

THEATRE IN WORSHIP: A CURRICULUM FOR TEACHING THEATRE IN THE LOCAL
CHURCH MUSIC MINISTRY

By

Brandon Michael Cox

Liberty University

A MASTER'S THESIS PRESENTED IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DEGREE OF
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Dedication / Acknowledgements Page

I first want to publicly acknowledge and thank my Lord and Savior for instilling inside of me the passion and love for music and theatre. It is my Creator who blessed me with my musical and theatrical abilities; it is through persistence, dedication and hard work that I have reached the milestone I have accomplished thus far.

I would next like to thank my wife, Jill, for her continual love and support. Her seamless understanding of the countless hours of research, reading, writing, and homework that I put into this study along with my entire master's degree program mean more to me than she knows. Her encouragement and prayers for me as her husband mean the entire world to me. The wisdom and insight she provides as a woman make me the man I am today. Her encouragement for me to go after life 150% is contagious. She has added so much value to my life, and I am forever thankful to have her by my side as we embark together upon the adventures that God places before us.

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ABSTRACT

Music has been a part of church worship for many ages, and no doubt, music education programs can produce leaders within the church who are capable and effective within music ministry. Even so, many are expected to not just lead worship and music, but to develop a program and direct seasonal productions. Many worship leaders have been trained through music programs, but may not have extensive experience in theatre. Typically, part of a worship leader's weekly duties entail preparing orders of worship, music rehearsals, staff meetings, visiting members of the congregation, studying, reading, writing music, communicating with the pastor, scheduling music events around the church calendar, making budgetary considerations, and allocating time to practice their own craft. Special seasons throughout the year require the music director to lead rehearsals for preparing a presentation around these times. Oftentimes, theatrical elements are a part of these events. Because of this, the worship leader is forced to lead not just music, but anything to do with acting, staging, rehearsals, lighting and sound. In efforts to assist the worship leader or music director with a basic understanding of theatrical techniques, ideas and leadership, the created theatre curriculum entails basic acting techniques. The curriculum was created as an extension of the music education major's previous coursework, and captures the elements of rehearsal, production, and praxial learning activities to connect previous education experiences common within the music education. The beginner-friendly workbook allows a music director with no theatre training to be able to know the basic framework of directing any type of scene associated with theatre.

Keywords: theatre curriculum for the worship leader, music and theatre

CHAPTER ONE: INTRODUCTION

“A simple story, believable characters—there is where the real power of drama lies.”¹

Theatre in church is important because the church is the hope for the world in which we live. Being able to participate in the transformational work of Christ’s church, seeing others respond to grace, experiencing and witnessing the power of the Gospel to change lives, and experiencing the joy of community with others who are a part of one vision—these are the reasons worth investing in drama and teaching theatre to be used in church.²

While there are traditional and contemporary viewpoints, music influences the emotions and lives of those who listen. Much like modern instrumentation has become a form of worship in many churches today, theatre, drama and the components of acting are another art form that can be used in today’s worship service. As such, there is a need for a systematic theatre curriculum for training the volunteer in the local church.

Author Stephen Phifer discusses the expanded role of the worship leader in his article “Build a Production Company Instead.” Because of the many demands and qualifications placed on a worship leader, Phifer says that seasonal productions have fallen into a state of disfavor.³ Phifer’s solution to this problem is to create a production team instead of having a yearly Christmas production. He further compounds this by proposing an organizational leadership chart with directors and teachers for musical arts, dramatic arts, visual arts and literary arts. The aspect of a prior music education will be taken into consideration in the creation of the step-by-

¹ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. (Grand Rapids, MI: Zondervan Pub. House, 1999), 31.

² Ibid, 167-168.

³ Creator Magazine. Copyright 2014. Accessed July 25, 2016.

step theatre curriculum. Research objectives include determining what is most needed for a theatre curriculum within the music ministry of a local church, and creating a curriculum that is user-friendly both to the worship leader or music director and the volunteer. In order to determine these outcomes, as well as seeing what is needed for such a curriculum, an initial survey was completed by five expert-panelists who either work in the church, have musical and or theatrical experience, and are directing theatre as a part of their ministry, or those who have recently worked in a church with music or theatre, and have insight on what did and did not work. A second survey was completed by respondents who are in the field of church music and lead worship on a consistent basis, of whom can provide insight for aspects they have done or wish to do within their ministry.

According to Steve Pederson (1999), using theatre in the church is not a new phenomenon.⁴ It is something that has been done since the development of church history—just like music has been a form of worship. Pederson states that this development can be seen as far back as the tenth century where short scenes were incorporated into the mass of the Roman Catholic Church.⁵ In fact, *Quem Quaeritis* was one of the first playlets that depicted the three Mary's visiting Christ's tomb after the resurrection. During the Middle Ages, drama grew increasingly to where it was a part of more masses. Into the fourteenth century, drama had grown within the church, and was even moved to outside the church walls.⁶ Nevertheless, in realizing that drama was a way of teaching biblical stories to a non-literate group of people, the

⁴ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. (Grand Rapids, MI: Zondervan Pub. House, 1999), 13.

⁵ Ibid.

⁶ Ibid.

church controlled many of the productions into the sixteenth century.⁷ Despite this, the moral corruptness of the Roman theatre was what eventually stopped theatre activity within the church. The church struggled with theatre and drama as it became increasingly secular.⁸ This struggle can even be seen today as prudence between the church and the theatre is oftentimes one of concern. In the church world, there are several barriers to both sides of theatres and churches alike, each having their specific ideas of the other—but, can we learn from one side or the other, or even both?⁹

Statement of the Problem

The chief problem stands that there is no “set up” or curriculum to aid non-theatrical music directors, all the while making them more comfortable in directing any type of theatre in their ministry. There are also problems between theatre and church themselves. An example of conflict between theatre and the church includes the controversy between Reverend Henry Ward Beecher and the Tremont Temple of 1843. Much of the conflict today resorts back to conflicts of the past, with few who have studied the implications of the theatre or of the church. According to Johnson (2008), part of the conflict was when the Tremont Theatre, which was one of Boston’s most prominent theatres, became the Tremont Temple, led by Reverend Beecher. Beecher was a charismatic preacher who was extremely forthright in his sermons, primarily in his attempts to preach and write against the theatre. There were correlations among the Tremont Theatre and the Tremont Temple, and many struggled with the comparisons of a theatre to a

⁷ Ibid.

⁸ Ibid, 13-14.

⁹ Magorrian, Brian. "For What It's Worth: Theatre and Church." *Quodlibet Journal* 3, no. 2 (2001). Accessed 21 October 2016.

Church of God.¹⁰ Examples of this include the theatre's physical building—the choir loft of the church was roughly that from the theatre's galleries or balconies. The seats were facing a stage, which was raised, formerly the theatre's stage, but now the church's pulpit and altar. And behind the stage, there were dressing rooms and green rooms; yet, the church made them the holy sacristy and the baptismal front. For many, the area behind the stage, because of its theatrical element, was considered scandalous.¹¹

The fact remains that this was not the first theatre to be converted into a church, and we still see this happening in today's twenty-first century, where movie theatres are reconfigured into a church on Sunday mornings, or where a transportable church rents a theatre and sets the stage for church on Sunday. While there were theatres converted into churches, there were also churches converted into theatres! Examples of this include a Baptist Church in Washington, D.C., which became known as the Ford Theatre, the place where President Abraham Lincoln was shot, as well as the Old Albany Theatre in Albany, New York.¹² In the 19th century, any amount of "religious drama" being offered to playgoers was practically non-existent, and any sort of Biblical dramatization was basically unheard of. It was not until the 1960s and 1970s that the stage in America began to implement any sort of religious themes, and these began to be introduced with the productions of *Fiddler on the Roof* (1964), *Salvation* (1969), *Godspell* (1971), *Your Arms Too Short to Box with God* (1976), in addition to *Jesus Christ Superstar* (1971) and *Joseph and the Amazing Technicolor Dreamcoat* (1982).¹³ To further this point of

¹⁰ Johnson, Claudia Durst. *Church and Stage: The Theatre as Target of Religious Condemnation in Nineteenth Century America*. (Jefferson, N.C.: McFarland &, 2008), 1.

¹¹ Ibid.

¹² Ibid. 3.

¹³ "Religious Drama in America." *Oxford Companion To American Theatre* (January 2004): 523-524. *International Biography of Theatre and Dance with Full Text*, EBSCOhost (Accessed 21 October 2016).

theatre's historic past within colonial America, there were religious groups who kept theatre's closed, and once playhouses opened them, these same groups of people sought to keep them repressed, ultimately making "separation of church and theatre" just as much a part of America as was "separation of church and state."¹⁴

Statement of the Purpose

Continuing along the path of some of theatre's framework, theatre dates back to the age of Aristotle, the Greek philosopher.¹⁵ Aristotle's idea of theatre was a "concentrate of action," which is notably what makes theatre so powerful—he defined tragedy as an imitation of action, representative of an action that is of a certain magnitude, which is what makes theatre.¹⁶ This is one of the reasons why it is vitally important for a music education major, worship leader, or music director to be well-equipped theatrically in addition to their musical preparation. When studying elements of acting from Aristotle, there are six primary elements that are a part of his *Poetics*: "Plot—what is the story about? Character—who is doing the action? Thought—What do the actions in the play mean? Diction—How is the dialogue used to reveal character and set the environment? Spectacle—How do each of the visual and auditory elements of the play contribute to the performance? Song—How do the musical elements of the play move the plot to its conclusion?"¹⁷ These elements are critical to the learning process of acting, and understanding the scope of a script's theme.

¹⁴ Ibid.

¹⁵ Hughes-Freeland, Felicia. *Ritual, Performance, Media*. (London: Routledge, 1998), 30.

¹⁶ Ibid.

¹⁷ Wood, Cara. "Aristotle's Poetics: The Six Elements of Drama," 94. Lecture, Anderson University.

Significance of the Study

The significance of this study consists that if more music ministers had an easy curriculum, then theatre would be used more. Because most music directors or worship leaders possess a wealth of musical knowledge, they are academically prepared to lead musically. Most of them have even studied music or education at institutions of higher learning, and have leadership experience or training in addition to this. However, there are elements that a music education, worship or music leader may be ill-equipped to handle. Some of those components include a knowledge of basic acting techniques, staging terms, and understanding the importance of character development.

Research Questions and Sub Questions

Research questions for this thesis study include:

RQ1: “What are the characteristics of an effective, systematic approach to teaching theatre in the music ministry of the local church?”

RQ2: “What is the main problem with using theatre in the church?”

Sub questions include “How does a music director or worship leader teach theatre in the music ministry of a local church,” “What type of budget constraints are involved in teaching, if any,” “What type of curriculum should be used when teaching theatre in the music ministry of a local church,” “Can the curriculum being taught be a part of the entire ministry process,” and “What type of support system is required or involved in teaching theatre in the music ministry of the local church?”

Definition of Terms

There are many terms used throughout the workbook of this curriculum study; however, some of the most-used terms within teaching theatre include upstage: part of the stage furthest

from the audience; blocking: those movements of the actor that are set by the director at some point in the rehearsal process; cue: final word, move, or technical change that signals you to proceed to your next line or movement; downstage: part of the stage nearest the audience; give stage: to assume a less-dominant position in relation to another actor; props: any articles handled or carried by the actor; stage right: right side of the stage from the actor's point of view, facing the house; strike: to remove an object from the stage.¹⁸

¹⁸ McEniry, Deborah. "Acting II Class," Lecture, Anderson University

CHAPTER TWO: LITERATURE REVIEW

In creating a theatre curriculum to be used by worship leaders and music directors in the church, objectives, hypotheses, research questions and methods have been addressed. This literature review examines existing research that pertains to the fundamentals of theatre education for use in the evangelical community in terms of pedagogical and global consideration. Further, this literature review includes comparisons of concepts of theatre ministry in terms of definition, and observed variations in behavior or phenomenon.

Educational and Pedagogical Concepts

The fundamental educational and pedagogical concepts related to developing a theatre curriculum within the music ministry of a local church primarily includes the methodologies and ideas provided by the expert panelists, as well as methods employed by actors such as Brecht, Stanislavski, Spolin and Meisner.

Brecht theatre, also known as epic theatre, deals with aesthetics, either of how a play is written and produced. In Brecht's (1978) "Brecht on Theatre: The Development of an Aesthetic," he defines the aesthetic theatre and says that this type of theatre was accepted socially by pointing to those works of art that were universally accepted.¹⁹ Brecht's chief aim was treating the theatre as a place of entertainment because of the time period in history. The portrayals of social life onstage at this time in history were inaccurate, calling for scientifically exact representations of life. The battle ultimately sought to use enjoyment as a form of instruction.²⁰ In Brecht's 24th letter, he says

¹⁹ Brecht, Bertolt and John Willett. *Brecht on Theatre: The Development of an Aesthetic*. New York: Hill and Wang, 1978), 179.

²⁰ Ibid.

“But this makes it simpler for the theatre to edge as close as possible to the apparatus of education and mass communication. For although we cannot bother it with the raw material of knowledge in all its variety, which would stop it from being enjoyable, it is still free to find enjoyment in teaching and inquiring...They must be entertained with the wisdom that comes from the solution of problems, with the anger that is a practical expression of sympathy with the underdog, with the respect due to those who respect humanity, or rather whatever is kind to humanity; in short, with whatever delights those who are producing something.”²¹

Stanislavski’s classical theatre plays on emotional memory, script analysis, and methods of physical actions.²² Part of Stanislavski’s methods dealt with emotions; as such, he sought to change the methodology behind what triggered certain emotions. He proposed that emotions could be triggered by certain physical actions, which gives Stanislavski his purpose behind actors making connections between personal experiences and physical actions.²³ These emotions are what a person recalls from their subconscious memory, bringing about certain actions which are portrayed onstage. Hence, Stanislavski’s search and definition of physical actions. The Stanislavski approach seeks to enable an actor to justify why emotions enable themselves to feel a certain way, and why actions are made in certain ways. He expounds on these actions further by dividing them into units and objectives.²⁴ A unit is a part of a scene that contains an objective for an actor.²⁵ A unit occurs every time a shift occurs in a scene, and in each unit, an actor has a certain objective.²⁶ The Stanislavski method of study can be further broken down into superobjectives, text analysis, truth, belief, imagination, subtext, motivation, concentration,

²¹ Ibid, 186.

