

# **UW-Whitewater Audit & Review Self -Study**

## **Department of Theatre/Dance Undergraduate Programs 1998-2004**

### **I. Program Highlights/Initiatives**

#### **A. Overview the current curriculum**

The Department of Theatre/Dance offers majors leading to the degrees of Bachelor of Arts (BA), Bachelor of Science in Education (BSE) and Bachelor of Fine Arts (BFA). The Bachelor of Arts is also available with certification for students who complete the requirements for teaching on the secondary level.

Forty-two (42) credits of theatre/dance courses are required for the Bachelor of Arts and Bachelor of Science degrees. Seventy-eight (78) credits of theatre/dance courses are required for the Bachelor of Fine Arts degree. There are four areas of emphasis for the BFA; Design/Technology, Management/Promotion, Performance and Stage Management.

The department also offers minors in Theatre for Education, Arts Management and Liberal Arts studies as well as minors in Dance, Liberal Arts and Education. The Dance minor in Education qualifies students for elementary, secondary or broadfield certification in Dance. The Theatre minor requires twenty-four (24) credits; the Dance minor requires twenty-four (24) credits for all emphases.

#### **B. List any special recognition that the program has received during the review period.**

Since the last period of review, the department has maintained vigorous involvement in the American College Theatre Festival (ACTF) and the American College Dance Festival Association (ACDFA). All departmental productions receive adjudication here on campus through these organizations. We also have been actively involved in the National Council for Undergraduate Research (NCUR).

Over the past five years, two departmental theatre productions have been chosen to go on and be presented at the regional conventions of ACTF, (“The Cripple of Inishmaan,” and “Fuddy Meers.”)

From the annual Dance Concert, several faculty and student pieces have also been chosen to be presented at the regional conventions of ACDFA. On many occasions, a few of the pieces are chosen to be presented at the concluding Gala Performance. Approximately ten pieces, out of sixty to seventy presented at each convention, are selected for this Gala.

As opportunities have presented themselves the department has performed public presentations for NCUR conventions, both on and off campus.

Over the last five years the department has maintained active involvement as an associate member in the National Association of Schools of Theatre (NAST). The department has gone through an extensive review and self-study over the past two years in preparation for full accreditation with NAST. We will be notified in April 2004 regarding this accreditation. This Audit and Review report is, in fact, late because of the time needed to complete the NAST review.

**C. Highlight any new academic assessment initiatives you anticipate for the upcoming review period.**

The department has spent copious time refining and revising our assessment initiatives as we have prepared for the NAST accreditation, the NCATE review and this Audit and Review. Please see Appendices **D, D1**. We anticipate that the full implementation and assessment of these initiatives will be a primary endeavor during the upcoming review period.

**II. Academic Assessment**

See attached program AR's as **Appendix C**.

**A. Centrality**

1. Describe the centrality of the program to the mission and strategic plan of the University of Wisconsin-Whitewater

The Theatre/Dance Department has a strong commitment to all six of the goals stated in the strategic plan.

- a. Student learning is our highest priority in the Theatre/Dance Department as reflected in the incorporation of our thoughtful teaching techniques, very active “learning by doing, hands on” approach, numerous opportunities for “one on one” or small group instruction and the inclusion of multimedia in the presentation of material.
- b. The Theatre/Dance Department utilizes state of the art computer programs in all areas of curriculum and of course e-mail, Blackboard, Desire 2 Learn, word processing and spreadsheet applications are utilized on a regular basis. More specific high tech programs are found also with “Auto Cad” (Computer Assisted Drafting) for designing and realizing set designs in both two and three-dimensional venues. The Management and Promotion students learn to use Adobe “Photoshop,” and multiple programs

for graphic and print media design as well as programs for the various departmental productions.

Besides offering a comprehensive academic program, the department also presents a slate of four mainstage productions, a Dance Concert and a Children's Tour each school year which provides opportunities for any UW-W student interested in theatre or dance involvement to have actual "hands on" experiences at the university level. Opportunities are also available during the department's three production Summeround Season during summer school. Through these artistic endeavors we reach out to the university and the community to serve as a cultural resource.

- c. The faculty and academic staff of the Theatre/Dance Department are exemplars in the fields of Theatre and Dance as indicated by the quality of ongoing teaching, service and creative activity. Faculty and students are also actively engaged in providing a strong cultural resource.
  - d. The Theatre/Dance Department is fostering a sense of community, providing vital resources to the region and respect for diversity. Diversity and issues associated with race, color, gender, creed, religion, age, ancestry, national orientation, disability, sexual orientation, political affiliation, marital status, Vietnam-era Veteran status, parental status and pregnancy are investigated and studied throughout the curriculum and presented on a regular basis through the departmental productions.
2. Explain the relationship of the program to other programs at the University.

