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Fall 2015

Theatre Appreciation

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Grants Collection
Darton State College

UNIVERSITY SYSTEM OF GEORGIA

Deborah Liss-Green, Elizabeth Perkins, Caryl Nemajovsky

Theatre Appreciation

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Grants Collection

Affordable Learning Georgia Grants Collections are intended to provide faculty with the frameworks to quickly implement or revise the same materials as a Textbook Transformation Grants team, along with the aims and lessons learned from project teams during the implementation process.

Each collection contains the following materials:

- Linked Syllabus
  - The syllabus should provide the framework for both direct implementation of the grant team's selected and created materials and the adaptation/transformation of these materials.
- Initial Proposal
  - The initial proposal describes the grant project's aims in detail.
- Final Report
  - The final report describes the outcomes of the project and any lessons learned.



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Syllabus

HUMANITIES
THEA 1100—THEATRE APPRECIATION
SYLLABUS

INSTRUCTOR NAME: Deborah Liss-Green

REQUIRED TEXT:
Mitchell, Charlie, ed. Theatrical Worlds. Beta Version ed. Gainesville: U of Florida, 2014. PDF.
http://ufdc.ufl.edu/AA00021870/00001

COURSE MATERIALS: Bring a smart phone, laptop, or tablet to class with your text downloaded.
Reliable internet access is a necessity for this course.

Georgia View Support Page
Much of the work and resources for this class are online, posted on our GA View support page, including the textbook link, all quizzes, discussion board activity, and paper/project submission. Students should plan on an average of six hours per week online and/or studying for this course.

Darton State College THEA 1100 Lib Guide

All OER links, as well as instructor-created resources as well as student resources for discussion posting, projects, viewing, and research can be found on our LibGuide from the library.
http://libguides.darton.edu/THEA1100.

****For USG Instructors only**** Instructors wishing to use the quizzes created for use with the textbook, may contact deborah.lissgreen@darton.edu directly. Further information about the accessibility maintenance of quizzes and other instructional materials will be forthcoming.

Applied and Academic Options:

Students may elect to complete this course through an applied approach **with permission of the instructor.** Students electing the applied option must attend class for the "Defining Theatre" learning module and complete all assignments associated with that module. For all remaining modules, the applied students must complete all of the remaining quizzes, and write an Applied Production Response Paper at the end of the semester. Then, they must log a **minimum of fifty hours** in theatre production on campus, either cast as performers or in a MAJOR technical support position as well as logging hours in the shop. **This option requires being available for afternoon and evening rehearsals and design work, and production. Students interested in acting must attend one of two informational sessions/auditions. Students interested in technical work must notify the instructor. All students who wish to complete the Applied Option, or who wish to earn extra credit work hours in the theatre must also attend a shop orientation session one afternoon during the second week of the semester. Please sign up for a time with the instructor.**

Student Learning Outcomes: At the end of this class, the student will be able to:
1. Articulate factual and conceptual knowledge concerning dramatic literature and theatre production.
2. Analyze and evaluate the main issues relating to texts, and then apply an organized, coherent and accurate response.
3. Develop creative projects based on acquired knowledge of theatre.

Learning Assessments
Research based Discussion Post (1,2)
Discussion Post Participation (1)
Mediated and Live Production Response Papers.(1,2)
Written Play Script (3)
Character Analysis (2,3)
Directorial Concept Statement (2,3)
Design Presentation (2,3)

Assessment:

Academic Option:

The final grade for the course will be based upon the following weighted scale:

10% Participation – (attendance, in-class assignments, and discussion board work)
10% On-line Quizzes (open book)
20% Attendance at two productions and Two Production Response Papers (3-5 pages required length, following outline)
10% Midterm Essay Exam
10% Final Multiple Choice and Essay Exam
40% Experiential Projects (10% for each project)—Work on production may be substituted for one or more of these projects.

Applied Option:

The final grade for the course will be based upon the following weighted scale:

20% Participation – (discussion board and preparatory assignments)
10% Production response/Self-Evaluation paper (due by Final Date)
20% On-line quizzes (Chapter and Syllabus quizzes)
50% Production (**Requires instructor's approval** and must be defined in writing, grading will include attendance, attitude and active contribution. **Minimum of 50 hours required**.)

Attendance: This is a highly participatory class, and therefore, regular attendance is vital to success. If a student will be absent, he or she is expected to notify the instructor by email, preferably prior to the class period with an explanation of the absence. **All unexcused absences will negatively impact the students' final grade.**

Late Work: Projects (with the exception of the Final Design Project) may be submitted late with a ten-point penalty. **No written or make up work will be accepted after the last class day of the semester.**

Writing Counts! Errors in written work will affect the grade. All written work must be typed and in adherence with MLA Style. All research must be documented. Plagiarism will result in an F for the assignment. All work should be submitted in a word compatible (.doc, .docx, .rtf, or .pdf) file format **as an attachment** to the appropriate drop box.

Attendance at Live Productions: Students are required to attend the theatre program's performance during the semester of attendance, and document with a copy of the program as well as a written response paper. During the summer, students are required to attend one live professional or college/university theatre production. Approval should be sought from the instructor prior to seeing a non-professional or non-university production. Attach your paper to the appropriate drop box and scan and attach your program as well or bring your program with your name on it to the next class session to give to the instructor.

Exceptional Cases: If a student absolutely cannot complete the above assignments (documentation required) suitable alternatives must be negotiated with the instructor. It is the student's responsibility to seek out the instructor's approval to make exceptions.

Course Reading. Reading is due by the class date listed on the calendar, along with completion of the corresponding quiz. Quizzes are completed online and are due by the date listed on the calendar. **Quizzes will not be reopened.**

Theatre Hours: Students in the Practical/Applied Option, **must** log in shop and rehearsal hours on the Shop Log.

- **Extra Credit: Five hours of work on production will replace one experiential project. Please note that the Playwriting project is required of all Academic Option Students.** Such credit presumes that the required work of the course is also completed. Extra credit opportunities will be provided for those who wish to participate in the theater when extra help is needed, or as an audience member /volunteer staff at productions outside of Darton State College.

COURSE CALENDAR (links included)

Week	Topics	Resources	Assignments
1	Introduction to the course and materials	*Theatrical Worlds* http://ufdc.ufl.edu/AA00021870/00001	
2	Module One: Defining Theatre Technical Theatre Terminology Definition One: Theatre is a Physical Space Definition Two: Theatre is a Collective of Individuals in Ensemble Definition Three: Theatre is a Way of Life.	*Theatrical Worlds* Page. 1-36. http://ufdc.ufl.edu/AA00021870/00001 Liss-Green, Deborah. "Defining Theatre". PDF http://libguides.darton.edu/loader.php?type=d&id=1417389 . "Glossary of Technical Theatre Terms" *theatrecrafts.com*. "Glossary of Technical Theatre Terms" theatrecrafts.com. TERMS OF USE: The information contained in this Glossary is provided on the web for the purposes of research and education for students of technical theatre. Parts of it may be distributed within an institution (school, college, other educational body) electronically or on paper provided the source is acknowledged, including this statement: *"This listing is copyright © 1997-2015 Jon Primrose / Theatrecrafts.com* *The most up to date version can always be searched at* http://www.theatrecrafts.com University of Exeter Drama Department information : http://www.exeter.ac.uk/drama/ ~~http://www.theatrecrafts.com/page.php?id=30~~ TDF Theatre Dictionary".*Theatre Development Fund* http://dictionary.tdf.org ~~http://~~libguides.darton.edu/THEAMod1 ~~*TED*, LLC. Patsy Rodenburg: Why I do Theatre~~. http://www.ted.com/talks/patsy_rodenburg_why_i_do_theater by Creative Commons license Attribution - ~~Non~~Commercial - NonDerivative (BY-NC-ND) *THNKR*. Tony Kushner: WhyTheatre Still Matters. *YouTube*.**https://www.youtube.com/watch?v=C87fblpBGmA** Alan Katz. "q2q-Comics Artist Makes Theatres Backstage His Front Page". *DCTheatreScene.com.* **http://dctheatrescene.com/2015/04/09/q2q-comics-artist-makes-theatres-backstage-his-front-page/**	Quiz Module 1 Groups use resources to define specific terms. Students view video Links to prepare for Small/whole group discussion