²² Sawoski, Perviz. *The Stanislavski System: Growth and Methodology Second Edition*. Accessed July 18, 2016, 3.

²³ Ibid, 4.

²⁴ Ibid, 5-6.

²⁵ Ibid, 6.

²⁶ Ibid.

relaxation, communion, adaptation, and rhythm—each of these are important to an actor, for they each help the person onstage make each thought, each action and each movement more realistic.²⁷

Spolin deals primarily with improvisation along with teaching and directing techniques. In Spolin's (1999) "Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques," she delves into exercises and techniques, with the main intent being to train "lay actors and children within the formal theatre."²⁸ The value of using this book allows a director of any type to use exercises for all actors, both the novice and more advanced. Whether the demand is for a large production or a small sketch, these exercises will benefit actors of all types. Spolin (1999) says that "Everyone can act. Everyone can improvise. Anyone who wishes to can play in the theatre and learn to become 'stageworthy.'"²⁹ She further demonstrates this by saying that "Acting can be taught to the 'average' as well as the 'talented' if the teaching process is oriented towards making the theatre techniques so intuitive that they become the students' own. A way is needed to get to intuitive knowledge. It requires an environment in which experiencing can take place, a person free to experience, and an activity that brings about spontaneity."³⁰

Meisner acting, taken from the actor Sanford Meisner, seeks to give students an organized approach to creating both real and truthful behaviors within the imaginative

²⁷ Ibid, 6-17.

²⁸ Spolin, Viola. *Improvisation for the Theatre: A Handbook of Teaching and Directing Techniques*. (Evanston, IL: Northwestern University Press, 1999), 10.

²⁹ Ibid, 1.

³⁰ Ibid, 4.

circumstances of theatre. He also writes of the importance of acting not being about technique, but that technique is used as a means to an end, not the end itself.³¹

Psychological Aspects of Teaching Theatre

Research suggests that theatre and acting can affect people emotionally, psychologically and spiritually. In a 2013 (Hyde, Pethe and Dhar) study of the impact that a person's involvement in theatre arts has on their emotional intelligence, the results concluded that individuals who have been active participants of theatre arts had a higher emotional intelligence."³² Hyde, Pethe and Dhar further defined emotional intelligence as "the ability to sense, understand and effectively apply the power and acumen of emotions as a source of human energy, information, connection and influence."³³

According to Wilson (2009), individuals can be affected psychologically by theatre as well. Theatre can be used in therapy; in particular, psychodrama, which is a type of group psychotherapy where one role plays and improvises around life situations similar to the client's problems.³⁴ Analyzing scripts and studying characters can affect people both emotionally and psychologically—Maurice says that "life is a script and that human identities are the roles people play."³⁵ Therefore, when analyzing scripts as well as human relationships, one cannot stop this process of putting the predominant meaning of some psychological reasoning or influence in

³¹ Meisner, Sanford, and Dennis Longwell. *Sanford Meisner on Acting*: (New York: Vintage Books, 1987), xiv-xv.

³² Essays, UK. (November 2013). Effects of Theatre Arts on Emotional Intelligence Psychology Essay.

³³ Ibid.

³⁴ Wilson, Dr. Glenn. "The Psychology of Performing Arts: Theatre and Human Expression Transcript." Editorial. *Gresham.ac.uk*, March 10, 2009. Accessed July 18, 2016.

³⁵ Berry, John M. and Frances Panchok. "Church and Theatre." *U.S. Catholic Historian*. 6, No. 2/3 (Spring-Summer 1987): 179. Accessed July 18, 2016.

only one stereotype or expectation: the ability to analyze a script, study a character, figure out what is either real or fake, and make an assumption makes all the more reasoning behind analyzing both scripts and people.³⁶

In the education process, learning and psychology can play hand-in-hand. Kelvin Seifert (2009) advocates that learning is defined as permanent changes in one's behavior, skills or knowledge based largely upon their psychological or social experiences. The emphasis may be noted as to whether or not the learned skill is permanent. In essence, the change must last. Whether or not a skill is remembered determines whether or not the process was learned. Learning can be physical, social, emotional, or cognitive. There are many things that a person learns, such as physically riding a bike or throwing a ball. Once these skills are remembered, the person has then learned how to perform or reenact the given task.³⁷ John Sweller's (1970) Cognitive Load Theory holds that deeper learning occurs when the basic fundamentals are taught, and extraneous information is eliminated.³⁸ Such will be the case in the step-by-step approach of the newly created theatre curriculum birthed from the present study.

Another aspect of educational psychology deals with constructivism. Jean Piaget is the creator of this philosophy, who claims that "learning arises from building mental models based on experience."³⁹ Constructivism is when a person learns and constructs their knowledge based off of their experiences—this is how they piece together information into learned units.⁴⁰

³⁶ Ibid.

³⁷ Seifert, Kelvin, and Rosemary Sutton. *Educational Psychology: Second Edition*. Zurich, Switzerland: Jacobs Foundation, (2009): 20. Accessed July 18, 2016.

³⁸ Schnotz, Wolfgang, and Christian Kürschner. "A Reconsideration of Cognitive Load Theory." *Educational Psychology Review* 19, no. 4 (2007): 472.

³⁹ Encyclopedia Britannica. Accessed 31 October 2016.

⁴⁰ Seifert, Kelvin, and Rosemary Sutton. *Educational Psychology: Second Edition*. Zurich, Switzerland: Jacobs Foundation (2009), 38.

Part of the psychological aspects of theatre could be used in Stanislavski's acting questions that he uses as a part of his text analysis through action.⁴¹ Here, the actor is answering pivotal questions such as "What do I do," "Why do I do it," and "How do I do it?"⁴² Answering these questions helps a person understand the main idea of a play, in addition to the role their character plays.⁴³ In addition to this, it is important to understand that truth onstage is different from truth in real life. When acting onstage, an actor does not necessarily believe in the truth that is being portrayed, but instead, in the imaginative creation of it.⁴⁴ Another part of the Stanislavski system entails the Magic-If. Here, a person asks themselves the question, "If I were in this character's position, what would I do? Hereby, the character's objectives are driven by the actions that the actor makes onstage.⁴⁵ While imagination might not be considered important by some within particular religious groups, imagination and creativity are important for both the actor and the director. Considering this, Stanislavski, in his imaginative ideas, promotes that imagination is like that of grammar—just because one possesses a knowledge of grammar does not necessarily mean that they are a good writer. So it is with the Stanislavski System—just because a person might have a knowledge of the Stanislavski method does not mean they are a phenomenal actor—they must have a fertile imagination.⁴⁶ Having this type of imagination or

⁴¹ Sawoski, Perviz. *The Stanislavski System: Growth and Methodology Second Edition*. 20. Accessed July 18, 2016. http://homepage.smc.edu/sawoski_perviz/Stanslavski.pdf.

⁴² Ibid, 6.

⁴³ Ibid.

⁴⁴ Ibid, 7

⁴⁵ Ibid.

⁴⁶ Ibid, 8.

thought process gives an actor several options when they are fighting for an objective onstage, or when they are creating and adapting given circumstances onstage.⁴⁷ Perhaps one of the most important of the Stanislavski system, as with most method actors, is subtext. Subtext is referred to as the underlying meaning behind what is written. This is not spoken, but is instead imagined, and brought to life through vocal inflections, facial expressions, and the way a person might move about onstage. It is important to note that one's subtext must be consistent with their objective.⁴⁸ All of these ideas and methods are important because they are the processes that an actor uses to bring their character to life. As a result, many of these methods can be used for the church actor. While they might not understand the technical jargon associated with types of acting or their authors, they can understand how to relate their character to the overall scene and answer questions based on what they know. Therefore, having a sound theatre educational curriculum and process in place is important, for it enhances the intent of teaching.

The Curriculum Model for Teaching Theatre in the Church

Because having a solid theatre curriculum can enhance teaching in the music ministry of a church, a curriculum model was designed to accommodate today's worship leader or minister of music. The creation of the curriculum model contains both fundamental and educational concepts related to the scope of this research. Because most churches do not have a Minister of Theatre Arts or Theatre Arts Director employed on their church staff, it is paramount to equip the local church music director or worship leader with the skills necessary to not only direct music or lead worship, but to have the confidence needed to direct a large-scale Christmas or Easter production, as well as small-scale sketches that can accompany sermons or teaching topics.

⁴⁷ Ibid.

⁴⁸ Ibid, 10.

In his novel, *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*, author Steve Pederson employs ways to make drama and acting a part of one's worship service. This author also answers the question to "What part of this research work has ever been investigated before, and what has not? He discusses ideas such as building a theatre ministry, writing sketches, and working with volunteers. As such, his methods of investigating acting within the church provide insight to building and maintaining a theatre team within a local church setting. While a hands-on curriculum workbook has not been previously investigated, the ideas from Pederson accompanied with results from expert-panel surveys provided the necessary information for creating and using a theatre curriculum.

Pederson (1999) delves into aspects such as "the power of drama, why drama's potential is unrealized, assembling a team, training a drama team, building teams that last, writing a winning sketch, effective directing, staging a sketch, and building the future."⁴⁹ One of the most difficult parts of directing or teaching curriculum aspects of theatre can be staging. Pederson (1999) says that a sense of mystery is one of the devices that helps an audience stay interested throughout a play; therefore, it is important to stage so that interests are kept.⁵⁰ He discusses the importance of actors knowing theatre terminology such as upstage, downstage, stage right and stage left. These terms originated during the Renaissance when the floors of stages were literally raked, where the front part of the stage was lower, and the back part of the stage was higher.⁵¹ Hence, the theatre terms used today. When an actor is moving on the stage, and they move towards the audience, they are moving downstage; when an actor moves away from the

⁴⁹ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. (Grand Rapids, MI: Zondervan Pub. House, 1999), 7.

⁵⁰ Ibid, 154.

⁵¹ Ibid. 152.

audience, they are moving upstage. A beat is another important term that an actor should know; a beat is a brief pause.⁵² Blocking and staging should tell the story of the words on the page. It is extremely important for an actor to know what their objective is—they need to know why they are fighting, and what they are fighting for. In the end, the actor should provide focus, all the while developing interesting characters.⁵³

⁵² Ibid.

⁵³ Ibid, 166.

Statement of the Primary Research Questions

There are many elements to a worship service. Yet, there is a need for implementing theatre into the music ministry of a local church, using a curricular *how-to* approach to teaching theatre for worship ministry. Therefore, there are questions to be answered regarding an effective curricular model.

The following research questions will be answered in this study:

RQ1: What are the characteristics of an effective systematic approach of theatre education for use in worship ministry?

RQ2: What is the main problem with teaching theatre in church?

In an effort to answer the primary research questions, this study has examined the steps necessary to train local church volunteers in theatre skills for use in the existing music ministry. Further, the study gathered data from seasoned ministry and theatre professionals regarding anticipated challenges with such training. The challenges were considered in the curriculum development process.

From the viewpoint of the worship leader currently serving in the local church, the consideration of how theatre integration into the music ministry impacts a worship experience was considered throughout the study. Additionally, challenges identified as emerging themes from surveys informed the study of issues from both successful and failed attempts of implementation.

In answering the question “What is the main problem with teaching theatre in church?” there are several barriers to both sides of theatres and churches alike, each having their specific ideas of the other—but, can we learn from one side or the other, or even both? Brian Magorrian (2001) says that from the theatre side of life, churchgoers oftentimes assume the stereotype of

being narrow-minded and uncreative.⁵⁴ This is by no means entirely accurate. Although, people of faith, do spend more time contemplating the importance of life, why they do what they do, and the meaning and purpose of their lives.⁵⁵

Given this, the necessity for teaching theatre in the church is important because it can accentuate the effectiveness of an individual questioning the validity and meaning of life. Alan Read says that theatre is every-day life, and that this every-day living is the “meeting ground” for all things human—“work, play, friendship, and the need to communicate.”⁵⁶ Communication is also the intent of preaching a sermon or teaching a lesson. In his book “Biblical Preaching: The Development and Delivery of Expository Messages,” Lewis Chafer says that narrative preaching communicates ideas.⁵⁷ With any sermon, there is a main idea that is supported by other ideas or stories, and it is these other stories that are woven together to make a point. It is all of these points combined that bring across one central idea or theme.⁵⁸ So it is with the case of teaching theatre in a music ministry and presenting the scene onstage. Part of these tactics helped audience members seem as though they were a part of the scene—this, in turn, happens when cast members are connecting with their audience. Regarding the importance of characterization and connection, author Steve Pederson says “We need to get back to a simple story, to real, believable characters, because there is where the real power of drama lies. In some ways, too

⁵⁴ Magorrian, Brian. "For What It's Worth: Theatre and Church." *Quodlibet Journal* 3, no. 2 (2001).

⁵⁵ Ibid.

⁵⁶ Read, Alan. *Theatre and Everyday Life: An Ethics of Performance*. (London: Routledge, 1995), 1.

⁵⁷ Robinson, Haddon W., and Yongho Park. *Biblical Preaching: The Development and Delivery of Expository Messages*. (Seoul: Christian Literature Crusade, 2007), 6.

⁵⁸ Ibid.

many of us have been working too hard in the wrong direction. There's an old adage in the theatre: 'Less is more.' It's still true today."⁵⁹

In providing a framework for studying a scene, author Melissa Bruder says that “the simplest and most effective way to prepare to do a scene is to go over your analysis. Start with the as-if.”⁶⁰ This method of study essentially entails a person studying their character, and putting themselves within the situations onstage. The way the character responds is not necessarily how the person playing the role might respond, but how the character that is being played would respond. In essence, the actor is putting themselves in the life of the character onstage as if they are that character.

Significance of the Question

Research questions include, “What are the characteristics of an effective, systematic approach of theatre education for use in worship ministry?” and “What is the main problem with teaching theatre in church?” A list of five expert-panelists were surveyed, and a list of 35 respondents were surveyed in order to gain not only scholarly input, but input from those actually in the field who possess knowledge for what works in addition to what does not work.

Part of the reason these surveys were conducted was because of the impact and power of stories. Harvard Business Review author Paul Zak says that “Many business people have already discovered the power of storytelling in a practical sense—they have observed how compelling a well-constructed narrative can be. But recent scientific work is putting a much

⁵⁹ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. (Grand Rapids, MI: Zondervan Pub. House, 1999), 32.