Given that "the arts reflect life" and that "the arts help to define us as a civilization," the areas of theatre and dance complement many other disciplines and majors in the University. Below are some examples:

- a. Students throughout the university enroll in non-performance Theatre courses, especially Theatre Appreciation and Dance Appreciation, to fulfill the General Studies requirements in the Arts. Non-majors are also involved in theatre and dance productions and enroll for practicum credit. Students may also enroll in Dance 141 to fulfill a one credit General Studies requirement in Physical Education.
- b. A cooperative effort exists with the College of Education in the teaching of the course, Methods of Teaching Theatre. Elementary Education majors are also encouraged to enroll in the Theatre Department course, Improvisational Drama.

- c. Majors in English and Communication often obtain a minor or second major in Theatre as a means of making themselves more marketable, especially in the area of Management/Promotion.
- d. Majors are encouraged to take performance and non-performance courses in music and many of them are members of music ensembles. Many Music majors opt to take a minor in Theatre and many Theatre majors take a minor in Music. Additionally, the Music Department and Theatre/Dance Department annually cooperate in the production of a musical or opera.
- e. Majors are encouraged to take art history courses to fulfill General Studies requirements. Majors with an emphasis in design and in technical theatre are advised to pursue courses in drawing, painting and art history.
- f. World of the Arts, a College of Arts and Communication course, which integrates a semester study in the arts, is taught by several of the Theatre/Dance faculty. All freshmen are required to take this course as a part of the Core.
- g. The Dance minor resides in the Department and virtually all Theatre majors and minors take at least one course in Contemporary Dance. Dance cooperates in the choreography for Theatre and Music productions and the Theatre Technical staff and students are actively involved in the annual Dance Concert and the annual Music Department Opera Scenes.
- h. Majors who pursue an emphasis in Theatre Management/Promotion are required to take specified management and marketing courses in the College of Business and Economics.
- i. The Department maintains a close relationship with the Department of English. Theatre Education majors are strongly encouraged to be certified in English.
- j. English faculty often request that their students attend productions as a way of enriching their classes. Occasionally the English faculty choose to use the current play as a source of study and culminate the class with attendance at our production of that play.
- k. The Department also maintains a close relationship with the Department of Communication. Students with majors in Theatre are encouraged to minor in Communication and many

Communication majors take courses and complete minors in Theatre.

1. The TV and Radio area of the Department of Communication has engaged in a number of cooperative ventures with the Theatre/Dance Department and utilizes Theatre and Dance classes to enrich their majors. Theatre majors with an emphasis in Acting also benefit from the TV Studio as they take Acting for the Camera.

## **B. Program Goals and Assessment**

1. Describe the current program goals and objectives, plus any stated mission for the program itself.

### **Theatre/Dance Department**

#### **Mission Statement**

Adopted September 2003

The mission of the UW-Whitewater Department of Theatre/Dance is to provide high quality undergraduate education for students of theatre and dance. This is achieved through extensive programs that emphasize learning both theory and practice of the craft through classroom and laboratory experiences, as well as productions. The Department serves the University's select missions of offering undergraduate programs and degrees in the arts, production, research, scholarship, and creative endeavor, and serving as a regional cultural and resource center. More specifically the Department's mission is to serve the mission of the College of Arts and Communication as stated below.

### **College of Arts and Communication**

#### **Mission Statement**

Adopted April 1993

The mission of the College of Arts and Communication is to provide high quality comprehensive undergraduate and select graduate education under the guidance of faculty committed to excellence in teaching, scholarship, creative activities and service. Hands-on experience is a cornerstone of the college's approach to undergraduate education.

In order to serve the goals of liberal and professional education at the undergraduate and graduate level, the College is committed to:

Providing a stimulating intellectual environment for the acquisition of critical knowledge in the arts and communication

Promoting integration, synthesis and multi-disciplinary efforts among the departments of the College

Developing students' ability to apply skills and theories in a variety of professional settings

Offering up-to-date facilities, equipment and expertise to students for their areas of specialization

Providing frequent opportunities both on and off campus for students to encounter/interact with professionals in their fields

Fostering the development and appreciation of effective, ethical and aesthetic communication skills

Broadening and intensifying experiences in the visual and performing arts

Imparting an awareness of the cultural and social values of the arts and communication to all university students

Serving as a cultural, informational and educational resource for the region

Subsequently, the Department's specific program objectives are as follows:

To offer a liberal arts Theatre degree (BA)

To offer a professional Theatre degree (BFA) with emphases in Performance, Design/Technical, Stage Management, Management/Promotion

To offer a degree with certification to teach Theatre in the secondary schools (BSE)

To offer a Theatre Minor and a Dance Minor for Education majors which qualify them to teach and direct/choreograph in the schools

To offer Theatre and Dance Minors to complement other fields of study at the University