3	Textbook Discussion In-Class Modeling of Module Discussion Post Research and Writing Shakespeare's World	LibGuide Resources for discussion http://libguides.darton.edu/THEAMod1 Study Guide Resources: *Jerry* Zurek. "*Shakespeare in Love* Page"http://pages.cabrini.edu/jzurek/shakes/shakespeareinlove.htm Pressley, J.M."Biographical Links" *The Shakespeare Resource Center.* http://www.bardweb.net/man.html#links Pressley, J.M. "Shakespeare's Peers" http://www.bardweb.net/content/ac/shakes-peers.html Permalink for the Shakespeare Resource Center.: *https://www.merlot.org/merlot/viewMaterial.htm?id=86886&hitlist=keywords%3Dshakespeare%2520resource%2520center&fromUnified=true*	Module One discussion Topic One: Augusto Boal and Theatre of the Oppressed *Shakespeare in Love* Study Guide
4	*Shakespeare in Love*	LibGuide Resources for discussion http://libguides.darton.edu/THEAMod1 Topic Two Individual link:TED. Anna Deveare Smith: Four American Characters" https://www.ted.com/talks/anna_deavere_smith_s_american_character through a Creative Commons license Attribution - NonCommercial - NonDerivative (BY-NC-ND)	Module One discussion Topic Two: Anna Deveare Smith, Ethnographic Study, Solo Performance Artists

5-6	*Shakespeare in Love*	LibGuide Resources for discussion http://libguides.darton.edu/THEAMod1 Topic Three Links: Bond Street Theatre Web Site. http://www.bondst.org/ The Search for Common Ground. "Participatory Theatre" YouTube. https://www.youtube.com/watch?v=ph7_nJP5MQs	Module One discussion Topic Three: Participatory (Engaged Theatre)
7	Applied Option is released from class. Module Two: Plays and Playwriting Dramatic Genres	*Theatrical Worlds* 36-46 and 153-167 http://ufdc.ufl.edu/AA00021870/00001 *Bill Irwin's The Regard of Flight. YouTube.* *https://www.youtube.com/watch?v=-AVifTdjtvE* Liss-Green, Deborah. "Theatrical Genres". PDF. http://libguides.darton.edu/loader.php?type=d&id=1417399	Midterm Exam Quiz Module Two
8	Introduction to Play Writing: the soliloquy The Unfinished Business Monologue and Scene	LibGuide Resources for discussion http://libguides.darton.edu/THEAMod2 Topic One Link: http://theatrehistory.com/origins/ Topic Two Link: http://theatrehistory.com/british/bellinger001.html Permalink for theatrehistory.com: http://theatrehistory.com/ and https://www.merlot.org/merlot/viewMaterial.htm?id=83301 Topic Three Link: https://www.youtube.com/watch?v=TazBliAJtb0&feature=youtu.be	Module Two Discussion Topics One-Three One: Aristotle, The Poetics, Greek Tragedy Two: Elizabethan Conventions Three: Theatre of the Absurd Project One: The Play Script

9	*Medea*	Wilson, Andrew. Euripides' *Medea* an Introduction (Web Site) http://www.users.globalnet.co.uk/~loxias/medeaintro.htm Wilson, Andrew. Medea (http://theatrehistory.com/) http://www.users.globalnet.co.uk/~loxias/medea/medea.htm PermaLink: https://www.merlot.org/merlot/viewMaterial.htm?id=505679 LibGuide Resources for discussion: http://libguides.darton.edu/THEAMod2 Topic Four Links: The Guardian. " Nora: a short film responding to Henrik Ibsen's A Doll's House".YouTube. https://www.youtube.com/watch?v=8CY8s2MqPyM&feature=youtu.be Metropolitan News Company. "Henrik Ibsen" http://www.mnc.net/norway/Henibs.htm. www.merlot.org. Topic Five Link: Sadhana, A Journey. "Devised Theatre Explained". YouTube. https://www.youtube.com/playlist?list=PL4ankV7DuG9Q3ALhzrL2xUo_uli20cdz4 Topic Six Link: Mimi b. "Meryl Streep—Mother Courage". YouTube. https://www.youtube.com/watch?v=1Mz5l1LmLLw&feature=youtu.be	Module Two Discussion Topics 4-6 Four: Henrik Ibsen Five: Devised Theatre Six: Berthold Brecht

10	Module Three: Actors and Directors "On the Road to Realism" The Method basics FILM CHOICES: August Strindberg: Miss Julie (Films On Demand) Films Media Group, Ibsen: Hedda Gabler (Films On Demand) Films Media Group, . . The Seagull (Films On Demand) . Films Media Group . Master Harold and the Boys (You Tube) Master Harold and the Boys, play by Athol Fugard. Fugard adapted the play for a television movie produced in 1985, directed by Michael Lindsay-Hogg with stars, Matthew Broderick, Zakes Mokae, and John Kani.	*Theatrical Worlds:* Chapter 2. 49-62 http://ufdc.ufl.edu/AA00021870/00001 Best, Michael. "Putting Nature in order: the humours." Internet Shakespeare Editions. University of Victoria. http://internetshakespeare.uvic.ca/Library/SLT/ideas/order/humours.html *"The Stanislavsky Century"* *http://digital.films.com/PortalViewVideo.aspx?xtid=4048* [Films on Demand] NOTE: May require GALILEO Password AND searching "*Stanislavsky Century*" LibGuide Resources for Discussion: http://libguides.darton.edu/THEAMod3 Topic One Link: # inside The Actor's Studio. "Popular Videos Play List". YouTube. https://www.youtube.com/playlist?list=PLHqxbEm8FNs47zoPH0zqy7wsNBthv85nV	Quiz Chapter Two Project Two: The Character Analysis Module Three Discussion Topic One: American Actors and Their Training