⁶⁰ Bruder, Melissa. *A Practical Handbook for the Actor*: (New York: Vintage Books, 1986), 55.

finer point on just how stories change our attitudes, beliefs, and behaviors.”⁶¹ Similarly, when a pastor tells of Biblical stories and the importance of their applications to daily life, the inclusion of theatre in ministry can accentuate the effectiveness of people remembering and being affected by the production of stories meant to portray life events. According to the American Alliance of Theatre Education, “a series of studies on the arts and education revealed a consistent causal link between performing texts in the classroom and the improvement of a variety of verbal skills, including especially increases in story recall and understanding of written material.”⁶² The purpose of the theatre is to tell a story, to communicate with an audience. At its best, it challenges a person’s outlook on life, while also creating a sense of community.⁶³ Consider the possibility that the very same thing takes place on a Sunday morning when a preacher or church leader preaches and teaches the Word of God. In a publication of the Whitworth Communication Studies Department, Theatre professor Mitchell Thomas says that there are two main ideas surrounding the controversy of theatre in the church: “that Christians should make Christian art, and that Christian art should be explicitly religious.”⁶⁴ If performing texts in a classroom setting improves a variety of mental skills such as memory recall, then it can be reasoned that performing scripts onstage in a church setting can aid in the presentation and remembrance of important life values and Biblical significance. Themes of such plays might include, but are not limited to, marriage, greed, forgiveness, love, relationships, anger, faith, leadership, hope and

⁶¹ Sak, Paul J. "Why Your Brain Loves Storytelling." *Harvard Business Review*. October 28, 2014. Accessed July 13, 2016.

⁶² Epley, Mandy. "Turning “I Believe” into “I Know”": Promoting Your Theatre Program with Stories and Statistics." *The Effects of Theatre Education*. Accessed July 13, 2016.

⁶³ Magorrian, Brian. "For What It's Worth...." *Quodlibet Journal* 3, no. 2 (2001).

⁶⁴ "Transitions: Calling."

more. This would not be possible without a detailed, step-by-step approach to educating and equipping a person on acting techniques and the essential steps of knowing how to act. To further this point, Steve Pederson says that one of the vital parts of a theatre ministry is training. He also advocates an ongoing class in acting whereby a person learns how to act by doing—accompanied by someone who know something about acting.⁶⁵

The approach of teaching theatre in the music ministry of the local church can pedagogically be carried out by the teaching guidelines given by Linda Nilson in her book “Teaching at its Best (2003).” In comparison to how the significance of education can affect people, Nilson says that “effective attention grabbers include an intriguing question the lecture will answer, a story or parable that illustrates the new subject matter of the day, a demonstration of a nonobvious phenomenon, a reference to a current event or movie, a case or a problem that requires the lecturer’s information to solve, or a strong generalization that contradicts common thought. The idea is to draw in the class with surprise, familiarity, curiosity, or suspense.”⁶⁶ Hence, theatre could be a captivation tool to be used within the music ministry of a local church. Just as Nilson (2003) discusses the importance of attention grabbers in an educational setting, the same idea can be applied to part of the importance of theatre being used as a form of worship. However, because theatre can be viewed as entertainment, theatre can be thought of as not having a place in the church.⁶⁷ Pederson (1999) says that “a Bach organ piece or a Handel choral

⁶⁵ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. (Grand Rapids, MI: Zondervan Pub. House, 1999), 44.

⁶⁶ Nilson, Linda Burzotta. *Teaching at Its Best: A Research-based Resource for College Instructors*. (Bolton, MA: Anker Pub., 2003), 115.

⁶⁷ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. (Grand Rapids, MI: Zondervan Pub. House, 1999), 15.

work” can be considered entertainment in a more traditional service; therefore, it is time to “get on with the task to which we are called—to present the Good news with as much energy and creativity as possible!”⁶⁸

Drama can be used as an effective part of a service because it reduces people’s defenses.⁶⁹ Congregants enter churches weekly with smiles on their faces pretending life is better than what it really is; yet, when an individual identifies with a scene onstage, this can help break through those defenses that are intact.⁷⁰ Pederson (1999) says that “drama stirs our memories, probes our psyches, and exposes our pain...Drama exposes us; it reveals to us afresh just how far we fall short.”⁷¹ Pederson (1999) also defines worship as “seeking to understand who God is, who we are, and responding appropriately.”⁷² Therefore, understanding who we are is an important part of our worship, and there is no authentic worship without vulnerability.⁷³

Core Concepts

According to the National Core Arts Standards, there are four primary standards for any art form of education: “creating, performing/presenting/producing, responding, and

⁶⁸ Ibid.

⁶⁹ Ibid, 16.

⁷⁰ Ibid.

⁷¹ Ibid.

⁷² Ibid, 19.

⁷³ Ibid.

connecting.”⁷⁴ These standards further explain the importance of creativity and innovation in the 21st century and how they are necessary skills to thrive in today’s changing world.⁷⁵

The aspect of creating within the National Core Arts Standards deals with coming up with new ideas.⁷⁶ The students generate, organize and refine their ideas and develop their framework.⁷⁷

When performing/presenting/producing, students choose and analyze certain artistic works to present. They also develop and refine them, and also discuss the meaning of the artistic work.⁷⁸ Within these three elements, the National Arts Standards defines each of them separately. Performing is “realizing artistic ideas and work through interpretation and presentation.” Presenting is “interpreting and sharing artistic work.” Producing is “realizing and presenting artistic ideas and work.”⁷⁹

When responding, students perceive and analyze the artistic work, and also define the intent and the meaning of the art. They apply criteria to evaluate the work as well.⁸⁰ The National Arts Standards defines responding as “understanding and evaluating how the arts convey meaning.”⁸¹

⁷⁴ National Core Arts Standards: Dance, Media Arts, Music, Theatre and Visual Arts. Accessed 20 July 20, 2016

⁷⁵ National Core Arts Standards: A Conceptual Framework for Arts Learning, 20. Accessed 20 July 2016.

⁷⁶ Ibid, 13.

⁷⁷ Ibid.

⁷⁸ Ibid.

⁷⁹ Ibid.

⁸⁰ Ibid.

⁸¹ Ibid.

Finally, when connecting, take the art and synthesize it by relating their knowledge and personal experiences to it. They convey artistic ideas and works with societal, cultural and historical context for understanding.⁸² The National Arts Standards defines connecting as “relating artistic ideas and work with personal meaning and external context.”⁸³

Similarly, these ideas can be applied to teaching theatre in a church’s music ministry in relation to teaching creativity. Therefore, the created curriculum was built on the core concepts of creativity, performance/ presentation/ production, response, and connection. These will be employed not only in the textbook reading and lectures, but in praxial class exercises and theatrical warmups.

The core concepts of the study include a detailed, step-by-step process for providing a model for the music ministry of the local church through an educational approach, informed by and created with identified challenges and problems in focus. The creation of a step-by-step approach is grounded in John Sweller’s (1970) Cognitive Load Theory, which suggests that the mind can absorb necessary information best when the core concepts are limited to only the germane information.⁸⁴ Schnotz (2007) also says that the cognitive load theory recommends that instruction should decrease extraneous information, all the while increasing germane information.⁸⁵ This is with the understanding that the learner’s memory is not overloaded.⁸⁶ All extraneous information in the curriculum must be eliminated for deeper learning and long-lasting

⁸² Ibid.

⁸³ Ibid.

⁸⁴ Schnotz, Wolfgang, and Christian Kürschner. "A Reconsideration of Cognitive Load Theory." *Educational Psychology Review* 19, no. 4 (2007): 472.

⁸⁵ Ibid.

⁸⁶ Ibid.

retention of information. Therefore, all lessons created in the step-by-step approach will be evaluated for clarity and specificity so that the learner's mind is not overwhelmed. This is particularly necessary in terms of dealing with local church volunteers who may feel somewhat inadequate for use in theatre ministry.

The data gathered informed the study's implementation process in an effort to keep learners involved and systematically growing from lower to higher order thinking. Both the expert panel and respondent survey questions were designed with this idea in mind. Answers to the questions posed within the research and the feedback from the respondents for the curriculum model also measured how a detailed rehearsal plan affected them, and showed the necessity to keep rehearsals both fun and fast-paced.

Additionally, the creation of the curriculum is influenced by the responses from the expert panel surveys, and from the principles of Stanislavski, Brecht, Spolin and Meisner. Part of these concepts include such theatrical devices as the "Magic If", in which an actor tries to answer the question of what they would do if they were in a particular character's role.⁸⁷ Learning how to fight for a given objective and being encouraged to use one's imagination are also a part of the concepts used for teaching theatre. Stanislavski held that a person has many interesting choices of objectives, actions and circumstances given to characters when they are given permission to be creative and use their imagination.⁸⁸ Subtext and learning how to use it is another concept that must be taught within the theatre education curriculum—subtext is the meaning that lies beneath the actual text of a script or a story.⁸⁹ According to Perviz Sawoski,

⁸⁷ Sawoski, Perviz. *The Stanislavski System: Growth and Methodology Second Edition*. 20. Accessed July 18, 2016, 7.

⁸⁸ *Ibid.*, 8.

⁸⁹ *Ibid.*, 9

the way an actor portrays subtext is what audiences really come to see, for they can read a script at home on their own.⁹⁰ Each of these main concepts can be measured by using these main ideas as a part of the questions asked to other professionals in the fields of music and theatre. Asking whether or not these concepts were used when leading rehearsals and teaching church volunteers is one viable option. The alternative is to both question and find out what ideas made theatre work within the churches for which those professions worked.

Hypotheses

The following are the hypotheses:

H1: The characteristics of an effective systematic approach of theatre education for use in worship ministry are systematic, clear teaching concepts combined with praxial learning activities.

Schnotz (2007) says that the cognitive load theory assumes that information is organized in the long-term memory in the form of cognitive schemata.⁹¹ Schemata are construction that help reduce the burden on memory because they allow for categorizing multiple elements into one single element.⁹² Therefore, taking all of the acting frameworks and narrowing them into basic ideas and activities for the novice individual to understand was crucial to the development of this study. The case can even be supported Biblically by the mandate given in I Corinthians 14:40—“Let all things be done decently in order.”⁹³

⁹⁰ Ibid.

⁹¹ Schnotz, Wolfgang, and Christian Kürschner. "A Reconsideration of Cognitive Load Theory." *Educational Psychology Review* 19, no. 4 (2007): 475.

⁹² Ibid.

⁹³ Comfort, Ray. *The Evidence Bible: Irrefutable Evidence for the Thinking Mind*. (Gainesville, FL: Bridge-Logos, 2003), 1500.

H2: Teaching Theatre in the church has not been considered a moral choice, or in many cases has been viewed outside the skill set of the church volunteer.

Possible answers to the second research question, “What is the main problem with teaching theatre in the church?” include prohibitions from, reasons why theatre was not allowed in church. This notion comes from research that shows that theatre and church have not mixed well. Roman drama was violent and sexually explicit, which ultimately drove Christians away from the theatre.⁹⁴ Fast forward to the Middle Ages, and churches were debating paintings, mosaics and other works of art.⁹⁵ Puritans were against theatre’s portrayal of immorality, and as a result, contended that Christians should not attend the theatre when such things were being performed.⁹⁶ While these were past reasons for not including theatre in the church, there are many reasons why one might consider including theatre in today’s church services. In his book “Practical Help for Making Drama a Vital Part of Your Church,” Steve Pederson says that while many churches cannot imagine a church service without music, they think drama is a nice add-on.⁹⁷ While society is changing at large, so is the possibility and likelihood of including drama as a ministry of the church. In fact, churches are embracing the value of drama—drama is a form of communication that people respond to, and the church should take it seriously, says author Steve Pederson.⁹⁸

⁹⁴ "Transitions: Calling." Transitions: Calling. Accessed February 17, 2015.

⁹⁵ Ibid.

⁹⁶ Ibid.

⁹⁷ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. Grand Rapids, MI: Zondervan Pub. House, 1999, 14.

⁹⁸ Ibid.

A worship service experience can be powerful because teaching theatre as an art form in the church can be just as moving as a music selection or a moving message. Author Nancy Beach writes that getting people to church on Sundays is difficult—true of the United States, Australia, Europe, and most places around the world. Most people do not attend church, and many do not see the value of attending church.⁹⁹ Beach further explains the effect that a well-developed theatre program had on her own life—“Every so often I saw music, drama, and visual presentations powerfully prepare students to hear Bill’s relevant, biblical message. And whenever it worked—when I saw God move—I could hardly sleep when my head hit the pillow!”¹⁰⁰

When circumstances played out in real life on the stage in which consequences are witnessed, the audience gets to see what happens when a character makes decisions and sees the consequences. The character pays the price, while the audience gets to simply learn a moral lesson or gain new insight that may have not previously been explored. According to Nancy Beach, reaching an audience member in this unique way can bring about “Life change. There’s nothing more rewarding.”¹⁰¹ Jesus is the One who brings about life change, as evidenced in John 10:10. “I have come that they may have life, and that they may have it more abundantly.”¹⁰² While the Holy Spirit does the life-changing work, the reach of the theatrical can prime the soul for the work. It is drama that is used to drive the thoughts and actions of many people, and when it is used in education, the creating of something “as if it were life” all the while making it

⁹⁹ Beach, Nancy. *An Hour on Sunday: Creating Moments of Transformation and Wonder*. (Grand Rapids, MI: Zondervan, 2004), 21.

¹⁰⁰ Ibid, 34.

¹⁰¹ Ibid, 255.

¹⁰² The MacArthur Study Bible. La Habra: Thomas Nelson, 1995.

possible for an individual to contemplate their existence is what makes educational theatre so worthwhile.¹⁰³ According to Steve Pederson (1999), training is a vital part of a drama ministry's focus," and purports "an ongoing class on acting."¹⁰⁴ Therefore, a solid educational approach to teaching theatre is needed in today's local church.

¹⁰³ Heathcote, Dorothy, Liz Johnson, and Cecily O'Neill. *Dorothy Heathcote: Collected Writings on Education and Drama*. (Evanston, IL: Northwestern University Press, 1991), 71 & 149.

¹⁰⁴ Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. Grand Rapids, MI: Zondervan Pub. House, 1999, 44.