To oversee and support the core classes of the College Arts Management Minor which are also offered for the BFA in Theatre Management/Promotion

To offer a full program of productions to serve the needs of students in the programs above and to serve the education and interests of the University

community and the larger area community

To offer our students and the community as a whole opportunities to encounter and interact with a wide range of professional Theatre and Dance artists

To make Theatre and Dance expertise available to the community in the form of workshops, lectures and the like

2. Summarize the ways by which the curriculum contributes to fulfilling the stated goals and objectives for the program.

See **Appendix D**: Department of Theatre/Dance Goals and Objectives

See **Appendix D2**: Theatre/Dance Course Descriptions

3. Summarize the assessment data gathered during the review period.

Structures to evaluate student achievement for Theatre/Dance improvement are as follows: 1) formal examination and graded performance and production projects; 2) regular required auditions and semi-annual portfolio reviews; 3) in-person and written adjudication of each production by outside evaluators; 4) Senior projects by all senior BFA candidates; 5) advisor feedback each semester; 6) Exit Interviews with the Department Chair. (Exit interviews for minors have not been required. We plan on initiating these for minors in 2005).

Formal exams and graded projects are used throughout the department in the traditional manner. Studio courses usually incorporate a large amount of oral feedback to each student as well. Faculty are assigned as project advisors for each student enrolled in a 300-level practicum (e.g. designing a show) and oral feedback is continuous during these as well.

Participation in auditions for the Departmental Season is required of all BFA Performance candidates and BA Performance students and minors are strongly encouraged to do so. All Management, Design/Tech and Stage Management students are required to attend portfolio reviews, and expectations for the next review are clearly articulated to each student.

Outside adjudicators (usually theatre/dance professionals or educators) have been invited to critique each production for many years. In the past five years we have actively participated in the American College Theatre Festival (ACTF) and the American College Dance Festival Association (ACDFA) and so our adjudicator's have been assigned by those organizations. The adjudication is given orally after one of the performances and they provide a written follow-up, which is made available to the students.

All BFA candidates are required to do a Senior Project. Each student submits a written self-evaluation of his/her work, followed by an oral evaluation with the department faculty/staff.

The faculty meets for a retreat between semesters to discuss each student's work on the departmental productions so far that year. We call these "post mortems." Each advisor records faculty comments about his/her advisees and shares those comments with the advisee at the next advising session.

Exit Interviews with graduating seniors have been in effect for eight years now. While this instrument is ostensibly intended for graduating students to tell us what we do well and where we need improvement, the nature of the one-on-one personal interview with the Chair has clearly established that the instrument is also an indirect way of determining what each student has or has not achieved and how that may be an indicator of improvement needed by the Department.

See **Appendix G**: Exit Interview Summary

Overall, the Department has found that we have excellent instruments for evaluating student achievement. What we still lack is an effective mechanism in the areas of evaluations from alumni. While we try to keep track of our alumni, this seems to be difficult. The faculty and staff do hear occasionally from alumni. The reports that are made to the department are favorable.

By means of the student evaluation instruments sited above and with regular self-evaluation by the Department based on our assessment of the students' progress, we are constantly striving to improve our program. Our departmental self-evaluation/self-improvement process is ongoing, formal (as well as informal), and we find it extremely valuable in many respects.

4. Describe how the program contributes to meeting specific state and societal needs. Describe how the program addresses diversity and global awareness issues.

These issues have been addressed previously in this document under **II. A, Centrality**.

5. Explain any changes in goals, objectives, and/or curriculum that have occurred since the previous audit and review, indicating how the program has responded to the recommendations listed in the previous audit and review report.

With regard to *Assessment* in the previous audit and review, the Department has formalized our goals and objectives and included them as **Appendix D**. Also please refer to the material presented in **II. B, 1., 2. and 3** for further explanation and clarification of the Department's assessment plan.

The program still has no external advisory board as such. We do have trusted emeriti faculty, alumni and friends who do advise us on occasion.

With regard to *Curriculum*, the previous audit and review stated, “a writing course is needed in the curriculum.” Each of the four Theatre History classes taught within the department (346, 471, 472 and 478) has significant writing assignments. Each of these courses, all taught by Dr. Grover, provide sufficient student writing examples to determine if a student has passed the writing proficiency required by the department and the university.

6. Discuss potential revisions to the curriculum that you foresee over the next review period in view of the projected trends in employment and the development of new technologies, etc.

We have added an additional emphasis under the BFA umbrella in Stage Management. This specific emphasis was added because of the changing and additional responsibilities expected of a Stage Manager. The enrollment in this emphasis is now significant and our graduates are finding work in this area if they pursue it.

### **C. Assessment of Student Learning/Outcomes**

1. State performance objectives, specifying what subject matter, cognitive development and skills the students will demonstrate upon completion of the program.