11-12	The Director's Concept Film Continues (see above list)	*Theatrical Worlds:* Chapter 3. 63-79 http://ufdc.ufl.edu/AA00021870/00001 "Offstage, Onstage: Inside the Stratford Festival" [Films on Demand] http://digital.films.com/PortalPlaylists.aspx?aid=8692&xtid=52025 NOTE: May require GALILEO Password AND searching "Offstage, Onstage" LibGuide Resources for Discussion: http://libguides.darton.edu/THEAMod3 Topic Two Links: TED. Julie Taymor: Spiderman and Life on the Creative Edge. https://www.ted.com/talks/julie_taymor_spider_man_the_lion_king_and_life_on_the_creative_edge#t-85523 Sony Music Entertainment. "Masterworks Broadway: Susan Stroman". http://www.masterworksbroadway.com/artist/susan-stroman/ Topic Three Links: Leon, Kenny. "KENNY LEON**:** the journey continues..." www.kennyleon.com. Playbill, Inc. "George C. Wolfe". http://www.playbillvault.com/Person/Detail/222/George-C-Wolfe Biography.com Editors. "Elia Kazan". Biography.com http://www.biography.com/people/elia-kazan-9361216#later-career-and-honors	Quiz Chapter Three Project Three: The Director's Concept Statement Module Three Discussion Topics Two & Three Two: Female Stage Directors Three: American Stage Directors
13	Hindu Theatre: Mahabharata and Kathakali Japanese Theatre: Noh and Kabuki	*Theatrical Worlds:* Chapter 10 231-267 http://ufdc.ufl.edu/AA00021870/00001 Topic Four Links: Yours Truly Theatre's Channel. "Basic Theatre & Acting Workshop" YouTube. https://www.youtube.com/watch?v=9MowTjHspd8&feature=youtu.be SignatureTheatreNY. " First Look at Athol Fugard's THE TRAIN DRIVER". YouTube. https://www.youtube.com/watch?v=2I5FBfNTghM&feature=youtu.be HD and SD Video Production Company. "The Train Driver by Athol Fugard at THE FOUNTAINTHEATRE" YouTube. https://www.youtube.com/watch?v=g8-AXwFOdF8&feature=youtu.be	Module Three Discussion Topic Four: Global Influences

14	Module Four: Realizing the Concept Scenic Design: Realism vs. Stylization Film Examples: *Death of a Salesman.* Death of a Salesman. Films On Demand Media Group. *The Glass Menagerie*. Films on Demand Media Group. . *The Glass Menagerie Segment 4:* Tennessee Williams and the American South. Films On Demand Media Group. *Masterpiece Classic: Our Town*. Films on Demand Films On Demand. Media Group.	Advameg, Inc. "Production Design: Realism and Stylization" www.filmreference.com *http://www.filmreference.com/encyclopedia/Independent-Film-Road-Movies/Production-Design-REALISM-AND-STYLIZATION.html* Broadway.com. "Beowulf Boritt on Creating the World of Moss Hart with His Tony-Nominated Act One Set". *You Tube.* *https://www.youtube.com/watch?v=DRu3Sg9r7FM&feature=youtu.be* Clapp, Susannah. "The 10 Best Theatre Designs in Pictures from The Guardian". The Guardian.com http://www.theguardian.com/stage/gallery/2011/may/22/set-theatre-design-in-pictures LibGuide Resources for Discussion: http://libguides.darton.edu/THEAMod4 Topic One Links: Wolcott, Jack. "Theatrical Design and Computer Assisted Design". Theatrehistory.com. http://www.videoccasions-nw.com/history/sets.html Merlot Link: https://www.merlot.org/merlot/viewMaterial.htm%3bjsessionid=BD578259408446D48F99995D2C6C0042?id=84450 Applachian State University. "The Development of Scenic Spectacle." http://spectacle.appstate.edu/ Merlot Link: https://www.merlot.org/merlot/viewMaterial.htm%3bjsessionid=BD5782~~59408446D4~~8F99995D2C6C0042?id=84450 ~~Topic Two Links:~~ American Theatre Wing, Inc. "Working In The Theatre: Projection Design". http://americantheatrewing.org/videos/projection-design/ American Theatre Wing, Inc. "Working In The Theatre: Prop Masters". http://americantheatrewing.org/videos/props/ Section Link: American Theatre Wing - Guide to Careers in the Theatre: https://www.merlot.org/merlot/viewMaterial.htm?id=84626	Project four: The Design Presentation Module Four Discussion Topic One: Scenic design history, training, process, and/or career Topic Two: Properties Design

15	*Fires in the Mirror* Costume Design	*Theatrical Worlds:* *Chapter 5 113 – 130* http://ufdc.ufl.edu/AA00021870/00001 Gioia, Michael. Watch Kelli O'Hara's 47-Second Quick Change During Her Tony Performance! (Video)" Playbill.com. http://www.playbill.com/news/article/watch-kelli-oharas-47-second-quick-change-during-her-tony-performance-video-350830 LibGuide Resources for Discussion: http://libguides.darton.edu/THEAMod4 Topic Three Links: Wolcott, Jack. "Costume Resources" Theatre History on the Web. http://www.videoccasions-nw.com/history/costume.html Merlot Link: http://ufdc.ufl.edu/AA00021870/00001 American Theatre Wing. "Working in the Theatre: Costumes". http://americantheatrewing.org/videos/costumes/ Merlot Link (Video): https://www.merlot.org/merlot/gotoAMaterial.htm?materialid=84625&entrytype=1&url=http%3A%2F%2Famericantheatrewing.org%2Fprogram%2Fworking-in-the-theatre%2F Academy of Motion Picture Arts and Sciences. "Costume Design from the Academy's Visual History Program". You Tube. https://www.youtube.com/watch?v=fC5Y3wDwwtE Topic Four Links: Disney Style. "The Lion King on Broadway: Discover the Costumes". YouTube https://www.youtube.com/watch?v=hYAph4qI4sg&feature=youtu.be V & A Channel. "The Lion King costumes at the V&A." http://www.vam.ac.uk/channel/people/theatre/the_lion_king_costumes_at_the_vanda/	Quiz Chapter Five Module Four Discussion Topics Three & Four Three: Costume Design history, training, process, and/or career. Four: Costume Design of Broadway's *The Lion King*

16	*Fires in the Mirror* Lighting Design	*Theatrical Worlds:* Chapter 6 131-149 http://ufdc.ufl.edu/AA00021870/00001 Rozema, Jay. Ellipsoidal Light Parts Quiz http://www.units.miamioh.edu/contribute/lighting/parts/ Merlot Link: https://www.merlot.org/merlot/viewMaterial.htm?id=274932&hitlist=keywords%3Dlighting&fromUnified=true Technical Theatre Comic Strip updated Mondays Q2Q Comics is written and drawn by Steve Younkins http://q2qcomics.com/ reuse policy at http://q2qcomics.com/reuse-policy/ LibGuide Resources for Discussion: http://libguides.darton.edu/THEAMod4 Topic Five Links: Wolcott, Jack. "Stage Lighting" Theatre History on the Web (Available through Merlot) Merlot: https://www.merlot.org/merlot/viewMaterial.htm%3bjsessionid=BD578259408446D48F99995D2C6C0042?id=84450 OR: http://www.videoccasions-nw.com/history/lights.html Bent, Eliza. .Light on Their Feet: A Conversation With Jennifer Tipton and Sebastián Solórzano Rodríguez". Americantheatre.org. http://www.americantheatre.org/2015/07/29/light-on-their-feet-a-conversation-with-jennifer-tipton-and-sebastian-solorzano-rodriguez/	Quiz Chapter 6 Module Four Discussion Topic Five: Lighting Design history, training, process, and/or career
17-18		*Design Project Presentations* *Guest presentations* *Final Exam Review*	

Initial Proposal

Application Details

Manage Application: Textbook Transformation Grant

Award Cycle:	Round 3
Internal Submission Deadline:	Sunday, May 31, 2015

Application Title:	135
Submitter First Name:	Shalonda
Submitter Last Name:	Heard
Submitter Title:	Director of Grants
Submitter Email Address:	shalonda.heard@darton.edu
Submitter Phone Number:	229-317-6489
Submitter Campus Role:	Grants Office
Applicant First Name:	Deborah
Applicant Last Name:	Liss-Green
Applicant Email Address:	deborah.lissgreen@darton.edu
Applicant Phone Number:	229-317-6865
Primary Appointment Title:	Assistant Professor of Theatre/Theatre Program Coordinator
Institution Name(s):	Darton State College

Team Members (Name, Title, Department, Institutions if different, and email address for each):