CHAPTER THREE: METHODS

Introduction

Qualitative narrative data was gathered from professionals in the fields of both music and theatre in order to capture the real-life practices of what a well-developed theatre curriculum looks like within the music ministry of a local church. Ultimately, a qualitative narrative was designed where feedback was gathered through surveys and by studying various documented resources. Here, questions were asked to theatre educational leaders and church pastors who have used theatre as a part of their service planning. Steps and procedures for teaching a curriculum were also discussed from theatre professionals who have taught theatre in the church, ultimately formulating a detailed approach for a curriculum study. Persons to help in the gathering of curriculum and educational materials included five expert panelists who have recently used, or are teaching theatre in worship ministry.

Design

The information gathered from such personnel supplied answers to problem questions of why theatre is not used in many churches, why churches should adopt a theatre curriculum, and involved any themes that might tend to conflict. The Center for Educator Development in Fine Arts (CEDFA) proposes that when a curriculum for theatre is implemented with several different methods of teaching, students can develop to their highest potential despite their learning style or previous knowledge and skills regarding a subject.¹⁰⁵ Constantly guided by Sweller's 1970 Cognitive Load Theory, the systematic, step-by-step approach for theatre curriculum in this study considered previous learning preferences of learners, and included a variety of learning activities to streamline the concepts of theatre education. This is important, as many learners will

¹⁰⁵ *Theatre Curriculum Framework*. PDF. Texas Education Agency.

be adults who may have solidified their own opinions about how they learn even more. As such, a similar educational approach to that of teaching school was applied to teaching theatre in church.

Research Plan

This study was a qualitative narrative study in which information was gathered through surveys from seasoned creative arts pastors and theatre professionals. The study culminated in a step-by-step curriculum for teaching theatre, specifically geared toward the local church volunteer. Thereby, the curricular model that was designed accentuated a music leader's theatrical production skills by providing charts, graphs and other materials for being able to teach theatre within the church. Similar to the implementation processes of Phifer, the curriculum model consisted of specific step-by-step approaches to developing a curriculum for teaching theatre. Textbook supplements were also be listed as viable resources. Charts for the curriculum study include an analysis chart, a design chart, a development chart, an implementation chart, and an evaluation chart. These charts for a theatre curriculum model stem from the ADDIE model for praxial learning.¹⁰⁶

Personal surveys were conducted for expert panelists. Expert panelists consisted of music directors in churches who currently direct or teach theatre as a part of their music ministry, in addition to those who may have recently retired from the ministry and directed theatre within their primary area of church music. They have used theatre extensively in their services, and have had professional acting training. Secondly, a brief survey was created for online use to gather demographic data, and to assess the rehearsal and production patterns of the past. From

¹⁰⁶ Damon, Mindy B. "Principles of Curricula & Pedagogy." (Lecture, Liberty University, Lynchburg, January 18, 2016).

the personal surveys and the online surveys, the researcher gained knowledge concerning what the limitations were in past productions, as well as strategies that worked within the context of the individual's ministry situation.

Questions and Hypotheses

Data was gathered in months prior to when churches that use theatre will be considering production pieces for the Christmas season. Those who were surveyed were already in production mode, and therefore, the survey questions opened the door for applicable issues as related to the three research questions. Outlining the study included continued research of the existing literature in addition to gathering answers to surveys from various professionals and lay persons in the fields of music and theatre. After gathering resources and data, surveying personnel and obtaining both positive and negative viewpoints, the conclusion of the study culminated in a newly created, systematic, step-by-step approach for teaching theatre within the local church music ministry.

Another advantage to gathering data in the months before Christmas season was that creative arts leadership were likely considering budgetary concerns. It is likely that budget constraints could impact the purchasing of textbook materials and scholarly sources. This concern was taken into consideration when creating the step-by-step approach for theatre education, so that it can be accessible to ministries of all sizes and budget concerns.

This qualitative narrative research plan should adequately inform the researcher of concepts and issues to be addressed within the creation of a systematic, step-by-step approach for teaching theatre within the local church ministry. Further, the curriculum will include prior experience of the music education received by the worship leader, and extends that education to include a pedagogically sound approach for theatre leadership, even though the individual may

not have extensive experience in the field of theatre. The newly created curriculum will be user-friendly, and will be accessible for ministries of all sizes and budgets.

CHAPTER FOUR: RESEARCH FINDINGS

In order to find current information and record effective ways of implementing a theatre curriculum, a panelist of five individuals were surveyed and asked questions regarding how they implemented and taught theatre in their ministry, constraints, if any, that were a part of the program, how they dealt with problems, and how they encouraged creativity. See Appendix B for a listing of the questions the expert panelists were asked.

Of the five expert panelists that were surveyed, there were continuous themes throughout each of the respondents' answers. Of those themes, the dominant eight included communication to and/or with an audience, character study, budget, pastor buy-in and problems with a congregation, rehearsal issues, childcare provided during rehearsal, types of volunteers, and creativity and its importance.

Of these eight themes, there were three dominant themes that emerged: 1) the importance of communicating with an audience, 2) rehearsal issues, and 3) types of volunteers. Within all of these results, the over-arching thread was to promote the importance of communication, trust and buy-in amongst volunteers. One of the interesting aspects of this research is that while many of the volunteers were within the music ministry of the local church, most of them were not—members of the church congregation saw and experienced the impact that theatre had on them, and they, too, wanted to be a part of such a program. Many of the volunteers who were involved were those outside of the music department of the church. Of this, there was an abundance of information necessitating the importance of communication with an audience. Everything rehearsed and performed was done so in ways to connect with their audience. This evidence lines up with previous scholarly works in their recommendations to connect with audience members, for theatre's main intent is to tell a story.

In order to find current information and record effective ways of implementing a theatre curriculum, a respondent survey was created for 35 worship leaders and music directors asking them questions about the ministry size in which they worked, how comfortable they felt in giving any type of theatrical direction, and how they viewed theatre arts being used and taught in ministry. For a listing of these questions, reference Appendix C.

From the five expert panelists who were surveyed, all five responded with answers to questions regarding teaching theatre in ministry and working with volunteers. From the 35 worship leaders and music directors who were surveyed who do not currently use theatre in worship, but who serve full-time in church music ministry, 20 responded with answers to possibilities of including and teaching theatre as a part of their ministry, along with the likelihood of whether or not they would consider such a curriculum. The research surveys showed both differences and similarities between the expert panelist respondents and the worship leader respondents. Of the music pastors surveyed, 55.56% of worship leaders or music directors worked with 31 or more volunteers. In terms of comfort, worship leaders described selecting scripts, giving theatrical direction and blocking as 27.78% feeling somewhat comfortable/experienced and mostly comfortable/experienced. 50 percent were more likely to incorporate theatre if they were guided in their direction of theatre pieces. Additionally, if a digital or hard-copy curriculum were given to them, 55.56% of them answered that they may feel more comfortable with increasing the use of theatre arts in worship.

As a whole, 47.06% of worship leaders described their volunteer group's overall experience as mostly inexperienced, but with 1-3 community/professional theatre experienced volunteers. When training volunteers, character development was ranked as the most important while non-technical terminology was rated the least important. 68.75% of worship leaders use theatre 0-2

times per year in their worship services, and 6.25% used theatre 5 or more times per year in their worship services. A recurring theme from the respondents included that budgetary constraint was not a reason for using theatre more often, totaling 75%. Responses also indicated that if their budget allowed, 50% might implement theatre more often. In terms of building a theatre ministry, equipping volunteers with the necessary acting skills needed for performing sketches, and promoting creativity ranked at the top of the list while keeping rehearsals both fun and instructive at the same time ranked at the bottom of the list. Regarding the most challenging aspect of developing a theatre ministry, rehearsals and schedules were the top priority, ranking at 78.57%, while budget constraints was the least challenging at 21.43%. Providing childcare for volunteers ranked in the middle at 28.57%. 57.14% said that the congregation's response to using theatre more in the church would be received well by most. Any negative feedback that may have been received from the congregation was because 42.86% said that actors were not well-prepared. This percentage shows the importance of equipping volunteers with the necessary skills to act well onstage within their worship arts ministry. 50% said that the support of the senior pastor was most effective in exciting new volunteers about being involved in theatre arts, followed by a tie of 42.86% saying that involvement of youth and rehearsals were important. 21.43% mentioned after-rehearsal socials as an important factor in developing a theatre education program as well.

The last two aspects of exciting new volunteers included 21.43% as being a part of script selection, and 21.43% said scripts were a part of that. 91.67 percent of music directors and worship leaders said personal invitation was the best way to promote theatre involvement in worship ministry while announcements from the platform by the senior pastor ranked at 25%. This shows the importance of invitation and personal communication. When worship leaders

trained or taught the people with whom they worked, 61.54 percent of them used no specific training materials to train their volunteers how to act, and 38.46% selected various materials from diverse sources. While 71.43% described their current acceptable use of theatre in worship services, 28.57% used it at various times throughout the year in addition to seasonal productions. Since the majority of music pastors viewed using or teaching theatre as a part of worship services as acceptable, it is equally important to train volunteers with the necessary skills needed for acting, especially if the majority of any theatre is being performed during pivotal seasonal productions.

In comparison of professional standards versus amateur expectations, 50% said they try to bridge the gap between those who are trained versus those who are untrained, creating harmony between the two groups. Contrary to this, 7.14% said these problems do not exist—the standard is set from the beginning with expectations presented upfront. The median range of these responses were that 42.86% said they try to take who is in the ministry setting and work with what is given instead of creating what is not there. 42.86% of music directors or worship leaders said they had written 1-3 original piece while 14.29% said they had written 7+ pieces. The median range was that 28.57% said they had not written any original pieces. LifeWay Publishing Company was the number one publishing company, ranked at 83.33%, where music directors and worship leaders purchased their scripts; 41.67% used WillowCreek, 33.33% used Christian Publishers, Lillenas Publishing Company, Thomas Road Baptist Church, Brentwood-Benson, and skitguys.com for purchasing script materials. 16.67% used Dramatic Publishing and Dramatists Play Service. When using theatre training materials or scripts, 42.86% said they would prefer to use hard copy script booklets and 57.14% said they preferred downloaded scripts from digital content. Whenever using theatre in worship, 64.29% felt very supported by their

senior pastor, while 14.29% felt not supported and 21.43% felt somewhat supported. 35.71% said that if they felt more comfortable directing a theatre production, then their senior pastor would support the use of theatre more in worship—the same percentage said “maybe,” and 28.57% said “no.” With regards to how theatre had been used in past worship services, 57.14% said seasonal only, 35.71% said message theme and/or seasonal use only, and 7.14% said message theme only. When asked to describe ideal materials for training volunteers in theatre, respondents answered with the most important feedback including quality scripts that deal with relevant topics in a realistic way, video-based activities and lessons, and including training as a part of rehearsal and not as a separate entity. They further expounded upon this by stating the importance of integrating actual training into the course of rehearsals as most church professionals—music primarily—view training and rehearsals as separate entities, and not as a synthesis approach in their own training. Because time is valued highly, leaders can honor the time of volunteers more wisely by using a synthesis approach that not only allows for the work to be accomplished, but also adds values to their lives.

CHAPTER FIVE: CONCLUSION

Summary of Study

Based on the respondent survey responses of fifty percent indicating that they would be more likely to incorporate theatre of some type if they were guided in direction of theatre pieces, there is a need for a study such as this thesis. While many of the volunteers are mostly inexperienced, having a curriculum study to be able to teach them at any stage of theatre production will prove helpful. Surprisingly, budget constraints were not issues for incorporating this type of teaching into ministry. This allows for concentration in other areas of teaching such as character development, which ranked as the highest of importance in terms of training volunteers in theatre arts. Since rehearsals and schedules were noted as most challenging in building a theatre ministry, the traits, ideas, suggestions and lessons were designed with this in mind—this allows a music director or worship leader to be able to implement any stage of the curriculum study into their desired program or service. Personal invitation and the support of the senior pastor were the highest ranking results in regards to promotional efforts and feedback; therefore, establishing a sense of community and effectiveness with leadership is of utmost importance. There is no preference between having either a hard-copy or a digital workbook as each captured fifty percent of participants. Therefore, this study will need to be in both formats for optimal use. The surveyed results show that there is a need for creating a curriculum study to be used in the church's music ministry. May the teaching, prayers and hard work that go into preparing for and teaching volunteers the basic skills of acting prove to be life changing and highly influential.

Summary of Purpose

The purpose of this thesis was to create a curriculum study to be used in the music ministry of a local church. A theatre-based curriculum and basic framework structure is needed to help today's music director or worship leader in their direction of programs, whether large or small. Possessing a curriculum study such as this can be beneficial to any leader in the church seeking to teach and work with volunteers.

Summary of Procedure

The procedures used for this study included examination of existing research, an initial expert-panel survey of individuals who recently taught theatre in worship, or who are currently teaching theatre in worship. Surveys of worship leaders in the evangelical community were also given, gauging their interest levels, possibilities, successes and deterrents regarding using theatre within the music ministry. Based on data collection, the researcher created a workbook to assist today's worship leader or music director in their ministry. The workbook entails basic acting techniques and terms, character analyses, and more.

Summary of Findings and Prior Research

Before conducting surveys, a chief concern regarding the ability to incorporate such a study into churches included budget constraints. However, after studying the survey results, this concern proved invalid. Other findings from the thesis study included a majority of music directors feeling mostly comfortable with selecting a script, holding auditions, and giving theatrical direction; although, they were open to the possibility of incorporating theatre more if they were to be guided in their direction of theatre pieces. Working with mostly inexperienced volunteers, this study will equip the individuals serving under music leadership and provide them with the necessary tools needed for effective drama in the church. Equipping these volunteers

with the necessary acting skills needed for performing sketches and promoting creativity was the most answered question to the ranking of effectiveness in building a theatre ministry. Per the surveys, the prime reason any congregants did not receive theatre well was that actors were not prepared; this study will provide the structure and tools needed to equip actors with necessary training. Through all of this research, the chief aspect of exciting new volunteers about being involved in theatre ministry includes the support of the senior pastor. This is crucial as it is extremely important for a worship leader or music director to work alongside the lead pastor in their leadership roles and in their delivery of the gospel. The overwhelming majority of worship leaders and music directors surveyed did not use any type of training materials with the theatre they incorporated into their ministry. Having this study as a viable resource should change that aspect, whether it is used seasonally, as most music directors notated their primary use, or various times throughout the year. This study will especially bridge the gap between those who are trained versus those who are untrained, all the while creating harmony amongst the two groups.