Please refer to **Appendix D**.

2. Describe the data collection techniques used to determine how the program has been successful in achieving the desired performance objectives. AND
3. Summarize the assessment data gathered during the review period.

Faculty/Staff observation and evaluation of students utilize a “feedback loop” to increase the students’ awareness of strengths and weaknesses and the steps which should be taken to improve those weaknesses. Results of annual auditions, portfolio reviews, formal examinations, performance outcomes and annual reviews shared by faculty/staff as a unit, with specific feedback with their advisee each semester in formal sessions. Generally the process results in progressive improvement by the student. Where improvement does not occur subsequently, the student is apprised of areas needing more intensive attention and ways to overcome the deficiencies.

On the faculty/staff side, unit consultation and review of exit interviews and alumni surveys identify strengths and weaknesses in instruction and program.

Discussions are held on how to strengthen given areas of instruction to achieve more acceptable outcomes. This outcomes assessment process has resulted in more rigorous portfolio and audition reviews, more intensified annual Sophomore/Junior reviews and more vigorous feedback reviews with the students' advisors. Perhaps our most valuable tool in assessing our program on a local basis has been the senior Exit Interviews, begun in 1994. See **Appendix G**.

4. Explain how individual courses are related to the student performance objectives.

The goal of the Bachelor of Arts program is to provide students with sound basic training in dramatic theory, history and theatre skills as part of a solid liberal arts education. Theatre majors have a wide variety of practical experiences that will enable them to work successfully in theatre or theatre-related fields or to prepare for graduate study. To accomplish this goal, all theatre students take the theatre core courses which include: Introduction to the Theatre (110), Introduction to Acting (120), Script Analysis (225), Introduction to Technical Theatre (251), Practicum-Stagecraft (204), Practicum-Costuming (206), 2 additional Practicum credits, 4 Theatre History/Literature/Criticism courses (from 346, 369, 471, 472, 478), a writing proficiency (fulfilled by attaining a grade of "B" or better in the writing portion of one of the Theatre History courses), and Directing I (332) and another 9 credits are to be selected from a menu of courses.

The goal of the Bachelor of Fine Arts program is to prepare students as competent practitioners in performance, design, technical direction, stage management and theatre management, as well as to provide a sound background for those who will continue in graduate school or in professional theatre. To fulfill this goal all BFA students take the theatre core courses, Introduction to Theatrical Design (252), Stage Makeup (242), 6 additional Practicum credits appropriate for their emphasis, 36 other credits of theatre and theatre-related courses appropriate for their emphasis and a 3-credit Senior Project (499).

The goal of the Bachelor of Science in Education is to prepare students to utilize their theatre training and experiences in teaching and directing theatre in secondary schools. To achieve this goal, students are required to take: Introduction to the Theatre (110), Introduction to Acting (120), Stage Makeup (242), Introduction to Technical Theatre (251), Introduction to Theatrical Design (252), Directing I (332), Directing II (433), 2 Theatre History/Literature/Criticism courses (from 346, 369, 471, 472, 478), a writing proficiency (fulfilled with English 271, Critical Writing in the Field of English or by attaining a grade of "B" or better in the writing portion of one of the Theatre History courses), Practicum-Stagecraft (204), Practicum-Costuming (206), 2 additional Practicum credits, and 7 elective Theatre/Dance credits. In addition, the student must complete 32 licensure credits.

The goal of the Theatre Minor is to provide students with a basic background in

theatre theory and theatre practice. Students with majors in other fields are allowed to explore their theatrical potential as part of their Liberal Arts education. To accomplish this goal, students taking a minor in theatre are required to take: Introduction to the Theatre (110), Introduction to Acting (120), Introduction to Technical Theatre (251), Directing I (332), 1 Theatre History/Literature/Criticism course (from 346, 369, 371, 472, 478), Practicum-Stagecraft (.5 credit), Practicum-Costuming (.5 credit) and 6 credits from other Theatre/Dance courses.

The goal of the Theatre Minor in Education is to provide students with a basic background in theatre theory and practice in order to supplement their Education majors (secondary and elementary) in other areas and qualify them for licensure to teach and direct theatre. This goal is achieved by requiring the students to take: Introduction to the Theatre (110), Introduction to Acting (120), Introduction to Technical Theatre (251), Improvisational Drama (325), Directing I (332), Practicum-Stagecraft (204), Practicum-Costuming (206) and 6 additional Theatre/Dance credits.