Deborah Liss-Green

Assistant Professor of Theatre & theatre Program Coordinator

deborah.lissgreen@darton.edu

Elizabeth Perkins

Dean of Humanities and Social Science

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Caryl Nemajovsky

Assistant Librarian/Assistant Professor

caryl.nemajovsky@darton.edu

Shalonda Heard

Director of Grants

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Sponsor (Name, Title, Department, Institution):

Elizabeth Perkins

Dean of Humanities & Social Science

School of Humanities & Social Science

Darton State College

Proposal Title: 135

Course Names, Course Numbers and Semesters Offered:

THEA 1100: Theatre Appreciation

Offered: Fall, Spring, & Summer

Final Semester of Instruction:	Fall 2015
Average Number of Students per Course Section:	30
Number of Course Sections Affected by Implementation in Academic Year:	3
Total Number of Students Affected by Implementation in Academic Year:	90

List the original course materials for students (including title, whether optional or required, & cost for each item):	Wilson, Edwin. The Theater Experience. Thirteenth ed. New York: McGraw Hill Education, 2013. (required) Cost of single text (new): $178.00
Proposal Categories:	Specific Top 50 Lower Division Courses
Requested Amount of Funding:	$10,800
Original per Student Cost:	$178.00
Post-Proposal Projected Student Cost:	$0.00
Projected Per Student Savings:	$178.00
Plan for Hosting Materials:	LibGuides

Project Goals:

Ms. Liss-Green has been teaching Theatre Appreciation (1100) as a course with a strong online learning component for the past five years. The online component asks that students go beyond the textbook to research a variety of topics and post findings to the online discussion board. Her experience with her students has led her to identify the following project goals:

- To reduce student cost associated with the current THEA 1100 textbook.
- To identify open access reading and viewing material that provides current information on theatre history, craft, and practitioners.
- To increase general education students' ability to engage with online source materials in ways that involve higher order thinking.
- To enable general education students and the instructor to personalize the course content to individual interests while maintaining current information and meeting course objectives.

Statement of Transformation:

Identification of the Problem: The current textbook, while a comprehensive overview, is continually being updated to new editions of increasing cost to our students. As an access institution that services many students of limited financial means, high textbook costs may pose a barrier to successful classroom performance. The instructor has found that students often delay the purchase or rental of the text to their detriment. In addition, students only minimally engage with the textbook, an experience that is apparently widespread in General Education courses (Parks). The performance of her students mirrors those in a recent study of business students by Berry, Cook, Hill, and Stevens, reporting "that only 18% completed assigned reading prior to class" (qtd. in Parks 47). Additionally, studies indicate that the students who do complete the required reading prior to class time engage in a "shallow level of reading" and a heavy reliance on "rote memorization" and "rehearsal" (Parks 47). Considering the lack of engagement and deep learning, asking students to spend an increasing amount of money on a textbook, which they will more than likely only skim, is wasteful and fruitless.

Proposed Transformation: THEA 1100 is taught every semester, and as an Area C core curriculum course, is of value to all students in all areas, including several career track programs. The course offers two options for completion, academic and applied, both of which require engagement with the assigned reading. The applied option students expand their growing knowledge by working in practical areas of theatre production on campus, while academic option students expand theirs by completing a series of projects and papers. In both options, comprehension of reading is assessed through online quizzes and discussion board posts. While open resource theatre survey textbooks are available, the team has not identified one that is strong enough to meet the objectives of the course as it has been developed. The proposed transformation involves identifying and organizing a broad array of resources to broaden the learning experience of the students. With its free and ready access, the adoption of a variety of expert source material will increase engagement with quality information that will more effectively complete the experience of both applied and academic study. In addition, it is our hope that combining the option to gain practical knowledge with no-cost course materials will increase the number of students enrolling in and successfully completing the course. The majority of our Area C course options involve the purchase of costly textbooks. One exception is Music Appreciation (MUSC 1100) which has experienced an increase in enrollment since adopting no-cost course materials.

In addition to content-specific student learning outcomes, THEA 1100 is designed to increase the students' information literacy (Darton State's QEP) through the course discussion board. The students are required to post researched information for all to discuss according to guidelines that foster critical thinking. The transformation to OER material that is selected from GALILEO and additional reputable sources will increase student facility with academic source material and allow learners to more readily select topics and information of interest to them, enabling a more rigorous and learner-centered approach.

Transformation Action Plan:

Because all THEA 1100 courses are taught by a single instructor, this transformation will be comprehensive, affecting all fall and spring sections of the course. No student taking THEA1100 will be expected to purchase a text effective Fall 2015. Our plan includes the use of materials already identified by the instructor, as well as the identification of additional, high-quality materials. We are interested in organizing, identifying, and gathering an assortment of resources.

The course materials may include:

- Selected readings from an open source theatre textbook: *Theatrical Worlds*, University Press of Florida, accessible through *Merlot*.(http://ufdc.ufl.edu/AA00021870/00001)
- A variety of TED Talks, including celebrated voice and acting teacher, Patsy Rodenberg's "Why I do Theatre" (http://www.ted.com/talks/patsy_rodenburg_why_i_do_theater) and director/choreographer/designer Julie Taymor's "The Lion King, Spider Man and Life on the Creative Edge" (https://www.ted.com/talks/julie_taymor_spider_man_the_lion_king_and_life_on_the_creative_edge#t-82291)

- An interactive glossary of technical theatre terms, identified through Merlot. (http://www.theatrecrafts.com/page.php?id=30)

The course syllabus will continue to require engagement with live theatre as well as hands-on experiential projects for both the applied and academic options. However, the Learning Modules will be re-organized around OER resources with new assessments created to measure the Student Learning Outcomes. The OER will be organized for storage within a Darton State College LibGuide and uploaded into the GA View course.

Quantitative & Qualitative Measures:

In order to measure the success of this project, we will begin by piloting a new final exam in Summer 2015 to get baseline data. The final exam will link specific questions to student learning outcomes (SLOs). The same final exam will be given in Fall 2015 and Spring 2016. We will compare the mastery of SLOs from Summer 2015 to that of the mastery of SLOs with the new OER platform to see if the new learning materials have a significant impact. We will also review the DFW rate for the course for Fall 2015/Spring 2016 and compare it to information for the past 10 semesters in which the course has been taught. The goal is to have a pass rate (C or higher) of at least 90% in the Fall 2015/Spring 2016 sections.

In addition to these measures, we will examine the means for question #2 on the student evaluation of faculty form to measure student satisfaction with required materials: "Books, study guides, and other required materials were relevant to the nature and subject of the course." The goal for this standard is to have all students answer strongly agree. Naturally, the overall mean for the student evaluations will also be compared for Fall 2015/Spring 2016 to previous semesters to gauge overall student satisfaction.

Another quantitative measure we will use will be the enrollment number for Spring 2016 as compared to Spring 2015. As mentioned previously, we have seen enrollment increase when students know a no-cost course materials option exists in an area. The goal is to not only increase retention but to increase interest in the course, ultimately enabling an additional section(s) of the course.

Finally, a survey with both quantitative and qualitative questions will be given to students to specifically request information about how the required course materials impacted their experience, the mastery of information, and their interest in theatre. We will give the survey beginning Summer 2015 to get comparative data to see if the new materials had a significant impact on student engagement. The survey will include 5-10

statements using a scale of strongly agree to strongly disagree. A sample of these statements is as follows:
The resources provided to me through the course and LibGuide made the course more interesting.
The resources provided to me through the course and LibGuide improved my understanding of theatrical works and concepts.
The resources provided to me through the course and LibGuide enhanced my desire to learn more about theatre and theatrical works.