Limitations

Limitations of this study included respondents only being a part of the evangelical Southern Baptist community. The surveys were also focused on the eastern United States, and the majority of survey respondents obtained either a music ministry or worship degree. The majority of respondents were also 30 years of age and over, and had served in their positions 10+ years.

Recommendations for Future Study

For further study, it may be beneficial to compare different religious denominations and cultural settings. Studying ministries that did not use theatre in their services, but began implementing such devices into their services and programs after having a curriculum workbook would be a beneficial comparison. Furthermore, studying those ministries who already use theatre, but still used the theatre curriculum workbook study would be worthy of comparison regarding the educational aspects of theatre and theatre ministry. Studying different cultural backgrounds, ages and world-wide populations may also yield different results.

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IRB APPROVAL

LIBERTY UNIVERSITY
INSTITUTIONAL REVIEW BOARD

October 3, 2016

Brandon Cox

IRB Exemption 2614.100316: Theatre in Worship: A Systematic, Step-by-Step Approach for Teaching Theatre in the Music Ministry of the Local Church

Dear Brandon Cox,

The Liberty University Institutional Review Board has reviewed your application in accordance with the Office for Human Research Protections (OHRP) and Food and Drug Administration (FDA) regulations and finds your study to be exempt from further IRB review. This means you may begin your research with the data safeguarding methods mentioned in your approved application, and no further IRB oversight is required.

Your study falls under exemption category 46.101(b)(2), which identifies specific situations in which human participants research is exempt from the policy set forth in 45 CFR 46:101(b):

- (2) Research involving the use of educational tests (cognitive, diagnostic, aptitude, achievement), survey procedures, interview procedures or observation of public behavior, unless:
 - (i) information obtained is recorded in such a manner that human subjects can be identified, directly or through identifiers linked to the subjects; and (ii) any disclosure of the human subjects' responses outside the research could reasonably place the subjects at risk of criminal or civil liability or be damaging to the subjects' financial standing, employability, or reputation.

Please note that this exemption only applies to your current research application, and any changes to your protocol must be reported to the Liberty IRB for verification of continued exemption status. You may report these changes by submitting a change in protocol form or a new application to the IRB and referencing the above IRB Exemption number.

If you have any questions about this exemption or need assistance in determining whether possible changes to your protocol would change your exemption status, please email us at irb@liberty.edu.



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APPENDICES

Appendix A—Curriculum Project

Curriculum Project – Analysis Chart

Student: Brandon M. Cox	Course for which you are creating curriculum: Theatre in Worship: A Curriculum for Teaching Theatre in the Local Church Music Ministry
Required Textbook(s) for Class:	
<ol style="list-style-type: none"> 1. Pederson, Steve. <i>Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church</i>. Grand Rapids, MI: Zondervan Pub. House, 1999. 2. Barton, Robert. <i>Acting: Onstage and off</i>: Boston: Wadsworth CENGAGE Learning, 2009. 3. Bruder, Melissa. <i>A Practical Handbook for the Actor</i>: New York: Vintage Books, 1986. 4. Hagen, Uta, and Haskel Frankel: <i>Respect for Acting</i>. New York: Wiley, 1973. 	
Identify the problem: <i>(What does the student not know how to do? What is the student’s gap in the training or experience?)</i>	
The student must learn basic acting techniques, learn how to analyze a script, and how to study characterization. .	
Who are the learners and what are their characteristics? <i>(Age, major, pre-requisites, residential, online, or a hybrid of the two)</i>	
The learners are junior high/high-school students through mature adult, ages 15-55. No pre-requisites are required.	
What is the new desired behavior? <i>(Overall, what is the main change or new addition to the student’s demonstrated ability?)</i>	
The volunteer will be able to act with proper basic training, knowing how to properly fight for an objective and effectively portray a character(s).	
What are the delivery options? <i>(Explain the materials you will develop for the course.)</i>	
Delivery options are primarily hands-on. By reading either scripts or passages of Scripture aloud, a student can learn how to apply traits of acting.	
What are the pedagogical considerations? <i>(Describe your general content and methodology for the course.)</i>	

This course is based on learning proper acting techniques.

What adult learning theory considerations apply? Why?

John Sweller's (1970) Cognitive Load Theory: deeper learning occurs when the basic fundamentals are taught, and extraneous information is eliminated.

(Source: Schnotz, Wolfgang, and Christian Kürschner. "A Reconsideration of Cognitive Load Theory." *Educational Psychology Review* 19, no. 4 (2007): 472.

Learning Outcomes

At the end of the course, the student will be able to:

1. IDENTIFY basic acting techniques.
2. DEMONSTRATE the ability to fight for a character objective.
3. ANALYZE a script.
4. CREATE a sense of worth.
5. VALUE the work of an actor.

COURSE SYLLABUS | CURRICULUM PROJECT: ANALYSIS

THWP 100

THEATRE IN WORSHIP: A CURRICULUM FOR TEACHING THEATRE IN THE LOCAL CHURCH MUSIC MINISTRY

COURSE DESCRIPTION

This course will help students learn the basic techniques of acting, specifically within the Church.

RATIONALE

Much like modern instrumentation has become a form of worship in many churches today, theatre, drama and the components of acting are another art form that can be used in today's worship service. As such, there is a need for a systematic theatre curriculum for training the volunteer in the local church.

I. PREREQUISITES

None

II. REQUIRED RESOURCE PURCHASES

1. Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. Grand Rapids, MI: Zondervan Pub. House, 1999.
2. Barton, Robert. *Acting: Onstage and off*: Boston: Wadsworth CENGAGE Learning, 2009.
3. Bruder, Melissa. *A Practical Handbook for the Actor*: New York: Vintage Books, 1986.
4. Hagen, Uta, and Haskel Frankel: *Respect for Acting*. New York: Wiley, 1973.

Disclaimer: The above resources provide information consistent with the latest research regarding the subject area. Brandon Cox, and Liberty University does not necessarily endorse specific personal, religious, philosophical, or political positions found in these resources.

II. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Office

III. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. IDENTIFY basic acting techniques.
- B. DEMONSTRATE the ability to fight for a character objective.
- C. ANALYZE a script.
- D. CREATE a sense of worth.
- E. VALUE the work of an actor.

IV. COURSE REQUIREMENTS AND ASSIGNMENTS

- A. Textbook readings
- B. Course Requirements Agreement
 After reading the Course Syllabus, the student will sign an agreement stating they understand their commitment to a production, realizing they will have to do homework as assigned by the director in efforts that the student may utilize their skill and work to the best of their ability.
- C. Formative Assessments
 After each class, the student will be given a formative assessment to gauge what they have learned and items they have questions on. Each assessment is worth 20 points. After each lecture, the student will be given a formative assessment to gauge what they have learned and items they have questions on. These assessments range from quizzes (multiple choice, true/false, fill-in-the-blank, and multiple true/false), Poll Everywhere electronic quizzes, students identifying their favorite actor from 1) a movie, and 2) a TV show, and providing a critique, providing feedback, observing people in public, and writing misunderstandings on paper and placing in the muddiest point box. Each assessment is worth 20 points
- D. Learning by Teaching Experiences (6)
 Learning by teaching experiences enable the student to actively portray concepts, ideas and knowledge which they have learned. Not only will they be able to relay information they learned from the teacher, but will be able to teach their own understanding of the learned outcomes and expectations to their peers as well. Six learning by teaching experiences will be required, where the student will teach their understanding of the learned concepts for that lesson.
- E. Exams (3)
 Each exam will be cumulative and cover the Reading & Study material. Each exam will consist of a variety of test-taking assessments, which will include Short Answer, Multiple True-False, Multiple Choice, and 1 Essay Question.
- F. Production Project
 As the final project for the course, the student will perform a 10-minute sketch. The student should choose a sketch or monologue from a contemporary play.

V. COURSE GRADING AND POLICIES

A. Points

Course Requirements Agreement.....	10
Learning by Teaching Experiences	
Teaching #1.....	60
Teaching #2.....	60
Teaching #3.....	60
Teaching #4.....	60
Teaching #5.....	60
Teaching #6.....	60
Formative Assessment 1.....	20
Formative Assessment 2.....	20
Formative Assessment 3.....	20
Formative Assessment 4.....	20
Formative Assessment 5.....	20
Formative Assessment 6.....	20
Exams (Summative Assessments)	
Acting Exam 1.....	100
Acting Exam 2.....	100
Acting Exam 3.....	100
Production Project.....	220

TOTAL.....1010

B. Scale

- A = 940–1010
- A- = 920–939
- B+ = 900–919
- B = 860–899
- B- = 840–859
- C+ = 820–839
- C = 780–819
- C- = 760–779
- D+ = 740–759
- D = 700–739
- D- = 680–699
- F = 0–679

C. Late Assignment Policy

- If unable to complete an assignment on time, the student must contact the instructor immediately by email.
- Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:
 - Late assignments submitted one day after due date will automatically start with a grade of C.
 - Late assignments submitted two days after due date will automatically start with a grade of D.
 - Late assignments submitted three days or more after the due date are unacceptable and will receive a grade of 0/F.
 - Late assignment for the Production Project will not be accepted.

D. Special circumstances (e.g. death in the family, personal health issues) will be reviewed by the instructor on a case-by-case basis.

E. Disability Assistance

Students with a documented disability may contact Liberty University Online's Office of Disability Academic Support (ODAS) at LUOODAS@liberty.edu to make arrangements for academic accommodations. Further information can be found at www.liberty.edu/disabilitysupport.

Curriculum Project – Design Chart

Student: Brandon M. Cox		Course for which you are creating curriculum: Theatre in Worship: A Curriculum for Teaching Theatre in the Local Church Music Ministry	
Concept Statement: <i>(Briefly describe the overall purpose and point of the instructional unit.)</i> The purpose of the instructional unit is to enable the student to become a holistic artist within the church, best using their gifts of acting to glorify the One who gifted them with their abilities.			
Learning Outcomes <i>(List in the order you plan to address in 12 weeks)</i>	Content <i>(What must be learned to reach this objective?)</i>	Learning/Training Activity <i>(How will you teach the content?)</i>	Assessment <i>(How will you know that the student has met the objective?)</i>
1. IDENTIFY basic acting techniques.	<u>Week 1:</u> <ul style="list-style-type: none"> • Read chapters 1-2 of Pederson. • Read chapters 1-7 of BCOPZ • Knowing what acting techniques are • Understanding how to employ acting techniques 	<u>Week 1:</u> <ul style="list-style-type: none"> • Live questions from the assigned reading • Stage drawing and labels 	<u>Week 1:</u> <ul style="list-style-type: none"> • Teaching #1. The group will teach what they have learned regarding acting techniques and the parts of the stage.
2. DEMONSTRATE the ability to fight for a character objective.	<u>Week 2:</u> <ul style="list-style-type: none"> • Read chapter 4 (pgs. 121-133) of Barton • Knowing given circumstances, the Magic-If, super objective, through-line of actions, scoring the role, endowment, recall, images, external adjustments, and the creative mood. 	<u>Week 2:</u> <ul style="list-style-type: none"> • Live questions from the assigned reading • Heads up 7 questions • Improv's 	<u>Week 2:</u> <ul style="list-style-type: none"> • Formative Assessment #1. The group will teach what they have learned regarding objectives. <u>Week 3:</u> <ul style="list-style-type: none"> • Teaching #2 • Acting Exam #1

<p>3. <u>ANALYZE</u> a script.</p>	<p><u>Week 4:</u></p> <ul style="list-style-type: none"> • Read chapters 1, 2 & 3 of Hagen • Concept, Identity & Substitution <p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Read chapters 7, 9 & 10 of Hagen • Thinking • Improvisation • Reality <p><u>Week 6:</u></p> <ul style="list-style-type: none"> • Read chapters 11, 12 & 14 of Hagen. • The Basic Objective • The Three Entrances for the object exercises • The Fourth Wall for object exercises 	<p><u>Week 4:</u></p> <ul style="list-style-type: none"> • Live questions from the assigned readings. • Group Acting exercises for concept. • Group Acting exercises for identity • Group Acting exercises for Substitution <p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Live questions from the assigned readings • Group Acting exercises for Thinking • Group Acting exercises for Improvisation • Group Acting exercises for Reality • Class forum for character action <p><u>Week 6:</u></p> <ul style="list-style-type: none"> • Live questions from the assigned readings • Group Acting exercises for The Basic Object Exercise • Group Acting exercises for Three Entrances • Group Acting exercises for The Fourth Wall • Subtext exercise for the action 	<p><u>Week 4:</u></p> <ul style="list-style-type: none"> • Formative Assessment #2 <p><u>Week 5:</u></p> <ul style="list-style-type: none"> • Teaching #3 The group will teach what they have learned regarding Acting Exercises. <p><u>Week 6:</u></p> <ul style="list-style-type: none"> • Acting Exam 2 • Formative Assessment #3.
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<p>4. <u>CREATE</u> a sense of worth</p>	<p><u>Week 7:</u></p> <ul style="list-style-type: none"> • Read chapters 17, 18 & 20 of Hagen • The Outdoors concept for the object exercises • The Conditioning Forces idea for object exercises • The Character Action importance for object exercises <p><u>Week 8:</u></p> <ul style="list-style-type: none"> • Read chapters 21, 22 & 23 of Hagen • The First Contact with the Play & its understanding of the play & the role • The Character realization within the play & the role • Circumstances and the importance of the play & the role <p><u>Week 9:</u></p> <ul style="list-style-type: none"> • Read chapters 24, 25 & 26 • Relationship and the importance of the play & the role • The Objective and its role within the Play • The Obstacle & its role within the Play 	<p><u>Week 7:</u></p> <ul style="list-style-type: none"> • Live questions from the assigned readings • Group Acting exercises for the Outdoors • Group Acting exercises for the Conditioning Forces • Group Acting exercises for Character Action • Class forum for character action <p><u>Week 8:</u></p> <ul style="list-style-type: none"> • Live questions from the assigned readings. • Group Acting exercises for First Contact with the Play • Group Acting exercises for The Character • Group Acting exercises for Circumstances <p><u>Week 9:</u></p> <ul style="list-style-type: none"> • Live questions from the assigned readings. • Group Acting exercises for Relationship • Group Acting exercises for The Objective • Group Acting exercises for The Obstacle 	<p><u>Week 7:</u></p> <ul style="list-style-type: none"> • Teaching #4 The group will teach what they have learned regarding Acting Exercises. <p><u>Week 8:</u></p> <ul style="list-style-type: none"> • Formative Assessment #4 <p><u>Week 9:</u></p> <ul style="list-style-type: none"> • Teaching #5 • Acting Exam 3
<p>5. <u>VALUE</u> the work of an actor.</p>	<p><u>Week 10:</u></p> <ul style="list-style-type: none"> • Read Psalms 149-150 	<p><u>Week 10:</u></p> <ul style="list-style-type: none"> • Live questions from all assigned readings 	<p><u>Week 10:</u></p> <ul style="list-style-type: none"> • Formative Assessment #5