The goal of the Dance Minor is to provide students with a basic background in dance theory and dance practice. Students with majors in other fields are allowed to explore their dance potential as part of their Liberal Arts education. To accomplish this goal, students taking a minor in dance are required to take: Dance Appreciation (Dance 110), Contemporary Dance Techniques I (Dance 141), Ballet I (Dance 145), Improvisation/Sound (Dance 243), Contemporary Dance Techniques II (Dance 244), Composition (Solo) (Dance 320), Dance Composition II (Group) (Dance 420) and 5 additional credits from Introduction to Theatrical Design (Theatre 252), Fundamentals of Music (Music 111), Fundamentals of Rhythms (PEPROF 200), or any Dance course.

The goal of the Dance Minor in Education (Dance Secondary Education Emphasis) is to provide students with a basic background in Dance theory and practice in order to supplement their Education majors in other areas and qualify them for licensure to teach dance. This goal is achieved by requiring the students to take: Dance Appreciation (Dance 110), Contemporary Dance Technique I (Dance 141), Ballet I (Dance 145), Improvisation/Sound (Dance 243), Contemporary Dance Technique II (Dance 244), Composition I (Solo) (Dance 320), Fundamental of Rhythms (PEPROF 200), Techniques of Teaching Dance (PEPROF 314), Structure and Function of the Human Body (PEPROF 271), Human Anatomy and Physiology I (Biology 361) and two additional credits from Introduction to Theatrical Design (Theatre 252), Fundamentals of Music (Music 111), or any Dance course.

The Department's active production schedule gives students many opportunities to be involved in public theatre and dance performances. Throughout the Program, the Department strives to maintain a balance between practical, "hands-on" experience and theory, history and criticism.

Through the theatre core requirements, students receive broad, basic instruction in acting, script analysis, directing, design and basic technical operations related to production. By means of the practicum requirements they gain practical experience in production. The required theatre history courses provide a basic background in history, dramatic literature and criticism.

Students learn to assess quality in works of theatre by writing critiques of plays they are required to see. These writing assignments begin in Introduction to the Theatre and continue in many classes throughout the program. Students must attend all departmental productions and evaluate the work seen. In the event that a student is performing in a production or is unable to attend as an audience member, another production is substituted for the assignment. Class discussions of the productions also develop the students' critical standards.

See also **Appendix D1**.

5. Discuss potential revisions to the curriculum that you foresee over the next review period based on results of assessments of performance objectives.

The Department is confident that our curriculum is extremely sound and thorough. We also believe our programs comply fully with all NAST standards. Nevertheless, we have identified gaps in production planning and dance production. The area of stage management, which now has a separate BFA emphasis, has moved a long way in providing training in this area. We will continue to work on enriching the offerings in each of these areas.

**D. List any dual-level courses and indicate how course content, pedagogical processes, assignments, etc., create different educational experiences for graduate and undergraduate students.**

Dual listed courses are designed to enrich the returning student working on a master's degree in some other area to take a credited class in the department. Since we have no graduate program, the expectations for these classes vary according to the skills and knowledge of the learner. See **Appendix D1** for dual listings.

**E. Program Improvement Resulting from Assessment Efforts**

This Self-Study has occurred at a very key time in the existence of UW-Whitewater Department of Theatre/Dance. In these difficult budget times, the entire campus is going through program review. It is becoming clearer that the Department must carefully look at ourselves and assess our strategies to assure our continued healthy existence. The Self-Study has enabled us to conduct an organized, categorical examination of our Program and we are pleased with the results. The Self-Study has shown us where we are strong and where we need to improve. It has moved us to synthesize and formalize practices currently in place

but that were not in writing. It has also enabled us to continue to strategize on ways to go about that strengthening process.

The department, as indicated earlier in this report, has been actively pursuing full accreditation in NAST (the National Association of Schools of Theatre). Review by this body took place in Spring 2004. See **Appendix B** for their report.

#### **F. Information Shared with Constituencies**

All assessment information discussed above has been shared with faculty and staff members during regularly scheduled departmental meetings and fall, winter and spring departmental retreats.

Information is shared with the students through the student representatives who attend all regularly scheduled departmental meetings.

Student orientations are offered each semester for new and transfer students apprising them of departmental policies and expectations. In addition, all information is posted on our web site.

### **III. Enrollment**

#### **A. Trend Data**

See **Appendix E** for 1. & 2.

3. Average number of total credits completed by those earning degrees.

The average number of credits completed has remained above 120; however, the number of credits has declined over the past five years. We attribute this to careful advising with a watchful eye to the actual number of credits upon graduation. Of course, there are students who wish to branch out and their total number of credits to graduation will be higher based upon their choices. However, most students progress through the program in the traditional four years.

#### **B. Demand for Graduates**

The Theatre/Dance Department has been able to track some of our graduates, but some just “disappear.” Of those who have stayed within their field, most have met a satisfactory level of success. Nearly all of the students who had a Technical emphasis, Management and Promotion emphasis and Stage Management emphasis and sought these kinds of positions are employed. This is also the case with our Theatre Education graduates and the college Arts Management minor graduates who are under the Department of Theatre/Dance for advisement. In

addition, several of our Dance minors have become quite successful in their field. Those who had a Performance emphasis have not been quite as successful because of the competition in this field. Lastly, several of our graduates have indeed gone on to graduate school as noted in the Trend Data in **Appendix E**.