Timeline:

June 23, 2015

Initial meeting to discuss full project plans and responsibilities; begin research

June 25, 2015

Create master list of all topics to be covered and compile current resources and data

July 8

Finalize topics and subtopics; revise syllabus and student learning outcomes

July 13, 2015

Attend kick-off training

July 14, 2015

Create student surveys to be implemented

July 14, 2015

Create final exam

July 15, 2015

Finalize full collection of all open resources to be used

July 16-20, 2015

Administer Summer 2015 student surveys

July 29-30, 2015

Administer Summer 2015 final exam

August 3, 2015

All created materials sent for editing

August 6, 2015

Calculate Summer 2015 baseline data from student surveys and evaluations, final exams, enrollment numbers, and DFW rates.

August 11, 2015

All created materials integrated with open resources and uploaded to LibGuides

August 14, 2015

Submit progress report outlining progress to date and baseline data for comparison.

August 19, 2015

THEA 1100 begins with new OER materials

November 20, 2015

Administer Fall 2015 student surveys

December 10-15, 2015

Administer Fall 2015 final exam

January 15, 2016

Calculate Fall 2015 data from student surveys and evaluations, final exams, enrollment numbers, and DFW rates; compare to baseline data

Submit final report

Budget:

Awarded funds will be dedicated solely and specifically to meet project goals, objectives, and activities associated with the redesign of THEA 1100. Nearly all of the work necessitated for this project demands work above and beyond the regularly assigned duties of the team members and will have to be completed outside of work hours.

Team members include two faculty members, a faculty librarian, and an editor.

- Deborah Liss-Green, Assistant Professor of Theatre, will be primarily responsible for the researching, identification and alignment of course materials, the writing of original course documents, and travel.
- Elizabeth Gassel Perkins, Dean of Humanities and Social Science, will be responsible for the design of student surveys, assessment data, the submission of required paperwork, and travel.
- Caryl Nemajovsky, Assistant faculty librarian, will upload materials and create the designated LibGuide.
- Shalonda Heard, Director of Grants, will serve as project editor, compile and edit documents, and travel as needed.

Deborah Liss-Green

$5,000.00

Elizabeth Perkins

$2,000.00

Caryl Nemajovsky

$1,500.00

Shalonda Heard

$1,500.00

Travel/Design Materials

$800.00

Total Project Budget

$10,800.00

Sustainability Plan:

Ms. Liss-Green, the sole instructor of the course, teaches the course every semester, including summer. The possibility of a second theatre instructor exists; however, such an instructor will be asked to teach technical theatre, thereby freeing Ms. Liss-Green to offer an additional section of THEA 1100. Due to the frequency of the course offering and the consistency of the instructor, review of course materials will be done on a regular basis to ensure that they align with course objectives and activities.

The use of Open Educational Resources (OER) for THEA 1100 has a high level of support

from campus administrators including the VPAA, Dean of Humanities, and the incoming Chair of Fine Arts.

DARTON
STATE COLLEGE

SCHOOL OF
HUMANITIES & SOCIAL SCIENCE

May 24, 2015

University System of Georgia
Affordable Learning Georgia
Athens, GA 30606

Dear Selection Committee:

As Dean of the School of Humanities and Social Science, I fully support the University System of Georgia's desire for institutions to transform their use of textbooks and create lower cost learning materials. I pledge my full support of the THEA 1100: Theatre Appreciation textbook and learning resource transformation plan being submitted to Affordable Learning Georgia.

It is Darton State College's desire to increase access to a college education by making learning resources affordable and accessible to students. The proposal being submitted by faculty in the Fine Arts Department will provide significant cost savings for students taking the Theatre Appreciation because it will fully replace the existing costly course textbook with a no-cost option. The planned transformation will also serve as a model for transforming other courses at our institution.

We are fully committed to sustaining the use of the newly created, no-cost textbook and learning materials for the Theatre Appreciation course. The Fine Arts Department will use this new no-cost textbook and learning material in all future course offerings.

Sincerely,

Elizabeth Gassel Perkins
Dean of Humanities and Social Science

2400 GILLIONVILLE ROAD • ALBANY, GEORGIA 31707-3098 • TELEPHONE 229-317-6554 • FAX 229-317-6650
UNIVERSITY SYSTEM OF GEORGIA • AN AFFIRMATIVE ACTION/EQUAL OPPORTUNITY INSTITUTION

DARTON
STATE COLLEGE

OFFICE OF THE
VICE PRESIDENT FOR ACADEMIC AFFAIRS

May 13, 2015

University System of Georgia
Affordable Learning Georgia
Athens, GA 30606

Dear Selection Committee:

As Interim Vice President of Academic Affairs, I am excited about the proposed ALG Textbook Transformation Initiative. I fully support the use of Open Education Resource (OER) course material for THEA 1100: Theatre Appreciation at Darton State College. Our institution has a long history of dedication to meeting the needs of Southwest Georgia and I firmly believe that this textbook transformation project will further that aim.

The proposed project will fully replace the existing textbook and replace it with no-cost-to-student learning materials. This project will provide financial savings for students as well as serve as a model for transforming other academic courses on campus. Darton State College looks forward to the creation, completion, and adoption of OER course materials for THEA 1100. Darton State College is committed to sustaining the use of course material after the project period and adopting it for use in all sections of the course when offered.

Sincerely,

Dr. Joan Darden
Interim Vice President for Academic Affairs

/sh

C: File
Ms. Heard

2400 GILLIONVILLE ROAD • ALBANY, GEORGIA 31707-3098 • TELEPHONE 229-317-6820 • FAX 229-317-6671
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Reference

Park, Seung. "The Potential of Web 2.0 Tools to Promote Reading Engagement in a General Education Course." *Techtrends: Linking Research & Practice To Improve Learning* 57.2 (2013): 46-53. *Academic Search Complete*. Web. 23 Nov. 2014.

Final Report

Affordable Learning Georgia Textbook Transformation Grants

Darton State College (135)
THEA 1100

Final Report
December 2015

Affordable Learning Georgia Textbook Transformation Grants

Final Report

Date: 12.17.2015

Grant Number: 135

Institution Name(s): Darton State College

Team Members (Name, Title, Department, Institutions if different, and email address for each): Deborah Liss-Green, Assistant Professor of Theatre, Fine Arts Department of the School of Humanities and Social Sciences; Dr. Elizabeth Gassel Perkins, Dean, School of Humanities and Social Sciences; Caryl Nemajovsky, Librarian, Library; Shalonda Heard, Director of Grants, Grants Department

Project Lead: Deborah Liss-Green

Course Name(s) and Course Numbers: Theater Appreciation, THEA 1100

Semester Project Began: Summer 2015

Semester(s) of Implementation: Fall 2015

Average Number of Students Per Course Section: 30

Number of Course Sections Affected by Implementation: 1 per semester

Total Number of Students Affected by Implementation: 33 in Fall 2015; up to 40 in Spring 2016 and forward.

1. Narrative

A. Describe the key outcomes, whether positive, negative, or interesting, of your project. Include:

- Summary of your transformation experience, including challenges and accomplishments

The textbook transformation in our Theatre Appreciation course began with the Humanities and Social Sciences' dean and the grants director, who suggested that the course would be ideal for this project. Dean Elizabeth Gassel Perkins and Grants Director Shalonda Heard approached the THEA 1100 instructor, Deborah Liss-Green, and Systems Librarian, Caryl Nemajovsky. The team's proposal was not approved during the second round, which actually

worked in our favor, as the instructor was hosting a regional festival and directing a show during the 2014 spring semester. After some collaborative revision to the proposal, the team was awarded a grant during Round Three. This fortuitous timing enabled us to work intensely over the summer, when the instructor was teaching and planning, but not in production or involved with other projects.