	<ul style="list-style-type: none"> • Understanding the role of worship & acting • Understanding the role of the actor in the church <p><u>Week 11:</u></p> <ul style="list-style-type: none"> • Knowing how the script should fit the theme/message • Understanding the role acting plays in the church service • The relationship between the pastor & the worship leader <p><u>Week 12:</u></p> <ul style="list-style-type: none"> • A comprehensive basic understanding of acting techniques & history. 	<ul style="list-style-type: none"> • Group demonstrations of proper acting • Class feedback on acting techniques • Class feedback on historic understanding • Use blog post theatre used positively in the church • Use blog post on theatre used negatively in the church <p><u>Week 11:</u></p> <ul style="list-style-type: none"> • Group presentations of theatre experiences <p><u>Week 12:</u></p> <ul style="list-style-type: none"> • Observation of productions 	<p><u>Week 11:</u></p> <ul style="list-style-type: none"> • Production Project Preparation. • Teaching #6 <p><u>Week 12:</u></p> <ul style="list-style-type: none"> • Formative Assessment #6 • Production Project Performance EXAM
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Learning Outcomes <i>(List them in the order you plan to address during the 12 weeks of curriculum.)</i>	Rational for Sequence <i>(Describe why you believe this sequence is the most effective.)</i>
1. IDENTIFY basic acting techniques	When a person understands the basic techniques of acting, they can apply them to any script, play, monologue or recitation. Not only does possessing an arsenal of acting techniques aid a student, but knowing parts of the stage and how to receive stage direction are important as well.
2. DEMONSTRATE the ability to fight for a character objective	Just as a person fights for what they want in life, an actor must learn how to fight for what they want onstage. They have to DO the work of acting, and learn how to accomplish what they are setting out to achieve.

3. <u>ANALYZE</u> a script.	While an objective must be fought for, knowing how to analyze a script or any type of passage is paramount in the learning process. This is the foundation for understanding why playwrights write a particular way, the roles that other characters play as a part of the entirety of the play, and how their own character fits into those themes.
4. <u>CREATE</u> a sense of worth.	Before a person can appreciate, understand and learn about what is involved with acting, they must first have an understanding of their own worth, why they exist, who they are, what their purpose is, and why they do what they do. True acting cannot take place until these traits have been figured out.
5. <u>VALUE</u> the work of an actor.	The value of work as an actor is an important concept to both learn and understand, for the ‘behind the scenes’ work that actors do to prepare play a pivotal role in their development as a person, as an actor, and as a character. The value of acting must be understood with relation to worship—God is a creative God; therefore, we should be creative as well.

Curriculum Project – Development Chart

<p>Student: Brandon M. Cox</p>	<p>Course for which you are creating curriculum: Theatre in Worship: A Curriculum for Teaching Theatre in the Local Church Music Ministry</p>
<p><i>Consider the 3 advance organizer methods below. You must create an advance organizer for each method below to use as a pre-instructional strategy (to prepare the student to link what they do know to what they do not know).</i></p>	
<p>Expository (<i>You are verbally describing the new content you are about to cover; enter below what you will say. This can be done in a script or YouTube video</i>)</p>	
<p>As you each know and understand from singing in choir, it is important to breathe correctly when singing, to know where the places of balance are located within your body, and you have actually experienced what it feels like to fill your lungs with air and sing with freedom. This is the feeling you want all the time as you sing. Very similar to that, you should also be just as aware of your body and your surroundings as an actor. Today, we are going to cover identity, concept and reality regarding yourself as an actor. You will each have a chance to actively show this by group sketches where you will do an acting exercise onstage. You will also be quizzed on the information at the end, and you will give a group presentation of your understanding of the material. This will also help you and your group as you prepare for your Teaching Assignments and your Formative Assessments.</p>	
<p>Narrative (<i>You are presenting the new information in a story format; enter below what you will do or say.</i>)</p>	
<p>Hello, everyone! We have a lot to cover today, and there are a lot of new things I want to tell you about, so <i>let's get started!</i> Now that we are beginning week 4, you should have read chapters 1, 2 & 10 from Uta Hagen's "Respect for Acting." Who did <i>not</i> complete their reading assignment? Marvelous! I'm glad each of you completed your reading. As a reward for your hard work, I will give each of you 2 extra points on your Acting Exam. I expect you to read what I have assigned to you because it is extremely important that you learn and understand the material so that we can discuss it together in class. Now then, in chapter 1, the idea of Concept is introduced to us. This comes from the two main ideas from the approaches to theatre. They are ____ and ____? (Representational and Presentational). As it says on pg. 11 of your text, "The Representational actor deliberately chooses to imitate or illustrate the character's behavior. The Presentational actor attempts to reveal human behavior through a use of himself, through an understanding of himself and consequently an understanding of the character he is portraying." Student X, please explain (notice—the word "explain" is an identifier of what step in Bloom's Taxonomy Chart?—"Comprehension," Very good!) Now, explain what the difference between those two concepts are, please. What would you say is one of the most important take-away's from this chapter? Look at pg. 12—"I believe that the illustration of a character's behavior at the cost of removing one's own psyche, no matter how brilliant the performance that results, creates an alienation between audience and actor." How might this be? And furthermore, should an actor place themselves in the context of the character's life that</p>	

they are portraying? As for me, I absolutely think you should. It allows you to become more real, and more transparent onstage. That does not mean that I should completely write off the representational style of acting. There are certain things we can learn from that way of acting as well. Today, we must first define what your concept of actor is, and where you stand in regards to ethics and the theatre. You can't believe a certain way just because of what I say or think; you have to make your beliefs your own, claim them, and stand up for them. Remember, this class has to do with theatre in the church. While these ideas come from artists outside the church, we are still Christian artists, and we must know our craft well.

Let's move on to chapter 2—Identity. Where do you begin as an actor? Look at what Uta Hagen says on page 22—"First, you must learn to know who *you* are." So, I ask you—"Who are you?" Now, we all know that we are human beings. And guess what—so were and are the actors that you portray onstage. Do you imagine them living day-to-day, eating, sleeping, going to the bathroom, feeling emotions, and more? We each do these things on a daily basis, and therein lies part of us becoming who we are as an actor. Even so, there are things that affect how we respond in different situations, and this is our circumstances. Whether they are good or bad, circumstances surrounding us determine how we 'act.' Imagine you are waiting for someone at your house, and you hear a knock at the door. Is it your parent, your best friend, your boyfriend or girlfriend, or the UPS delivery person? And what situations have you come from and are you going to? Did you just come from school, and are you going to a rehearsal? Do you answer the door quickly, or reluctantly? These circumstances determine how you respond to the situation.

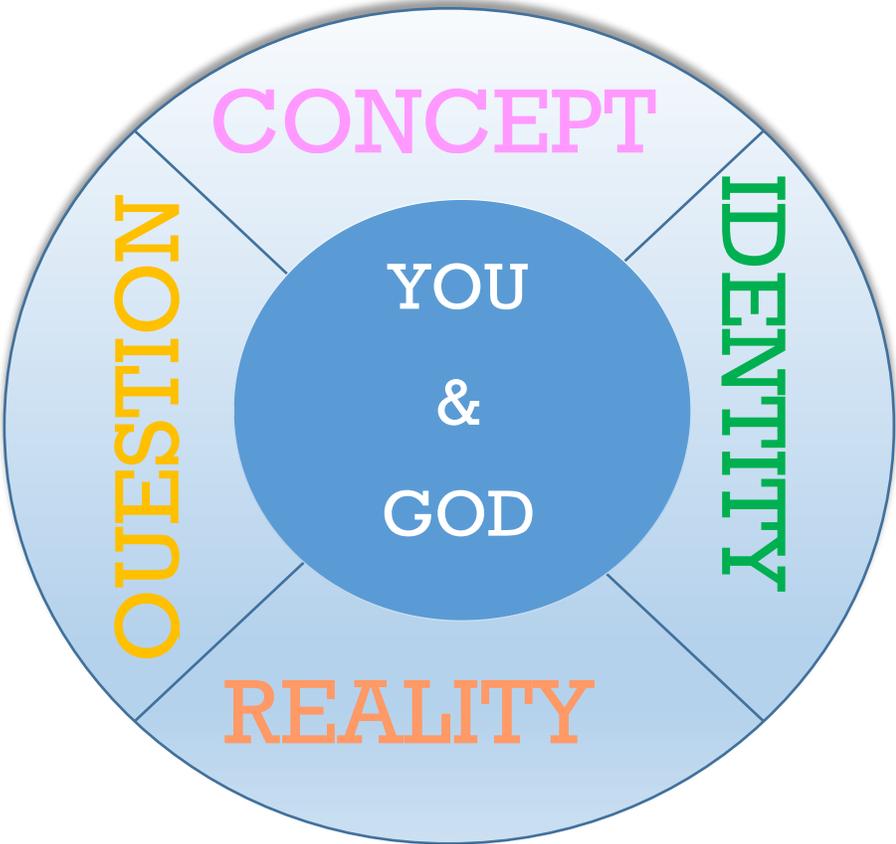
Finally, in chapter 10, you should have read about "Reality." Remember, class, I am giving you a broad overview of important things you need to know as an actor. There are other detailed acting classes you can take, but I am giving you a general skeleton of what you need to know as an actor. These primary traits will take you a long way if you apply them to your acting. They will give you purpose and understanding. Now, let's discuss "Reality." As you know by now, I am all about realism. Especially with theatre in the church, it is important to present real-life situations onstage and allow the play to speak for itself. With that, though, there are certain things that can get in the way, for instance, such as someone being burned by a real iron, or figuring out how to make it rain onstage if the weather is severe in a scene, or if there is a fight scene between two or more individuals. Look at what Uta Hagen says on page 75—"To bring about a 'real' fight requires the detailed and controlled definition of each *movement*. The physical action must be as concrete as the words of the playwright." And therein, class, lies the reality of part of what we do—every single movement we make onstage must be made with purpose. We do what we do for a reason. Do you understand that? Now then, let's put what you have learned and I have taught to action. What 3 people will come to the front to begin their first acting exercise? (The story ends as students come to the front and the teacher gives instructions on the acting exercise to be performed).

Graphical Organizers (*You are presenting an original visual pictograph, chart, or concept pattern.*)

Describe the visual below and then copy and paste your original graphic.

Remember how I told you everyone learns in different ways? For those of you who learn visually, this is for you. Below you will see a pictograph of what we are learning in relation to theatre and yourself as an individual. This can also be applied to theatre within the church, too, because as humans, we relate to others. This picture of the life preserver below describes 3 of the most important parts of acting that must be determined before you can figure out other things about yourself and your character. Notice how at the center is yourself and God. God made you who you are, and He has given you your unique abilities. It is through Him that all of these other factors become real. The shape is a wheel because these ideas should constantly shape who you are and what you do as an actor. Concept, Identity and Reality are the ideas you must figure out, and Question is the thing you must constantly do. It's your job to figure out the answers to why you do what you do, both as a person, and your character as an actor.

Copy and paste your original visual pictograph, chart, or concept pattern below:



Gagne's Nine Events of Instruction

Instruction Event	Describe how each instructional event will be addressed in your instructional unit. Cite a reference from your text as to why this approach will be effective.
1. Gain attention	Show a video presentation of Uta Hagen's Acting Class Part 1 https://www.youtube.com/watch?v=SseJhOPV9nY&list=PLd-X0fBmOWjqLcxp51QTFAY45NFRJ-nZI (0:00-2:27) as an intro to what we be learning about acting. "Effective attention grabbers include an intriguing question the lecture will answer, a story or parable that illustrates the new subject matter of the day, a demonstration of a nonobvious phenomenon, a reference to a current event or movie, a case or a problem that requires the lecturer's information to solve, or a strong generalization that contradicts common thought. The idea is to draw in the class with surprise, familiarity, curiosity, or suspense" (Nilson, Linda B. "Teaching at its Best," 115).
2. Inform learners of objectives	Explain how identity, concept & reality don't just relate to acting, but to life. Also engage this Biblical worldview as an actor & explain how to be a Christian theatre artist in a secular world. Write these on the board, and also include a reference to group presentation. "...turn the students' attention to the discussion for the day with a road map—that is, an outline on the board, a slide, or an overhead of the day's agenda, outcomes, topics, or the process through which you will guide them" (Nilson, Linda B. "Teaching at its Best," 132).
3. Stimulate recall of prior learning	Guide students with questions from previous material with singing & body alignment & ask how that might apply to acting. Also ask questions from the text by pulling, at random, phrases from the assigned reading & asking various students to explain what they think the phrase means. "Open-questions. These questions represent the best kind of discussion questions: those with multiple respectable answers. They invite risk taking and creativity in problem solving, and have the greatest potential for expanding students' intellectual and affective horizons" (Nilson, Linda B. "Teaching at its Best," 141).
4. Present the content	Teach the material through not only talking about the new concepts and ideas at the front of the classroom, but take the questions from the board and walk around the room asking for answers to these questions and teaching the students as I walk around. "Actually, a lecture can be highly motivational, but its success depends on the lecturer. An expressive, enthusiastic instructor can ignite students' interest in the

	material, and a reserved, boring one can douse it” (Nilson, Linda B., “Teaching at its Best,” 116).
5. Guide learning	In guiding my student’s learning, one of the ways I can gage what they know is by providing that cover the materials from the day. Instead of multiple choice quizzes, I can make a Multiple True-False quiz, which allows the students to correct what is false about the statement. (Nilson, 289). “As a complement to their reading assignments, students receive conceptual questions on these readings, usually multiple choice...the instructor then designs or adjusts his plan for the upcoming class based on students’ answers” (Nilson, Linda B., “Teaching at its Best,” 179). This would also allow me to see where the students are in their learning process, and know what to review next class before proceeding with new materials again.
6. Elicit performance (practice)	Give the class a scenario (an example from Stanislavsky’s Methods of Acting), and divide the class into groups. Have them each present a 1 min scene from the example and then for Access Performance (Step 8), they will demonstrate their understanding. “Students acting out instructor-assigned roles, improvising the script, in a realistic and problematic social or interpersonal situation” (Nilson, Linda B., “Teaching at its Best,” 106).
7. Provide feedback	I can have the student write 1 concept they are unclear on, making the submission anonymous. Then, I can address all topics after the class has turned in their “muddiest point” of the lesson (Nilson, 275). Then, each student can share what they wrote, and gain feedback from peers as well. “Students giving one another feedback on a written or an orally presented product, usually a written draft or practice speech” (Nilson, Linda B., “Teaching at its Best,” 106).
8. Assess performance	Separate students into groups and have them orally present their understanding of the new material. This short presentation allows 3 minutes of prep time for each group as they discuss what they want to present, and then each group chooses a spokesperson to present their group’s main take-away’s. “Ending class with a wrap-up activity on a regular basis can also keep students alert during the whole period...have a policy of randomly selecting the spokesperson—to summarize their progress or conclusions” (Nilson, Linda B., “Teaching at its Best,” 133).
9. Enhance retention and transfer	Show the visual concept pattern on PowerPoint, and review how these ideas relate to acting. Also detail how they can apply to acting within the church. “To maximize all of your

	<p>students' learning and your own professional fulfillment, try to use a rich variety of teaching techniques and learning media in your courses...this structure resembles a complex web of patterns...it equips us with an intricate filing system that enables us to easily assimilate new information and to store and retrieve from a vast collection of concepts.." (Nilson, Linda B., "Teaching at its Best," 237, 241).</p>
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Curriculum Project – Implementation Chart

For this assignment, identify all items and tasks that must be prepared before you begin teaching your instructional lesson

List at least 6 necessary, physical items and provide a rationale for its use (e.g., flashcards, PowerPoint presentations, handouts, activity sheets, flipcharts, etc.)