### **C. Accreditation**

Accreditation gives the department and program national recognition as a quality program and facilitates student access to internships with professional companies and higher acceptance of our students into graduate programs. We also hope that full accreditation will give the department a competitive edge that we may not have enjoyed before.

### **D. Location Advantage**

Since most comprehensive colleges and universities offer an undergraduate degree in Theatre, and many have minors in Theatre and/or Dance, there is no decisive location advantage for our programs, although Whitewater's position is demographically quite good.

### **E. Comparative Advantage**

All of the Faculty and Academic Staff in this department hold terminal degrees in their areas of expertise. All classes are taught by these faculty and staff.

Of the UW System programs in Theatre and Dance, the ones that most closely compare are UW-Stevens Point and UW-Eau Claire, both of which are quite a geographic distance from UW-Whitewater. Since UW-W is situated in a high population area, significantly removed from these comparable institutions, this bodes well for the future of the program.

UW-Whitewater's geographic position also affords our students more easily accessible internships with professional companies in the Milwaukee, Madison and Chicago area.

### **F. Community Impact**

As previously noted, the Department of Theatre/Dance serves as a regional cultural resource providing entertainment and education to thousands of people each year. Both the faculty/staff and students are active in service to the community through performance and volunteerism in the public schools and elsewhere.

## **IV. Resource Availability and Development; See Appendix F**

## A. Faculty and Staff Characteristics

1. All of our Faculty and Academic Staff hold terminal degrees in their discipline. Each member has different teaching and creative activity/research specialties, which adds to the overall cohesiveness and talent of the department. Together we cover all of the major areas of Theatre and Dance and can therefore provide a fine undergraduate curriculum for our majors and minors. By the very nature of work in Theatre and Dance, our faculty spend hundreds of hours with the students who “learn by doing” as the department mounts our yearly production schedule. So, not only do the students study in classes, they also have the opportunity to work shoulder to shoulder with our faculty in “real world” settings and learn their craft.
2. Indicate the courses in the curriculum for which each faculty and staff member is responsible.

### **Marshall B. Anderson**

GENED 110	World of the Arts
THEATRE 242	Stage Makeup
THEATRE 251	Introduction to Technical Theatre
THEATRE 252	Introduction to Theatrical Design
THEATRE 343	Theatrical Costuming
THEATRE 345	Costume History
THEATRE 460	Advanced Stage Design and Technology
THEATRE 206	Practicum in Costuming
THEATRE 306	Production Practicum in Costuming

### **James M. Butchart**

GENED 110	World of the Arts
THEATRE 225	Script Analysis
THEATRE 120	Introduction to Acting
THEATRE 220	Acting – Analysis and Performance
THEATRE 320	Acting – Problems of Style
THEATRE 328	Vocal Production and Stage Speech
THEATRE 422	Acting for the Camera
THEATRE 325	Improvisational Drama
THEATRE 494	Seminar
THEATRE 201	Practicum in Acting
THEATRE 301	Production Practicum in Acting

### **Stephen P. Chené**

THEATRE 100	Theatre Appreciation
THEATRE 251	Introduction to Technical Theatre
THEATRE 260	Stage Management
THEATRE 354	Technical Direction
THEATRE 460	Advanced Stage Design and Technology

THEATRE 202	Practicum in Directing (Stage Management)
THEATRE 203	Practicum in Sound
THEATRE 204	Practicum in Stagecraft
THEATRE 205	Practicum in Lighting
THEATRE 302	Production Practicum - Stage Manager
THEATRE 304	Production Practicum - Light Design

**Thomas L. Colwin**

GENED 110	World of the Arts
THEATRE 110	Introduction to the Theatre
THEATRE 251	Introduction to Technical Theatre
THEATRE 252	Introduction to Theatrical Design
THEATRE 460	Advanced Stage Design and Technology
THEATRE 242	Stage Makeup
THEATRE 454	Period Décor and Scenic Styles

**Charles C. Grover**

GENED 110	World of the Arts
THEATRE 110	Introduction to Acting
THEATRE 201	Practicum in Acting
THEATRE 301	Production Practicum in Acting
THEATRE 332	Directing I
THEATRE 346	Survey of Modern Drama
THEATRE 433	Directing II
THEATRE 471	History of the Theatre Through 1550 A.D.
THEATRE 472	Theatre History and Drama: 1550 – 1830
THEATRE 478	Contemporary Drama
SECNDED 434	Methods of Teaching Theatre