THEA 1100 was originally structured around the Edwin Wilson textbook, *The Theatre Experience*. It is an excellent text with quality graphics and chosen in large part due to its e-pack. The course materials provided by the publisher worked seamlessly with GA View, allowing for online textbook-related assessment, saving class time for discussion and analysis of representative works on video and other group activities. However, despite its quality, the Wilson textbook has drawbacks. First, the publisher links were not particularly exciting, varied, or even current. These embedded links initially led students to the publisher website, and the students and instructor ended up hardly ever using them. Secondly, while the time-saving quizzes were convenient, to keep the course fresh, the instructor found herself hardly ever referring to the textbook and relying instead upon projects and assignments that she was creating and supplementing with films chosen to use in class. Finally, the biggest drawback of the textbook is cost. Currently, the text is in its twelfth edition, its second revision since adoption at Darton. Each new edition forced students into buying a new, or nearly new, and expensive book over a two-year period. Over the years, it became more and more difficult to justify requiring students in a general education course to purchase a pricey text that they were only using to get some background knowledge to supplement class and online work. Eventually, with some students unable to afford or not bothering to purchase the book, the

instructor kept a copy on reserve in the library in hopes that the reading would be done by the majority of the students.

In addition to the issue of price and new editions, the instructor found that the relatively static textbook was contributing to the sense that she, as the instructor, was in a rut. Subsequently, she hoped that the ALG grant would help breathe new life into the course and her instruction. She knew that finding quality materials among Open Educational Resources would be time consuming, but felt confident that by spending the summer on the project, together with the librarian, they would be able to find and organize resources that would help create a flexible, more student-centered class that would provide students a theatrical experience of some kind every session.

Surprisingly, an OER textbook was found right away. One simple Google search led to the website for *Theatrical Worlds*, edited by Charlie Mitchell, and published online by the University Press of Florida. The PDF version of the book is downloadable at no cost online. The book provides good introductory information on all areas that needed to be covered, including non-Western theatre, and is organized in a manner that can easily be aligned with the module structure already in place.

The textbook discovered, the remainder of time was spent in searching for resources that would supplement the basic information of the textbook and enliven learning. This process was all-consuming, given the vast amount of quality information online. Because the instructor was not searching for a text or ready-made package, MERLOT II proved to be an exceptionally helpful resource. In addition to discovering resources openly available online,

one of the gifts of this project has been the time and impetus to discover and organize the wealth of material available through Films on Demand.

The team decided to create a LibGuide that would be linked to the class's GA View page and readily available to any future instructor of the course. The creation of the page was simple. The instructor gathered resources and organized them by module in documents that assigned resources to particular assignments within the larger structure. The documents included film links from Films on Demand, various online resources, academic source material from GALILEO, and instructor-created presentations and project assignments. The librarian created the LibGuide and uploaded the links, often including source material that she found, related to the various topics for student research. As the project progressed, the instructor was added as an administrator to the LibGuide as well, in order to expedite its growth. There were a few stutters at first with link issues, but the librarian worked with GALILEO on Films on Demand Links and researched other links for accuracy and helpful descriptions. One exciting and creative feature that the librarian incorporated was a tab entitled "The Real *Game of Thrones*," with resources related to our fall production of Shakespeare's *Henriad*. In addition to scholarly research material on the plays, we were able to upload a video of rehearsal footage. We wish we had had the time to include more on the guide and encourage its use by students. However, we believe that this portion of the LibGuide can serve as a permanent record of this and future productions, documenting the work of the theatre program and serving as a resource for faculty and students as they build portfolios and performance reels. The ability to create production-specific research "sites" has exciting potential in terms of student learning and audience education, as well. We plan to upload a production video, or a link to the video

when it has been edited, as well as photos and program copy. It is our hope that such LibGuide collections could be used as starting points for writing-across-the-curriculum with historical, literary, and even scientific ties to the plays. We all have hopes that eventually the D2L widget links available via LibGuides CMS will work with the plain version of LibGuides so that using material from LibGuides for D2L/Ga View will be more seamless.

To sum up this "transformation journey," the biggest challenge has been one of time and manpower. With only one faculty member, the gathering and organizing of resources necessary primarily fell on the instructor of the course. On the one hand, this task has been rewarding and even fun. On the other hand, because of the sheer volume of information and the short time frame prior to the implementation of the new materials meant limiting what could be included. However, this journey is far from over as instructor and librarian continue to update the LibGuide with refreshed and new resources on a regular basis. What the team has accomplished thus far is significant. All of the instructor-created slides for class lecture and assignments have been made available in accessible PDF documents, twelve quizzes have been created that include objective and critical thinking questions aligned with Student Learning Objectives for the course, and a total of eighty-one resources were identified and integrated into the course. Finally, we are also excited that we were able to realign our assessments with our student learning outcomes and that we were able to obtain extensive student feedback regarding the materials used for the course. Our ability to track student learning and attitudes has proven most valuable as we reassess the course and what is needed to provide the very best learning experience for our students. We are proud of what we have accomplished and excited to continue developing the course.

- **Transformative impacts on your instruction:**

This textbook transformation has made THEA 1100 more flexible and student-centered through the incorporation of a variety of OER. Module One (Defining Theatre) remains structured around the topic, "Defining Theatre," with the class analyzing the film *Shakespeare in Love* in terms of the three provided definitions. Prior to the film study, illustrating the three definitions in class was limited to touring the theatre, an instructor created presentation, a couple of You Tube videos, and lecture/discussion. Due to the time devoted to collecting resources, the instructor has included the Theatre Development Fund's Theatre Dictionary, Theatre Craft's Glossary of Technical Theatre Terms, and a couple of new interviews on the relevance of theatre found on YouTube. The resources provide the option of starting class with one of TDF's engaging videos or by having teams compete to define technical terms by using their smart phones and the resources given as they tour the facility. The addition of resources such as the ones just described has resulted in less lecture and more student interaction with information and with each other in class. Module Two has always been centered on the writing of a script and the study of the development of dramatic literature from Ancient Greece through modern realism. For years, the class analyzed the Robinson Jeffers translation of Euripides' *Medea,* starring Zoe Caldwell, but because an online course was added in the summer, the film was removed out of concern that it was too pricey or inaccessible for online students. Because the production is on Films on Demand, and supplemental materials that include an interactive game on the myth of Medea were found through Merlot, *Medea* has been returned to the class. *Medea* is many of these students' first experience with Greek tragedy in performance. Module Three is built around the actors and directors, with the study

of a film adaptation of a work of realism as representative of method acting and character analysis. For years, *A Raisin in the Sun* was studied in face-to-face sections and online students worked with a list of films from which to choose. This project has enabled the collection of a variety of important realistic plays on film in the LibGuide for instructor and/or students to choose from. This semester the class studied Athol Fugard's *Master Harold and the Boys*, and when class time ran out for viewing, students finished viewing at home via the embedded links on the LibGuide and came to class the next session ready to engage in a lively analysis of the characters' objectives in small groups and then as a class. Module Four is centered on the work of theatre designers as they realize the director's concept, and it introduces the ideas of realistic and stylized designs. This transformation project has facilitated the beginning of a collection of resources illustrating both types of design. As with Module Three, the online students will be provided a series of film links from which to choose when they complete their final viewing of the semester. Anna Deveare Smith's one woman show, *Fires in the Mirror* has been the film text studied in class for years, and continues to be relevant and instructive. Deborah plans to investigate the possibilities for getting permission to link a copy of the production to the GA View page.