<p>Student: Brandon M. Cox</p>	<p>Course for which you are creating curriculum: Theatre in Worship: A Curriculum for Teaching Theatre in the Local Church Music Ministry</p>
<p>Physical Item</p>	<p>Rationale for Use Cite a reference from your text for each item indicating its effectiveness</p>
<p>PowerPoint presentations</p>	<p>For the PowerPoint presentation, I can imbed the YouTube URL into the slides so that I can click on the link, which takes me to the Uta Hagen attention grabber. I can also create slides to accompany my lecture on Identity, Concept & Reality. “Such software is merely a complement to lecture and just as student-passive as lecture. So you need to interject student-active breaks within your presentations.” (Nilson, Linda B. “Teaching at its Best, 261). No worries here, Dr. Damon, as this is just the beginning for their active participation. Group discussion & breakouts follow with later steps (see below steps).</p>
<p>Handouts</p>	<p>Handouts will merely enable students to stay with the PowerPoint presentations I create. I can create fill-in-the-blank phrases/outlines put this on computer paper, and make copies, so that students are not just sitting in their desk/chair, but are actively involved in taking notes & listening. For this, I would leave space in-between the main points so that the students have room to write questions they may have, &/or for making extra notes themselves. “Students with a read/write learning style excel when asked to read and write about a topic. They rely heavily on recognized logical, deductive relationships, such as the classic outline form, and they can easily find pattern and flow in a well-constructed lecture or textbook” (Nilson, Linda B, “Teaching at its Best,” 232).</p>
<p>PollEv presenter</p>	<p>Instead of only including a PollEv quiz for Formative Assessment 5, I can include PollEv presentations for each new unit lesson plan (non-graded; FA#5 only one graded) whereby</p>

	<p>students feel uninhibited and can gage what they know. This is an interactive technological-based idea that allows students to anonymously submit their answers to the questions via text, and responses show up on the board. I will have already downloaded this program into PowerPoint (www.polleverywhere.com), created the live audience participation questions, and will then give students instructions for submitting their answers. "...regular online quizzes can serve as an incentive for students to keep up with the readings or as an inquiry-based diagnostic technique to assess your students' understanding and plan class around clearing up their misconceptions" (Nilson, Linda B. "Teaching at its Best," 259).</p>
Flip Chart	<p>Draw proscenium stage design for students & explain the importance of intentionality behind every movement that is made onstage. On a separate sheet of paper, write out muddiest point questions that were anonymously asked by students. "...you can tear off pages and tape them wherever you want" (Nilson, Linda B., "Teaching at its Best," 255).</p>
Class email	<p>To actively remind students of what is coming due, I can craft an email stating the main objectives of next class, and remind them of upcoming assignments with reading and quizzes. I can also be creative by asking a question from the reading, and stating that the first 3 students to respond get 2 extra points on their Acting Exam. "The mailing list option also saves class time, as you can send your entire class housekeeping messages, reminders, study questions, assignments, tips on doing the readings, and connections between the course material and current events" (Nilson, B. "Teaching at its Best," 259).</p>
Activity Sheet	<p>I can create an activity sheet to go with step 6 of the Development Chart—Elicit performance (practice)—whereas the syllabus already has enough group & oral presentations built in. Instead of another 1 minute scene, PollEv can be used here again, and the concept pattern can be shown on a projector screen as we go thru PollEv questions. On this activity sheet, I will have the Concept Pattern of the wheel, with blanks to fill in the words (visual will be on the PowerPoint presentation), and then the Activity Sheet will have Instructions for preparing the scene, and questions to engage the students. "Students pair off with their neighbor or get into small groups to discuss an open-ended question that asks them to apply, analyze, or evaluate your mini lecture content or to synthesize it with other course material" (Nilson, B. "Teaching at its Best," 119).</p>

Part II: List at least 6 necessary tasks and provide a rationale (e.g., jobs to be done in advance, such as arranging chairs in a specific formation, photocopying, etc.).

Task	Rationale for Task
Make sure Audio/Visual equipment is working	<p>In order for me to use PowerPoint and play a YouTube video, I have to ensure that all media devices are working properly. This includes turning the equipment on ahead of time, making sure I have either an HDMI cable or VGA cable connectors, and also ensure that the sound cable is installed and working as well. While oftentimes thought of as an easy task, this step is of utmost importance, and can actually require more time than anticipated. Part of being a good teacher is being prepared. “The first responsibility of teachers is good leadership within their classrooms. Nothing is more powerful for students, parents, and staff than to see teachers who love both God and their students, who relish both teaching and learning, who are well-informed and skilled...” (Van Brummelen, Harro. “Steppingstones to Curriculum,” 242).</p>
Make sure internet connection is available	<p>In order to use my PollEv (Task 4 below) & YouTube video (Rational 1 above), I must have internet connection. “Both faculty and students perceive learning objects to be powerful teaching and learning tools” (Nilson, Linda B. “Teaching at its Best,” 263).</p>
Photocopy Handout & Activity Sheet	<p>Scan & email handouts enables them to tangibly hold and see questions/objects, and take the material with them. They can also paper or type on electronic device for taking notes, and use it for writing down questions, main ideas and group discussion. “The evidence that graphics of all kinds facilitate comprehension, transfer, and retention of course material has generated a large body of research...” (Nilson, Linda B. “Teaching at its Best,” 240).</p>
Embed & create Poll Everywhere questions www.polleverywhere.com	<p>Using PollEverywhere multiple choice questions enables me to ask the class questions from both previously learned material, and material I just lecture on. It also incorporates technology by allowing students to text in their answer, and everyone sees messages being sent. The submissions are also anonymous, which eliminates any inhibitions. “Instructors should choose a technology for sound pedagogical reasons, not just because they think their students think it’s cool...technology can...facilitate</p>

	<p>instructional tasks that are impossible to accomplish otherwise” (Nilson, Linda B., “Teaching at its Best,” 256).</p>
<p>If in a theatre, make sure a projection board/projector is available. If in a classroom, move desks back and into continental-style seating so that a stage-presence can be created.</p>	<p>Making sure I have a projector available in a theatre enables me to use technology. Re-arranging desks in a classroom enables me to create a theatre-type room where students sit in continental-style seating and then we use the front of the classroom as the staging area. This enables me to be creative with both individual seating and group-seating. “In spite of their group experience, your students may know very little about group dynamics, and it is well worth teaching them some basic principles.”</p> <p>(Nilson, Linda B. “Teaching at its Best,” 157).</p>
<p>Purchase flip chart & markers</p>	<p>I can draw a seating chart on one of the pieces of paper & tape it to the wall.</p> <p>I can draw the Concept pattern on a piece of paper & tape it to the wall.</p> <p>I can write the muddiest point questions on one of the pieces of paper & take it to the wall.</p> <p>Before any of this can be done, however, I would have to either (A) purchase a flip chart & markers myself, or (B) find one from the place I’m teaching at. “..It has great teaching potential in smaller classes...you can write out much of your material in advance and in any color marker. Then, you can annotate it and add to it during class.” (Nilson, Linda B. “Teaching at its Best, 255).</p>

Part III: Describe in 4–6 sentences 1 type of Formative Assessment that you would choose to implement and detail its effectiveness for your course.

Formative Assessment Type	Assessment Details
<p>CAT: Mutually Beneficial (Nilson, 274).</p>	<p>CAT: Nilson says that “as students actively participate in the process of classroom assessment, CATs reinforce their learning of material” (274). Not only would I lecture class material, but I would ask questions, show pictures, use technology, and break the students into groups to make the learning environment “mutually beneficial” for all. This type of learning environment should allow for both positive and retained learning.</p>
<p>Summative Assessment: Multiple Choice (Nilson, 286).</p>	<p>Summative Assessment: Nilson says that “multiple choice items are the most popular type of objective test item in North America” (286). Because of this, and to make for a quick quiz moment in the class, I would design a MC quiz for the students (roughly 5 questions) so that I could understand what the students are learning, as well as areas they are weak. This also engages the synapses in the brain in deciphering between a good answer and the best answer.</p>

Curriculum Project – Evaluation Chart

Your Evaluation Plan

In the chart below, describe your plan for a formative assessment for each learning outcome in this unit

(This is something you would do before a summative assessment or exam to gauge the learner’s grasp of the learning objective)

<p>Student: Brandon M. Cox</p>	<p>Course for which you are creating curriculum: Music & Theatre in the Church RES</p>	
<p>Learning Outcomes</p>	<p>Your Formative Assessment Plan</p>	<p>Rationale for Formative Assessment Type <i>(Describe why you believe this assessment is the most effective and cite a reference from your text for support)</i></p>
<p>1. <u>IDENTIFY</u> basic acting techniques.</p>	<p>Have each student identify 1 problem with acting & 1 problem bad staging that they saw in their favorite movie. . Each student must not only address what to fix theatrically, but also address the attitude they want to provoke for their actor (student, praise-team/choir member, etc.), & how they can replicate a positive attitude toward a fellow actor.</p>	<p>I believe this is most effective because it makes the students actively observe other actors & understand how to provide constructive feedback. It can be easy to identify problems in acting; it’s more challenging to provide solutions to problems in acting. “Procedural learning is learning how to do something, from the specific tasks of a given discipline to universal skills...After a...video...have students write down on a card or piece of paper one or more real-world applications of the material” (Nilson, 2010, p. 275, 277).</p>
<p>2. <u>DEMONSTRATE</u> the ability to fight for an objective.</p>	<p>Have each student record themselves during an acting exercise, and have their peers gauge whether or not they buy what they are trying to sell onstage.</p>	<p>This allows the student to actively see what it is like to observe. “A technology may help achieve certain course goals and facilitate certain instructional tasks that are impossible to accomplish otherwise” (Nilson, 2010, p. 256).</p>
<p>3. <u>ANALYZE</u> a script.</p>	<p>The student must study and analyze the script of one of the scenes of either 1) their favorite</p>	<p>This is important because it reinforces the importance of studying and analyzing a script & understanding how this applies to their role in a play. “Some research finds that regular, required</p>

	movie, or 2) their favorite play.	homework, even if it is not always graded, motivates students...” (Nilson, 2010, p. 219)
4. <u>CREATE</u> a sense of worth.	The student must not just observe bystanders after they order a meal inside, but must write down the movements they noticed & explain whether or not they looked natural or unnatural. This applies similarly to the praxial method for music, except for acting.	Observing real-life situations, students can see how what they do onstage should be just like real-life characters act in every-day situations, from walking, talking, breathing, looking, etc. “With a solid knowledge base, they can start thinking more like experts. They are better able to identify key characteristics of a problem as well as the procedures...to solve it” (Nilson, 2010, p. 176). coven http://brentwoodbenson.com/Choral/Easter-anthems/At-the-Cross-Love-Ran-Red/00132051I0AF
5. <u>VALUE</u> the work of an actor.	Have students write 1 concern they have on a ball of paper about what to say when going to speak with their Pastor about either serving in or starting a music/theatre ministry. Each concern must be at least 12 words, & the ball of paper is put in the “Say What” box. The ball represents the student throwing their frustration into the box & the Teacher then removes the balls 1x1 & discusses how to remedy each situation.	The teacher should leave their students with the ability to come up with solutions to problems they will face outside the classroom. “Find a real problem that fits your learning outcomes and that your students may encounter in their careers or civic lives....Define the deliverable” (Nilson, 2010, p. 191).

Evaluation and Reflection

Consider all of the charts and stages of development in order to create your syllabus. List at least 6 issues or strategies that must be addressed to make your unit stronger and more concise. Provide a rationale for your choice.