**Barbara Grubel**

DANCE 110	Dance Appreciation
DANCE 141	Contemporary Dance Technique I
DANCE 400	Dance Practicum
DANCE 243	Improvisation/Sound
DANCE 244	Contemporary Dance Technique II
DANCE 348	Contemporary Dance Technique III

**Sarah Hoekman**

ACINDP 200	Arts Management Practicum
THEATRE 207	Practicum Management/Publicity

**Linda M. Hurstad**

MUSIC 272	Practicum in Musical Theatre Theatre/Dance Chair
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**Angela Iannone**

THEATRE 110 Introduction to Acting  
THEATRE 230 Movement for the Actor  
THEATRE 215 Auditioning

**Ann Ledger**

DANCE 496 Special Studies Tap I  
DANCE 496 Special Studies Tap II

**Megan Matthews**

ACINDP 200 Arts Management Practicum  
ACINDP 361 Performing Arts Operations and Management  
ACINDP 362 Non-Profit Arts Management  
ACINDP 363 Applied Studies in Arts Marketing  
ACINDP 364 Issues in Arts Management  
ACINDP 493 Arts Management/Merchandising Internship

**Robin Pettersen**

DANCE 145 Ballet I  
DANCE 246 Ballet II  
DANCE 346 Ballet III  
DANCE 320 Composition I  
DANCE 420 Composition II  
DANCE 330 Performance Art

3. Identify anticipated staffing changes or areas of need, and the projected impact of these changes and needs on the program.

Linda M. Hurstad who has been chair of the department for the past eight years is stepping down July 1, 2004 and Marshall Anderson will be taking over the half-time duties of the position. We are currently doing a regional Search and Screen for a half-time Academic Staff person to fulfill the departmental needs in the costume area that will be vacated by Mr. Anderson. Otherwise, we anticipate no other staffing changes at this time.

**B. Teaching and Learning Enhancement**

The Theatre/Dance Department faculty and academic staff are highly motivated people. They embrace their teaching as their highest priority both in the classroom and on the stage. The faculty/staff also participate in as many Teaching and Learning enhancement workshops, activities and computer training sessions as time permits. In particular, several are now using Blackboard for their classes. All faculty/staff have assigned advisees who must be advised each semester in order to have the "hold" taken off of their registration. Please also refer to the departmental Goals and Objectives (Appendix D) and Appendix F.

**C. Research and Other Scholarly/Creative Activities**

A list of professional Creative/Scholarly Activities is given in Appendix F. By the very nature of the disciplines represented within the department, all are very active as performers both on and off campus, whether dancing, acting, designing, costuming, choreographing, lighting or constructing.

#### **D. External Funding**

The department has continued to rely almost exclusively on the College and the Visiting Artist funds to supplement our programs and “fill in the gaps” that our faculty/staff don’t have load time to do or to supplement the curriculum with a particular expertise.

The department is aware of the need to be more active in grantsmanship. Our two biggest obstacles are the specificity of our needs and time to find the grants and write them. Denise Ehlen is trying to help us with this. See **Appendix F**.

#### **E. Professional and Public Service**

All of the faculty and staff are active. See **Appendix F** for details.

#### **F. Resources for Students in the Program**

Enrollment of majors has been gradually growing for several years, rising to around eighty-four in the Fall of 2003. In addition, enrollment of Theatre minors has hovered just over twenty-five in recent years. Dance minors have also been steady at around twenty.

Presently the Department staffing consists of 4 full-time faculty: 2 in performance, history and theory; 1 in design/technology; 1 in costuming and a .75-time dance position. The Department Chair is .5-time. Academic staff positions include a full-time technical director who also does a limited amount of designing and teaching; a .5-time dance instructor who also teaches stage movement and performance art; a .375-time performance instructor; a .20-time arts management teacher who assists the Director of Public Events for the College of Arts and Communication with internships, publicity and promotion; and a .5-time costume shop supervisor. In addition to the above, a guest director is hired for one production yearly. As budget allows, we also hire a guest artist of some kind for one assignment once a year. Occasionally part-time staff may be hired to teach an additional section of a high demand course. The full-time Director of Public Events (a graduate of our Theatre Management and Promotion BFA program) was hired by the Dean and works for the entire College. Her work focuses primarily on publicity for the College, and the Theatre/Dance, Music and Art Department calendar. As a part of her job she oversees the student practica for the Theatre/Dance BFA in Management and Promotion and the College Arts Administration Minor.

Within the academic year the Department stages 6 productions: 4 "mainstage" plays are produced in October, December, February and April. One of these "mainstage" productions is done cooperatively with the Department of Music on a three-year rotation comprised of two musicals and one opera. In addition, a children's theatre touring production is mounted in November and performed approximately twenty-five times in various venues.