In addition to plans for the future based on experience with source material, the data gathering required by the transformation project helped the course instructor see what areas of instruction need to be improved. The final exam data comparing the summer scores to the fall scores very clearly demonstrated improved student mastery in many objectives. The data also revealed that the drop in student scores on four questions raised concern, as indicated below:

Question	SLO(s)	Summer 2015 Mastery	Fall 2015 Mastery	Change
4	Students will compare and contrast the Ancient, Elizabethan, Modern, and Contemporary training, function, and societal status of the members of the theatrical production team.	54.55%	47.06%	-7.49%
5	Students will analyze the major schools of both Western and Eastern styles of actor training representative of Ancient practice, Elizabethan practice, Modern Method and non-Method approaches, and contemporary practitioners of the craft.	18.18%	17.65%	-0.53%
6	Students have the ability to make informed judgments about art forms from various cultures including their own culture.	81.82%	52.94%	-28.88%
7	Students have the ability to make informed judgments about art forms from various cultures including their own culture.	72.73%	52.94%	-19.19%

The drop in mastery on the objectives indicated is somewhat misleading. The SLOs linked with questions four, six, and seven were each measured by the extended response questions as well, and the students' scores on all three of these essays improved. This leads us to the conclusion that the three questions need to be revised. However, the data on question five is an indication that a new approach to instruction on actor training in the West and the East is needed.

To summarize, this project has created a more flexible, dynamic, and student-centered approach to the subject. Current and future instructors have a readily available supply of dynamic materials with which to spark interest, discussion, and activity. As of now, there are

over eighty links from which to choose, so a variety of approaches can be planned or even made in the moment of inspiration during class. The new design has made THEA 1100 once again fun to teach.

- **Transformative impacts on your students and their performance**

Within each of the modules, students are assigned reading. While previous semesters' reading only meant textbook chapters, the new course reading includes links to videos, web pages, articles, and even a comic strip. Each module includes at least one assigned online discussion a week. The discussions are designed to deepen the students' knowledge of topics from the week's reading. By their very nature, general education texts are designed as an introductory overview of subject matter, and the course discussions are designed to encourage students to choose an aspect of the content of interest to them and discover additional information. As a critical thinking tool, the discussion requirement is designed to develop students' ability to evaluate and engage with source material, synthesize information, and share the results in academically appropriate ways. This aspect of the course provided challenges prior to the adoption of the OER for this project. Prior to the creation of the LibGuide, much of the research students submitted was either from lackluster or questionable resources found via web searches. Students rarely consulted GALILEO. Despite careful structuring of the discussion board requirements, the work produced was too often fair or poor quality.

Because we are a two-year access institution, many of the students at Darton State are in the process of learning how to be college student, and the LibGuide has functioned as a scaffolding technique. Because we have provided a variety of pre-screened resources and

organized them by topic within each module, the students have a place to begin. While we did not do any formal study of the quality of or participation in the discussion posts, Deborah's sense is the effect on performance was positive. The freedom the students had in the past to independently search without support often caused great anxiety over the assignment. This semester, with the students bringing devices to class daily, the instructor was able to devote one class session to researching and posting. Modeling the post had always been part of instruction, but this "practice day" enabled the instructor to walk around the lecture hall as students worked, providing support as needed. Out of thirty-three students, only three did not submit the first discussion post, compared with eight out of the twenty-eight enrolled last fall.

B. Describe lessons learned, including any things you would do differently next time.

As an instructor, Deborah has learned much regarding accessibility of course materials and Creative Commons licensing. Working collaboratively with the librarian has developed instructor knowledge of the function, creation, and editing of LibGuides and the use of Films on Demand resources. If we had to do it over again, or if awarded an ALG grant in the future, we would consider hiring a student worker to assist the instructor with organization and searching for material, freeing the instructor up to create even more original instructional material and perhaps develop a fully objective final exam.

2. Quotes

- **Provide three quotes from students evaluating their experience with the no-cost learning materials.**
    - "The LibGuides support site was very helpful and easy to navigate. I really liked the fact that the resources were so direct and relevant to the work we did. I loved being able to access my book from anywhere at any time."

- "I think that the online textbook should continue to be used. It makes it easier for students who are just trying to meet their program/major requirements by taking this course. Most of all, it's free!!!"
- "The textbook was very helpful. It was the same as the regular one, just online, making my book bag lighter, and helping me save money."

3. Quantitative and Qualitative Measures

3a. Overall Measurements

Student Opinion of Materials

Was the overall student opinion about the materials used in the course positive, neutral, or negative?

Total number of students affected in this project: 33

- Positive: 84.62 % of 26 number of respondents
- Neutral: 11.54 % of 26 number of respondents
- Negative: 3.85 % of 26 number of respondents

Student Learning Outcomes and Grades

Was the overall comparative impact on student performance in terms of learning outcomes and grades in the semester(s) of implementation over previous semesters positive, neutral, or negative?

Choose One:

- X Positive: Higher performance outcomes measured over previous semester(s)
- ___ Neutral: Same performance outcomes over previous semester(s)
- ___ Negative: Lower performance outcomes over previous semester(s)

Student Drop/Fail/Withdraw (DFW) Rates

Was the overall comparative impact on Drop/Fail/Withdraw (DFW) rates in the semester(s) of implementation over previous semesters positive, neutral, or negative?

Drop/Fail/Withdraw Rate:

24.24% of students, out of a total 33 students affected, dropped/failed/withdrew from the course in the final semester of implementation.

Choose One:

- X Positive: This is a lower percentage of students with D/F/W than previous semester(s)
- ___ Neutral: This is the same percentage of students with D/F/W than previous semester(s)
- ___ Negative: This is a higher percentage of students with D/F/W than previous semester(s)

3b. Narrative

To collect information regarding the success of the textbook transformation, the team took several different steps. First, we compared the mastery of student learning outcomes as assessed by the comprehensive final exam (see Appendix A). The final exam was administered in two parts: multiple choice questions and essay questions. A rubric (see Appendix B) was used for grading essay responses for the semester prior to implementation and the semester of implementation to work toward objectivity in grading.

Overall, the textbook transformation provided a positive impact on our students in terms of mastering student learning outcomes. The average change in mastery from Summer 2015 (prior to implementation) to Fall 2015 (first semester of implementation) was 8.64%. Additionally, regarding SLO mastery per question, 46.15% were mastered at 70% or above in Summer 2015. In Fall 2015, this number jumped to 61.54%, a change of 15.39%. A full listing of each student learning outcome as attached to the final exam question, as well as the mastery levels for each, are shown on the tables below. A visual representation of this data is available in Appendix C.

It is worth noting that the fall course included an applied option (see the syllabus), taken by nine of the students. These nine students were either theatre majors, required to take the

course, or students with a strong interest or background in theatre who wished to complete the course in a hands-on approach. These nine students did not take the final exam; however, because of their final grades (all A's and B's) and interest in the subject matter, we do not believe their participation in the final exam would have had any significant impact on the resulting data.