Issue/Strategy	Rationale for Changing
Trying to cover too much course material at one time	The class is titled "Theatre in Worship: Curriculum for Teaching Theatre in the Local Church Music Ministry." As such, there is not a need for having a portion on Music History. After pondering the objectives of the class, I decided to omit this section from the syllabus & spend more time on the theatre section, elaborating on more detail & creating course material that is better suited for the students. Nilson (2010) says "so if anything, under budget content" (p. 114).
Requiring single oral presentations instead of group presentations	Instead of each student presenting 6 <i>single</i> oral presentations, I updated the syllabus to reflect 6 <i>group</i> presentations. This teaches the value of teamwork, oral presentation & also overlaps with group theatre skills. Nilson (2010) says that "group learning forces students to discuss the physical principles behind the problems and possible strategies to reach a solution. Because students talk out their different ideas and evaluate alternative approaches, they acquire individual problem-solving skills in the process" (p. 197).
Reviewing by asking questions.	Because most students do not actively volunteer information they do or do not know, I should make mini-tests/quizzes for reviewing information. Originally on the curriculum charts, I had reviewing information by me asking the class questions, and having them answer. However, Nilson (2010) says that "people learn less by reviewing material and more from being tested or testing themselves on it" and that "we know giving a quiz, graded or ungraded, at the end of the class period is a particularly effective means to ensure students retain more of your lecture content" (p. 116). This would also help prepare the students for their big Exam at the end of each section unit. This will take the place of the Summary of Experience on the original syllabus, and will be replaced with 6 formative assessments, each worth 20 points. The other reason I decided to take the Summary of Experience out of my syllabus is because this is an entry-level class, and I need to teach my students how to write effectively for the arts. "You can help them learn it sooner in your course, where the costs of error are comparatively low" (Nilson, 2010, p. 227). This can be carried out in the Summative Assessments (Exams) where the student is given an essay question, and the must write their answer using proper writing and grammar. While this class is not an English class, proper writing and sentence structure will still be required.

Short Answer exams	Originally, the syllabus said all exams would be short answer, where I would write a question, and the student would write the answer. While this is effective, I should incorporate all learning styles, and use different testing methods for summative assessments. An example of this is multiple true false. “Perhaps the least used, least known, and yet statistically strongest objective test question is the multiple true-false item” (Nilson, 2010, p. 289).
Asking students to say what they don’t understand	Instead of just asking, “Does anyone have any questions,” I can pass out an index card to each student and have them write 1 idea/concept they are unclear on, and have them turn it in to me as they exit the classroom. This is their “muddiest point” idea which allows them to ask questions without being inhibited by what someone else might think. Very simply, “ask your students to write down what they perceived as the muddiest point in a lecture, an assigned reading... You can clarify the muddy points during the next class” (Nilson, 2010, p. 276).
Using blog posts & technology to aid teaching.	Instead of just doing group presentations, supplement this with technology and include blog posts that include information on the role of theatre in worship, and examples/ideas of those who have taught theatre in church. “Students do some of their most conscientious writing on blogs and enjoy adding multimedia to their posts” (Nilson, 2010, p. 266).

Syllabus Creation

COURSE SYLLABUS

NAME OF COURSE: ***TEACHING THEATRE IN THE CHURCH***

COURSE DESCRIPTION

This course will help students learn the basic techniques of acting, specifically within the Church. The student will also have a basic understanding of staging, studying and analyzing a script, fighting for an objective, and be able to answer questions to character analyses.

RATIONALE

This course equips the theatre student to perform through a student-teacher learning approach, actively learning how to implement the needed techniques for church actors.

VI. PREREQUISITES
NONE.

- VII. REQUIRED RESOURCE PURCHASE(S)**
- Pederson, Steve. *Drama Ministry: Practical Help for Making Drama a Vital Part of Your Church*. Grand Rapid Zondervan Pub. House, 1999.
 - Barton, Robert. *Acting: Onstage and off*: Boston: Wadsworth CENGAGE Learning, 2009.
 - Bruder, Melissa. *A Practical Handbook for the Actor*: New York: Vintage Books, 1986.
 - Hagen, Uta, and Haskel Frankel: *Respect for Acting*. New York: Wiley, 1973.

VIII. ADDITIONAL MATERIALS FOR LEARNING

- A. Computer with basic audio/video output equipment
- B. Internet access (broadband recommended)
- C. Microsoft Office

IX. MEASURABLE LEARNING OUTCOMES

Upon successful completion of this course, the student will be able to:

- A. Identify basic acting techniques.
- B. Demonstrate the ability to fight for a character objective.

- C. Analyze a script.
- D. Create a sense of worth.
- E. Value the work of an actor.

X. COURSE REQUIREMENTS AND ASSIGNMENTS

A. Textbook readings

B. Course Requirements Presentation

After reading the Course Syllabus, the student will sign an agreement stating they understand their commitment to a production, realizing they will have to do homework as assigned by the director in efforts that the student may utilize their skill and work to the best of their ability

C. Formative Assessments

After each class, the student will be given a formative assessment to gauge what they have learned and items they have questions on. Each assessment is worth 20 points. After each lecture, the student will be given a formative assessment to gauge what they have learned and items they have questions on. These assessments range from quizzes (multiple choice, true/false, fill-in-the-blank, and multiple true/false), Poll Everywhere electronic quizzes, students identifying their favorite actor from 1) a movie, and 2) a TV show, and providing a critique, providing feedback, observing people in public, and writing misunderstandings on paper and placing in the muddiest point box. Each assessment is worth 20 points.

D. Learning by Teaching Experiences (6)

Learning by teaching experiences enable the student to actively portray concepts, ideas and knowledge which they have learned. Not only will they be able to relay information they learned from the teacher, but will be able to teach their own understanding of the learned outcomes and expectations to their peers as well. Six learning by teaching experiences will be required, where the student will teach their understanding of the learned concepts for that lesson.

E. Exams (3)

Each exam will be cumulative and cover the Reading & Study material from each Tier. Each exam will consist of a variety of test-taking assessments, which will include Short Answer, Multiple True-False, Multiple Choice, and 1 Essay Question.

F. Production Project

As the final project for the course, the student will perform a 10-minute sketch. The student should choose a sketch or monologue from a contemporary play

XI. COURSE GRADING AND POLICIES

A. Points

Course Requirements Agreement.....	10
Learning by Teaching Experiences	
Teaching #1.....	60
Teaching #2.....	60
Teaching #3.....	60
Teaching #4.....	60
Teaching #5.....	60
Teaching #6.....	60
Formative Assessment 1.....	20
Formative Assessment 2.....	20
Formative Assessment 3.....	20
Formative Assessment 4.....	20
Formative Assessment 5.....	20
Formative Assessment 6.....	20
Exams (Summative Assessments)	
Acting Exam 1.....	100
Acting Exam 2.....	100
Acting Exam 3.....	100
Production Project.....	220
TOTAL.....	1010

B. Scale

A = 940–1010 A- = 920–939 B+ = 900–919 B = 860–899 B- = 840–859
C+ = 820–839 C = 780–819 C- = 760–779 D+ = 740–759 D = 700–739
D- = 680–699 F = 0–679

C. Late Assignment Policy

- If unable to complete an assignment on time, the student must contact the instructor immediately by email.
- Assignments that are submitted after the due date without prior approval from the instructor will receive the following deductions:
 - Late assignments submitted one day after due date will automatically start with a grade of C.
 - Late assignments submitted two days after due date will automatically start with a grade of D.
 - Late assignments submitted three days or more after the due date are unacceptable and will receive a grade of 0/F.

Late assignment for the Production Project will not be accepted.

Appendix B—Expert Panelist Survey Questions

- What are the characteristics of an effective, systematic approach of theatre education for use in worship ministry?
- How might theatre affect a person psychologically?
- How did you implement theatre into your church's music ministry?
- What kind of budget constraints are a part of a theatre ministry?
- How did you handle the chasm between those people who are trained theatrically versus those who have no training?
- What did you find was effective in building a theatre ministry?
- What challenges did you face when you first implemented a theatre ministry?
- How did you overcome the challenges you were faced with as you first started your ministry?
- Did you have members in your congregation who did not agree with theatre being used in the church, and how did you address these issue(s)?
- How did you excite volunteers about acting when this might not have been previously used?
- What were effective ways of promoting, both internally to the congregation, and externally to the public?
- What methods did you use to teach your volunteers how to act?
- Did you find that theatre could be used as a supplement to worship services, or that it could only be used during special events such as Christmas and Easter?
- How did you deal with the differences between professional standards versus amateur expectations?
- Did you write your own plays, or did you purchase playwrights?
- How was creativity encouraged as a part of teaching theatre?
- In what ways did you attempt to bring about the importance of connecting with an audience to your cast members?
- What problems did you face with rehearsals?
- How did you deal with and rectify problems you faced during rehearsals?
- Because there is an overabundance of theatrical training techniques, standards and information, how did you teach your cast members what you wanted them to know?
- How did theatre affect you personally?
- How did you get your volunteers to progress from a basic knowledge of acting toward a higher and more in-depth understanding of theatre?
- How did you measure success for teaching theatre in the church?
- What kind of scenes were allowed or not allowed to be performed in your church?
- Why should a church adopt a theatre curriculum to be used as a part of their service(s)?
- What size church did you work in when implementing a theatre program, and what were your demographics?
- What were your limitations in past productions?
- What strategies of using/developing a theatre program have worked for you within the context of your ministry's situation?

- Did you find that most of your volunteers came from within the music ministry, or were people outside of the music ministry interested in being a part of your theatre team?
- What effects did using theatre in your ministry have on the congregation?

Appendix C—Worship Leader/Music Director Respondent Survey Questions¹⁰⁷

- **How many volunteers do you work with in your music ministry?**
 - A. 1-10
 - B. 11-20
 - C. 21-30
 - D. 31+

- **How would you describe your own personal experience with theatre in terms of your comfort level with selecting a script, holding auditions, giving theatrical direction, blocking, and overall production expertise?**
 - A. Generally uncomfortable / inexperienced
 - B. Somewhat comfortable / experienced
 - C. Mostly comfortable / experienced
 - D. Very comfortable / experienced

- **How likely are you to incorporate theatre more if you yourself were to be guided in your direction of theatre pieces?**
 - A. Not likely
 - B. More likely
 - C. Highly likely

- **If a curriculum was available to you in your preferred format (digital or hard copy) that made you feel more comfortable/ knowledgeable about directing a theatre production, would you feel more comfortable with increasing your use of theatre arts in your worship service?**
 - A. Yes
 - B. Maybe
 - C. No

- **As a whole, how would you describe your volunteer group’s overall theatre experience?**
 - A. Completely inexperienced
 - B. Mostly inexperienced with no community / professional experienced volunteers
 - C. Mostly inexperienced, but with 1-3 community / professional theatre experienced volunteers
 - D. Moderately experienced
 - E. Well-Trained

- **Please rank the top three of the following characteristics as first, second, and third place in order of importance to you in terms of training volunteers in theatre arts.**
 - A. Non-technical terminology
 - B. Hands-on/ action activities
 - C. Character development

¹⁰⁷ “Make Better Decisions with the World’s #1 Survey Platform.” SurveyMonkey: Free Online Survey Software & Questionnaire Tool. Accessed December 02, 2016.

- **How often do you use theatre arts in your worship service?**
 - A. 0-2 times per year
 - B. 3-4 times per year
 - C. 5+ times per year

- **Is budgetary constraint a reason for not using theatre more often?**
 - A. Yes
 - B. Maybe
 - C. No

- **If your budget allowed, would you implement theatre more often?**
 - A. Yes
 - B. Maybe
 - C. No

- **Please rank the top three of the following items as 1st, 2nd, 3rd in terms of which were most effective in your experience with building a theatre ministry.**
 - A. Keeping rehearsals both fun and instructive at the same time
 - B. Creating buy-in within leadership and demonstrating the importance of ministering to both the younger and the more experienced
 - C. Equipping volunteers with the necessary acting skills needed for performing sketches, and promoting creativity

- **Please rank the top three of the following items as 1st, 2nd, 3rd in terms of which were most challenging in your experience with building a theatre ministry.**
 - A. Budget constraints
 - B. Providing childcare for volunteers
 - C. Rehearsals and schedules

- **How would you describe your congregation's response to theatre being used in the church?**
 - A. Not received well at all
 - B. Received well by only a few
 - C. Received well by most
 - D. Received well by the majority

- **According to negative feedback you may have received from your congregation, what are the reasons they did not receive theatre well in your worship service?**
 - A. Actors were not well-prepared
 - B. The themes had nothing to do with the message
 - C. Technical difficulties / could not hear the actors
 - D. Costumes were distracting
 - E. Use of theatre promoted entertainment

- **What have you found as effective in terms of exciting new volunteers about being involved in theatre arts?**
 - A. Being a part of script selection
 - B. Ability to nominate themes
 - C. Scripts
 - D. Training exercises
 - E. Rehearsals
 - F. After-rehearsal socials
 - G. Support of senior pastor
 - H. Involvement of youth in theatre

- **Which of the following methods did you use to promote theatre involvement in your worship ministry?**
 - A. Personal invitation
 - B. Announcements in bulletin
 - C. Announcements from the platform by you
 - D. Announcements from platform by the senior pastor
 - E. Video announcements

- **What methods did you use to teach your volunteers how to act?**
 - A. Selected various materials from diverse sources
 - B. No specific training materials

- **Which describes your current use of acceptable theatre use in worship service?**
 - A. Various weekly presentations
 - B. Seasonal only
 - C. Various times through the year in addition to seasonal production

- **Which of the following describes how you deal with the differences between professional standards versus amateur expectations?**
 - A. Bridging the gap between those who are trained vs. those who are untrained, creating harmony between the two groups
 - B. These problems do not exist—the standard is set from the beginning with expectations presented upfront
 - C. Taking who is in the ministry setting and working with what is given instead of creating what is not there.

- **How many scripts have you written as original pieces?**
 - A. 0
 - B. 1-3
 - C. 4-6
 - D. 7+

- **If you have purchased scripts for congregational use, from where did you purchase?**
 - A. LifeWay Publishing Company
 - B. Willow Creek
 - C. Dramatic Publishing
 - D. Christian Publishers
 - E. Lillenas Publishing Company
 - F. Dramatists Play Service

- **What format do you prefer to work with when using theatre training materials and/ or scripts?**
 - A. Workbooks
 - B. Hard copy script booklets
 - C. Downloaded scripts from digital content

- **How would you describe the support level you perceive from your senior pastor concerning use of theatre arts in worship?**
 - A. Not supported
 - B. Somewhat supported
 - C. Very supported

- **If you felt more comfortable directing a theatre production, do you feel that your senior pastor would support the use of theatre more in worship?**
 - A. Yes
 - B. Maybe
 - C. No

- **In the past, how has theatre been used in your worship service?**
 - A. Advertisement purposes only
 - B. Message theme use only
 - C. Seasonal only
 - D. Combination advertisement
 - E. Message theme and/or seasonal use

- **Please describe your ideal materials for training your volunteers in theatre**
 - A. Open response question