge of Methodologies
 - A. Acquaintance with western and non-western theatrical approaches
 - B. Exploration and experience of western and non-western performance practice

- C. Application of theory to practice onstage and offstage
 - D. Application of storytelling to idea of holistic curriculum
- III. Application of Knowledge
- A. Ideas live and breathe in theatrical work
 - B. Knowledge is exchanged in the classroom but also onstage
 - C. Applied and theoretical theatrical knowledge is discussed and explored
 - D. Storytelling as the “mother” of human artistic enterprise
- IV. Communication Skills
- A. Written communication skills in reports, essays and journal writing
 - B. Oral presentation
 - C. Performance presentation
- V. Awareness of the Limits of Knowledge
- A. Understanding history as necessary to understanding where we are today
 - B. Performer experience, while powerful, is deeply subjective and playful
 - C. Theatre scholar is thrown back upon ideas about human nature to understand theatrical and cultural past, including orality as a key concept
 - D. Spiritual considerations of humanity and God
- VI. Maturity and Professional Capacity
- A. Professionalism required in all areas of classroom and studio work, which includes timely and artful execution of papers, projects and performances
 - B. Consideration of the professional theatre as an existing community to which we can speak
 - C. Consideration of theatre as pedagogical tool