THEA 1100 Final Exam
Part One: Multiple Choice

Question	SLO(s)	Summer 2015 Mastery	Fall 2015 Mastery	Change
1	Students will research and apply knowledge of society, belief, manners and customs from historical periods to the interpretation of performance text.	58.33%	70.59%	12.26%
2	Students will apply knowledge of the concepts of Aristotle's Poetics to the analysis of Ancient, Elizabethan, and contemporary performance text.	81.82%	94.12%	12.30%
3	Students will compare and contrast the Ancient, Elizabethan, Modern, and Contemporary training, function, and societal status of the members of the theatrical production team.	27.27%	52.94%	25.67%
4	Students will compare and contrast the Ancient, Elizabethan, Modern, and Contemporary training, function, and societal status of the members of the theatrical production team.	54.55%	47.06%	-7.49%
5	Students will analyze the major schools of both Western and Eastern styles of actor training representative of Ancient practice, Elizabethan practice, Modern Method and non-Method approaches, and contemporary practitioners of the craft.	18.18%	17.65%	-0.53%
6	Students have the ability to make informed judgments about art forms from various cultures including their own culture.	81.82%	52.94%	-28.88%

7	Students have the ability to make informed judgments about art forms from various cultures including their own culture.	72.73%	52.94%	-19.19%
8	Students have the ability to make informed judgments about art forms from various cultures including their own culture.	90.91%	94.12%	3.21%
9	Students have the ability to apply knowledge of historical, social, and cultural influences to understanding a work of art. AND Students will identify and analyze the technological, scientific, and philosophical shifts in thought from Ancient Greece through the Renaissance and Age of Enlightenment to the Modern Era that led to contemporary stage practice.	81.82%	94.12%	12.30%
10	Students will identify and analyze the technological, scientific, and philosophical shifts in thought from Ancient Greece through the Renaissance and Age of Enlightenment to the Modern Era that led to contemporary stage practice.	72.73%	88.24%	15.51%

Part Two: Extended Response

Question	SLO(s)	Summer 2015 Mastery	Fall 2015 Mastery	Change
11	• Students will research and apply knowledge of society, beliefs, manners and customs from historical periods to the interpretation of performance text. • Students will apply knowledge of the concepts of Aristotle's Poetics to the analysis of Ancient, Elizabethan, and contemporary performance text. • Students have the ability to make informed judgments about art forms from various cultures including their own culture. • Students have the ability to recognize the fine arts as expressions of human experience. • Students have the ability to critically appreciate historical and contemporary fine art forms as they relate to individual and social needs and values.	45.42%	71.18%	25.76%

	• Students have the ability to apply knowledge of historical, social, and cultural influences to understanding a work of art.			
12	• Students have the ability to make informed judgments about art forms from various cultures including their own culture. • Students have the ability to recognize the fine arts as expressions of human experience. • Students have the ability to critically appreciate historical and contemporary fine art forms as they relate to individual and social needs and values. • Students have the ability to apply knowledge of historical, social, and cultural influences to understanding a work of art.	50.00%	80.29%	30.29%
13	• Students have the ability to make informed judgments about art forms from various cultures including their own culture. • Students have the ability to recognize the fine arts as expressions of human experience. • Students have the ability to critically appreciate historical and contemporary fine art forms as they relate to individual and social needs and values. • Students have the ability to apply knowledge of historical, social, and cultural influences to understanding a work of art.	50.00%	81.76%	31.76%

Secondly, the team also analyzed the pass/fail rates of the course, along with the D/F/W rates, for the semester of implementation as compared to the prior semester. In terms of grades and D/F/W rates, we saw a very positive impact on our students. Overall, there was a 22.82% positive change in terms of pass rates from Summer 2015 to Fall 2015. There was also a significant positive impact on the number of students who were unsuccessful in the course. A visual representation of these passing/failing grades are also available in Appendix D.

	Summer 2015	Percentage	Fall 2015	Percentage	Change
A*	3	17.65%	10	30.30%	12.66%
B*	6	35.29%	11	33.33%	-1.96%
C*	0	0.00%	2	6.06%	6.06%
D*	0	0.00%	2	6.06%	6.06%
F	5	29.41%	3	9.09%	-20.32%
W/WF	3	17.65%	5	15.15%	-2.50%
Total	17	100.00%	33	100.00%	

*Passing Grade

Finally, the team implemented a student survey to gauge student interest and understanding (Appendix E). The survey used both qualitative and quantitative measures. In all areas, students' responses to the transformation were positive. For a full examination of student responses and all qualitative responses, please see Appendix F.

	Agree or Strongly Agree	Neither agree nor disagree	Disagree or Strongly Disagree
The resources provided to me made the course more interesting.	96.15%	3.85%	0.00%
The resources provided to me improved my understanding of theatrical works and concepts.	84.62%	3.85%	11.54%
The resources provided to me enhanced my desire to learn more about theater and theatrical works.	84.62%	11.54%	3.85%
I take into consideration the cost of textbooks when selecting courses I might take (if different course selections are available).	50.00%	15.38%	34.61%

4. Sustainability Plan

As noted in our original proposal, Ms. Liss-Green, the sole instructor of the course, teaches the course every semester, including summer. Due to the frequency of the course offering and the consistency of the instructor, review of course materials will be done on a regular basis to ensure that they align with course objectives and activities. At the end of each semester, the instructor intends to review and add new links that were discovered by students as they are asked to share source material used to complete their research-based discussions. In addition, the instructor will remove any outdated material or broken links. It is expected that every summer, a significant amount of updating will take place.

The Lib Guide serves as the publicly available database housing the syllabus, resources, discussion board topics, and projects in the course. The Lib Guide will be linked to the GA View page for the course to facilitate access by students, but is also available publicly through its link: http://libguides.darton.edu/THEA1100. Additionally, multiple copies of all materials will be kept by team members and housed on a secure server. Sensitive materials, such as quizzes, will not be stored on the LibGuide, but may be requested by faculty members by contacting Deborah Liss-Green directly at deborah.lissgreen@darton.edu. Any changes made to the materials will be forwarded to all team members and modified on the server.

5. Future Plans

This project has had a significant impact in the team's confidence in the use of OER to replace and/or supplement traditional textbooks. The project has made the instructor familiar with Open Stax and Merlot and aware of additional resources for potential materials to incorporate into this and other courses. As a theatre instructor, Ms. Liss-Green is interested in

the potential to use OER in Stagecraft, which is an introductory technical theatre course, and has already received permission to use an IATSE manual in the course as she begins to develop alternatives to the traditional textbook.

In terms of publication and presentation, Ms. Liss-Green has submitted a proposal to present through the ALG strand at the USG Teaching and Learning Conference this spring, and Ms. Nemajovsky has expressed a desire to serve as co-presenter. In addition, the team plans to present to the faculty of Darton State College in April through the School of Humanities and Social Sciences Spring Professional Development Series. Finally, the team plans to submit our findings for publication or additional conference presentation by December 2016.

6. Description of Photograph

First row from left to right:

Zachary Kennedy, Steven Colbert, Ta'Mara Stephens, Alma Garcia (students in THEA 1100, Fall 2015)

Second row from left to right:

Chandler Bearden, Shakyria Davis, Dzyre Bush, Kameron Smith, Craigea Ray (students in THEA 1100, Fall 2015)

Third row from left to right:

Jarvis prince, Damian Dawson, Jeremy Dixon, Kaylee Bruer, Katey Miller, Karyssa Harriott (students in THEA 1100, Fall 2015)

Fourth row from left to right:

Brionna Wimbush, Sambria Lovett, Ryan Faircloth, Jeremiah Griffin, Corey Oliver, Amber Wright

Fifth row from left to right:

Team Members: Caryl Nemajovsky, (Systems Librarian), Deborah Liss-Green (Assistant Professor, Theatre), Dr. Elizabeth Gassel Perkins (Dean, School of Humanities and Social Sciences). Absent: Shalonda Heard (Director of Grants)