Auditions for our productions are open to everyone. Generally majors and minors comprise the casts, with other university students having occasional roles. Less often a few townspeople are also cast, usually when we do a very large-cast production. Auditions are held during the semester prior to the staging of each show, but summer attrition generally allows incoming freshmen to audition for some roles in the fall productions. New freshmen are also specifically encouraged to audition for scenes staged by the Directing I class each fall.

In the design/technical area, whenever possible (e.g. whenever students are ready for the assignments), we encourage students to propose to design or technical direct for our departmental productions. Depending on student capabilities, class size, etc., a given year may see students handling two to eight of the cumulative twenty-four design and technical direction assignments. In these cases, the student is assigned a faculty or staff advisor with whom they work closely. This advisor provides as much direct supervision and assistance as is warranted.

All curricular programs are designed to provide basic level underpinnings, which enable students to gradually move into advanced level study in their particular area(s) of interest. Examination of our complete list of curricular offerings in Section II and in the Appendix will show that there are sufficient advanced level courses in all areas to support all curricular programs. Introduction to Acting (required of all majors and minors) may be followed by Vocal Production, Stage Movement, Analysis, Improvisation and Period Styles. Introduction to Theatrical Design and/or Introduction to Technical Theatre may be followed by Period Decor, Costume History, Technical Direction, and repeatable semesters of Advanced Design and Technology. We also make particular note of the 300-level series "Production Practicums." These repeatable practica were designed to delineate upper-level experiences/jobs/responsibilities from lower level ones (e.g. 200-level practica). Consistent with our "learn by doing" philosophy, the 300-level practica are specified to give students experiences, for credit, which better prepare them for theatre work upon graduation. The "consent of department" prerequisite attached to each is intended to delimit enrollment to students who have made sufficient progress in lower level work. Likewise, the 499 Senior Project course is described as a capstone to a student's course of study and requires advanced level preparation in the student's major area of interest. Permission to do a "Senior Project" is subject to approval by the full Department upon receipt of a formal, specific project proposal and the signatures of two

faculty/staff members who will serve as a steering committee to oversee the student's work.

Overall, the personnel of the Department are sufficient to handle all course and production load responsibilities with negligible overload situations. This is due to a carefully constructed course rotation schedule, prior planning within the Department and cooperation from the College and University Administration.

## **G. Facilities, Equipment and Library Holdings**

Personnel, facilities, equipment and budgets are generally sufficient to support all programmatic efforts outlined above. The yearly instructional (GPR) budget supports ongoing classroom needs adequately, with funding levels sufficient to usually allow us to engage the services of at least one guest/visiting artist per year (in addition to the guest director mentioned previously.)

"Lab and Classroom Modernization" monies are also available and go far in helping to support our programs. Historically, the Department has been able to receive sufficient funding from this source to cover the vast majority of our instructional and production lab needs quite adequately. In addition, budget dollars for "Continuing Costs" associated with Modernization projects are now being provided on an annual basis. The foresight shown in providing funds for Continuing Costs assures us the opportunity to keep up with technological advances.

Funding for production expenses has been very steady historically, with funding coming from a combination of box office revenue and student segregated fees. Production funding has been sufficient to meet our needs, although yearly cost increases for lumber, paper, minimum wage, etc. have continually squeezed us tighter for the past several years and will for the foreseeable future.

Our physical plant is quite acceptable in most respects and our two theatre spaces, renovated in 2002, are dedicated spaces. We retain control over any use of the spaces by non-department users. We do not lack for formal classroom space, although Barnett Theatre (where our large Theatre Appreciation class is taught) is not yet ideally equipped to serve as a lecture hall.

A need for more rehearsal space is perhaps the most notable shortcoming of our facilities. There tend to be certain times of the year when the spaces available can not adequately service the competing needs of performance and dance classes, plus rehearsals of overlapping productions and class projects. Under the current fiscal restraints within the State of Wisconsin, our desire for a dedicated dance studio can not be met, but we have support for as much access as possible to the Kachel Center, a multi-purpose room/dance studio connected with the Irvin L. Young facilities.

Performance and support facilities are spacious and generally very well equipped. While even our large shops experience space pressure during heavy production periods, we find them to be very generous spaces relative to many programs of comparable size and scope. Storage facilities are also very generous.

Our library holdings continue to grow and are very adequate, especially with our Internet access.

## **Appendices**

**Appendix A:** Audit and Review Evaluation Report from Last Review

**Appendix B:** Accreditation Report: National Association of Schools of Theatre (NAST)

**Appendix C:** Program AR(s)

**Appendix D:** List Linking Courses to Learning Goals and Objectives

**Appendix D1:** Theatre Course Descriptions

**Appendix E:** Trend Data included from the University's Fact Book

**Appendix F:** Table of Faculty and Staff contributions in teaching, creative activities and service

**Appendix G:** Exit Interview Summary